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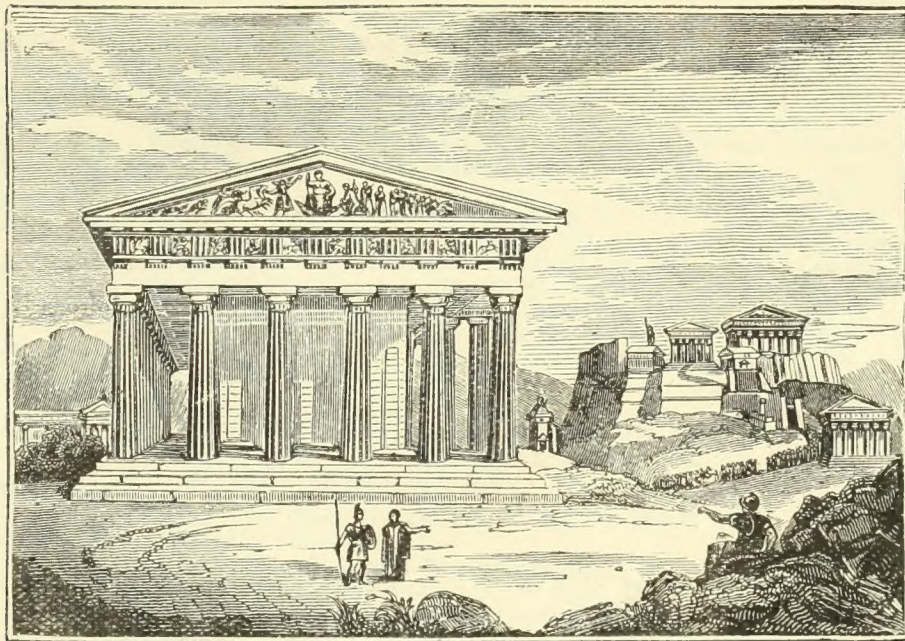
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Which, be they what they may,
Are yet the fountain light of all our day—

beneath its drifting sands lie buried the records of an antiquity more remote than even the explorers of Egypt have unveiled, records which have already revealed the existence of a civilization in Babylonia separated by an interval of not less than six milleniums from our own. And to the ethnologist, the political student, or the lover of nature, no less than to the historian or the archæologist, is presented a field as varied, as complex, and as absorbing as he could hope to find in any quarter of the globe. He may enjoy the freehanded hospitality which makes the Turk, be he peasant or Pasha, the most charming of hosts; he may live among the tents of the wandering Turkomans, or learn from the Bedouin the art of dismembering a roasted chicken with his fingers; he may breathe the exhilarating air of the desert, or appreciate in the wild gorges of Kurdistan the comforts of the civilization he has left, by sleeping in the subterranean stables where the villagers share their night shelter with the horse and buffalo; or he may gather facts at first hand which will make him realize, as no blue-books and no public meetings can, the condition of that Armenian people which has sunk from the position of rulers to that of serfs, the most

persecuted, the most abject, and the most hopeless upon earth."

There is no superfluous padding with "personal" chit-chat; indeed, more than once a mule slips over a precipice, and we hear nothing of the cargo, valuable or otherwise, which has disappeared with it. The dragoman, too, disappeared for a week in an unexplained way; but his absence led to a humorous situation, for an amiable Turkish gentleman at Boghaz Keui offered hospitality till the dragoman's return, and, from curiosity or politeness, insisted on passing his days in close attendance on his guests. The absence of an interpreter was embarrassing. The host was much troubled by the superior walking powers of his guests, who he firmly believed were in search of hidden treasure. Wet days were spent in trying to teach the Turk picquet, which he could not master, and he in return taught them a Turkish card-game; but "the rules of that game were peculiar," and the Turk always won.

"A very wealthy landlord and a descendant of the old Sultans of Marash and Albistan,..... he would ask us every question under the sun: from the history of the royal family to the views of the English on matrimony; whether England was smaller than London, and which belonged to France; how much bigger the Turkish fleet was than the combined armaments of England, France, and Russia; and what was the fashionable costume at home. We drew elaborate maps of the world for his benefit, on paper six inches by eight, and the most artistic and faithful portraits of trains, steamers, and hansom cabs.....And I think I may say with perfect confidence that, after gravely discussing our statements with his servants and neighbours, he disbelieved them all with perfect impartiality."

Meanwhile the surrounding country and its ancient remains were diligently explored, the curious Hittite emblem of the two-headed eagle, supposed to have been brought to Europe by the crusaders, being noticed on the sculptures. The beauty of the whole district is described as great. Near Angora "the hill-sides were clothed with dwarf oak, from the covert of which myriads of grasshoppers were filling the air with that peculiar ringing note to which their English cousins never attain, and with trailing vines laden with magnificent purple clusters. The rolling downs of dull yellow grass dip into countless ravines dotted with orchards, which produce the largest and rosier apples ever seen out of England, whence they were probably imported by the merchants of the Levant Company two centuries ago. And as the sun dips below the horizon the distant hills take on those extraordinary tints of purple and rose which can hardly be even imagined by those who have never visited the East."

Amasia, too, with many beautiful architectural fragments,

"owes much to the public spirit and liberality of Zia, the poet of the young Turkish party, who at his own expense constructed the excellent metalled road and a picturesque clock tower on the boulevard; but even without any such adventitious advantages, the natural beauty of its position would be sufficient to make Amasia by far the fairest and most attractive of all the cities of Asia Minor."

Soon after the travellers left Trebizond the authorities, though friendly and courteous, forbade all further advance, and the travellers were practically prisoners until the receipt of a telegram from the British

Ambassador. The diary maintains throughout a commendably high level of good writing and intelligent observation, dealing everywhere with the ways and ideas of the people, the resources of the country, and the scenery, especially in its antiquarian relations. Interesting rencontres are described with members of the various races scattered along the Persian frontier. At Kochanes the party were hospitably entertained, in the absence of the Nestorian Katholikos, by his children—a boy and girl—with primitive profusion. At Mardin, where there is a capable governor, and Christians and Musulmans live in perfect harmony, they were entertained by a prominent member of the local Mejlis. On arriving

"we divested ourselves of our travel-stained attire, preparatory to seeing the numerous visitors who promptly called to pay their respects. The divan in which we sat to receive them was a handsome room, decorated with carving, and displaying a curious miscellany of illuminated texts from the Koran, European gimcracks, and rare old china. The centre was occupied by a large stove, and all along the walls were little arched recesses containing books and raki glasses."

The mayor, too, was a man of the world; he had travelled to England with Sultan Murad, and been his librarian. At Mardin he had

"won not only the confidence of his colleagues, but the friendship of the Patriarch of Antioch, the head of the Jacobite Syrians. It was to his house that he took us the morning after our arrival, on mules gaily caparisoned with velvet saddles embroidered in silver, and the two old gentlemen made a most picturesque appearance as they sat side by side, surrounded by priests in blue robes fingering their amber rosaries, and nodding their black and green tarbushes over the fragrant fumes of their long chibouks. The Patriarch, after expanding at great length on the many virtues of his companion, unbosomed himself of a matter which had been long on his mind. He had written to the Secretary for India,"

begging that he might be recognized as head of all the Syrians there, and was much puzzled by our indifference in the matter.

Lord Warkworth, while professing the heartiest liking and admiration for the Turk, is nevertheless, to quote his own expression, no "blind Turkophile." He met with some thoroughly honest and capable officials, but condemns the whole administration as corrupt and effete. He does not denounce; he simply mentions one characteristic instance after another of wickedness or hopeless weakness. But, he protests, it says something for the race that governor or zaptieh should ever be honest, for their salaries are unpaid, and they must plunder in order to live. The most pressing danger at present, he says, is from the system pursued towards the Kurds, a "reversion," he terms it,

"to the worst traditions of the old Janissary system.....Bad as the tithe-farming system is, venal as are the judicial tribunals, the Armenian could put up with the rapacity of the official and the exactions of the police, as he has put up with them for centuries, if only he was protected from the rapacity of the Kurds, who descend like the locusts of the Apocalypse to destroy all that the hail and the fire have spared. Unfortunately for all concerned, the Government is now reaping the inevitable fruits of its own cunning in the impunity with which its authority is defied by those whom it has

employed as its tools. Haunted by the fear of a possible combination between the race it has oppressed and the intractable clans whose independence it has menaced, too jealous of the progressive spirit of the Armenian to conciliate his loyalty by reasonable concessions, and shrinking from the strain which an attempt effectually to reduce the Kurds in their mountain fastnesses would entail on an already depleted treasury and a discontented soldiery, it has fallen back on the device of satiating the lawlessness of the one by abandoning to them the plunder of the other. 'Do not openly repudiate our authority, and we will allow you to deal as you please with the Christians.' Such is, in effect, the tacit compact which has intensified the native arrogance of the tribesmen and interposed a well-nigh insuperable barrier to the demands of Europe for reform."

It must have been embarrassing, while sitting round the fire in the Nestorian house, to be

"plied with anxious inquiries about the political situation. Would England lift no finger to save them from the fate which had already overtaken the Armenians and their southern neighbours the Yezidis, and which they feared was in store for themselves? Were we ignorant of the real facts of the situation, or was it indeed the truth that,.....having reaped our own advantage from the Cyprus Convention, we were indifferent to the obligations which the settlement of 1878 imposed upon us? The same eternal question addressed to the Englishman wherever he goes—by the Armenians, the Syrians, the Arabs, and even by the Turks themselves—the question to which there is but one reply, and that is received with incredulity. England's prestige is too firmly established in these parts to allow her to shelter herself under the plea of impotence. If she does not interfere, it is not, they say, because she cannot send her fleet to Lake Van. It must be because her policy has changed, because her own interests lie elsewhere, or because she is afraid. Yet.....it is she, not Russia, still less the Concert of Europe, who has displayed the slightest concern for their future.No wonder that to them it seems a baffling and insoluble riddle."

For three days after leaving Mosul, travelling westwards, an amazing quantity of mounds were passed, betokening a former abundant population. The writer, judging partly from the remains found on the surface, considers many of them to have been late Parthian and Arab; at all events, the Turk, though he might have rebuilt them, is not entirely responsible for their destruction; and the Kurd may therefore, with a safe conscience, appropriate the "quantity of highly polished, diamond-shaped tiles of pink and white marble which to-day forms the mosaic flooring of many of the Kurdish hovels."

The author may be congratulated on this agreeable account of an interesting journey, and on his adequate handling of some of the more important problems which such a journey suggested. The material aspect of the book, the type, and paper leave nothing to be desired. The illustrations, reproductions from the author's photographs, are excellent, and many of them highly artistic.

Dictionary of British Folk-lore. — Part I. *The Traditional Games of England, Scotland, and Ireland.* Vol. II. By Alice Bertha Gomme. (Nutt.)

No one can read this book without being grateful to Mrs. Gomme for the care, patience, and judgment with which she has

laboured to make it complete. And yet it will, perhaps, never be complete, but will go on receiving from those into whose hands it falls additions, variants, and corrections, even from the testimony of some who have never before cared to note down the fragments of folk-lore which they have seen with their eyes, heard with their ears, or that their fathers may have told them. Remembrance of these is awakened by the perusal of some similar rhyme or superstition; memory bestirs itself, and little by little parts are fitted into a whole, and the original meanings are regained.

We believe that it will be almost impossible for any one to turn over these pages without finding something which he can do a little towards completing or explaining; and this we say in no disparagement of Mrs. Gomme, but because of the very nature of the subject with which she has dealt. For our own part, one of the things of that kind which we find is the game of push-pin. Halliwell, who is quoted by Mrs. Gomme, is mistaken in thinking that it is not rightly described by Ash when he says that it is "a child's play in which pins are pushed with an endeavour to cross them." The only mistake in this explanation is that it does not go far enough. Mr. Addy, whom she quotes, says "when they belong to an adversary." But there is more to be noted in detail about the game. There are two players. Each has an equal number of pins—Addy says two, but we were taught to play it with about fifteen or twenty for each player. The players sit at a small table opposite to each other. Each throws his pins down before him, taking care not to let them lie too closely together or to cross each other. There should be twelve or fourteen inches between the pins of the players. If on putting the pins down any of them should fall so as to lie across another, one of the two must be taken up and dropped down again until this is no longer the case. Each player has a very long pin, or a darning or knitting needle, and with this tries to jerk up one of his pins so as to make it lie across one of his adversary's; should he fail, he is punished by having his pin returned to him and one of his enemy's pins as well, besides affording the latter an opportunity of strengthening his position by giving one away which is in a dangerous place. If he succeed, his opponent has to keep the extra pin; but it is lifted up and dropped again, for it must not be left lying crosswise. The game is won by the player who gets rid of all his pins first. We learnt this game—which, by the way, is a very dangerous game, so far as eyes are concerned—more than half a century ago from a very old lady who had been governess to Lady Byron, and have never met any one else who knew it. Mrs. Gomme seems to have few contributors from the North, and is not sufficiently familiar with a habit of transposing the position of certain letters which prevails there. In Scotland, for instance, "bride" (especially in ballads) becomes "burd"; this is not the case in the north of England, but "burst" becomes "brust" there, and "girdle"—a pan on which certain cakes are baked—"griddle"; "curds," "cruds"; "christen," "kirsten"; "Thorpe," "Throp," &c. This applies to a game which Mrs.

Gomme calls "Corsirown," which is, we venture to think, only a local pronunciation of "Crossicrown." This view is borne out by the directions for playing it, which begin thus:—

"A square figure is divided by four lines, which cross each other in the crown or centre. Two of these lines connect the opposite angles, and two the sides at the point of bisection."

This, by the way, is a game which is in the North called "Fox and Goose."

Under "Tig"—a game in which one player touches another and then runs away, to be pursued in turn, &c.—Mrs. Gomme, though she quotes from Mr. Addy that "after a boy has said 'tig-poison' he is not to be 'tiggered' again," has not got the formula which in the north of England secures immunity. This is:—

Tig, tag, buzzom, bag,
Last bat, poison.

Being interpreted, "buzzom" in the region in question means besom, or broom, and "bat" is a blow.

Then, too, she has omitted the last two lines of

Ticky, ticky, touchwood, my black hen,
She lays eggs for gentlemen;
Gentlemen come every day
To see what my black hen does lay.

This is said during the truce which prevails while the players are finding a bit of wood on which to lay their hands for safety before the game begins. It is recited by the player who is afterwards to catch them if he can find an opportunity when they are not touching wood.

In the North the game of "Paip" is played with five cherry-stones, and the five form what used to be called a "toor," though we think it probable that this was only the local pronunciation of "tower." Cherries were not abundant in the village we knew best, and a child possessed of pence might buy ten for a penny and sell a "toor" of the stones for the selfsame sum, which was certainly "good business." "Conquerors," or "Conkers" as it is called in the South, is played in the North and the Midlands with the heavy-headed flower of the plantain. Two adversaries are each armed with one of these weapons. Each tries with his own to strike off the head of the other's. There are, however, some conquerors (the weapon is so called, too) so tough and strong, and some wielders of them so dexterous, that sixty or more heads will fall to one vigorous growth.

It would seem that Mrs. Gomme is in error when she translates (p. 316) "papingo-aye" peacock. It is surely a parrot (*papageri*), which can learn a carol and carry it away; and we think, too, that the game of "Pop goes the weasel" is not a traditional game, but a vulgarized version of a dance of the same name in the early fifties, to the tune of which all kinds of vulgar rhymes were made, among them the verses she quotes.

Under "Teesty-tosty" Mrs. Gomme writes:

"A writer in *Bye-gones* for July, 1890, p. 142, says 'Tuswball' means a bunch. He gives the following rhyme, used when tossing the ball (made of 'the blossoms of cowslips collected together tied in a globular form') :—

Tuswball, tuswball, tell unto me
What my sweetheart's name shall be.

Then repeating the letters of the alphabet until the ball falls, and the last letter will indicate the sweetheart's name."

We feel almost certain that this rhyme comes from a part of the country where *w* is pronounced something like *y*, and where cowslips are called, as they are in many parts of this country, "tissies."

We are not certain that Mrs. Gomme knows that "down the red lane" means down some one's throat, and that when, in "Shepherd and sheep," the wolf tells the shepherd that his sheep have all gone down the Red Lane, he means that he himself has eaten them. We leave with regret this interesting and suggestive work. We rise from it with a feeling that, let people rail against early and imprudent marriages as they will, nothing will counterbalance the teaching of the games played in childhood, which almost all seem to point out that marriage is the whole duty of youth.

The Lives of the Saints. By the Rev. S. Baring-Gould. New Edition in 16 Volumes, revised, with Introduction and Additional Lives of English Martyrs, Cornish and Welsh Saints, and a Full Index to the Entire Work. (Nimmo.)

THE inventor of stereotype plates has a great deal to answer for. In many cases he has prevented books from being revised at all, simply because the plates are there, and it is obviously cheaper to reprint from them than to set up the type afresh. In many other cases small corrections are let into the old plates, with the result that no corrections are made which can possibly be avoided, and the revision is left incomplete and unsatisfactory. The latter is the case with the "new edition" of Mr. Baring-Gould's 'Lives of the Saints.' Hardly any entire plates have been sacrificed. Sometimes only a single word has been inserted, where we can detect the correction by the irregular spacing. Sometimes a whole new clause is introduced, and the following lines are crowded to save adding a line. The oddest part of the business is that Messrs. Ballantyne, Hanson & Co., who printed the addenda to vol. i., are made to assume responsibility for the entire typography, although reference to the first edition will show that it was set up by a different firm, whose imprint on p. 472 has been carefully effaced. We do not think that this method of producing a "new edition" is praiseworthy or quite fair to the purchaser. The corrections, as we have said, are necessarily unsatisfactory. For instance, under December 29th Mr. Baring-Gould has expunged a note to the effect that three volumes of Robertson's 'Materials for the History of Thomas Becket' have as yet appeared; but a couple of lines earlier he has left standing the statement that these materials "are being published," although the work has now been finished for many years. The first volume alone is furnished with "addenda," in which the author modifies his favourable judgment of St. Francis de Sales; but a subsequent volume contains some pages to be substituted for these, since he has discovered that his corrections were based on second-rate authority. This is a wonderful way of bringing a book up to date.

It is only, therefore, the volume of appendix which calls for notice here. This consists of a curious miscellany: 'The Celtic Church

and its Saints,' 'Brittany: its Princes and Saints,' 'Pedigrees of Saintly Families,' 'A Celtic and English Kalendar of Saints proper to the Welsh, Cornish, Scottish, Irish, Breton, and English People' (*sic*), 'Catalogue of the Materials available for the Pedigrees of the British Saints,' and indices. If these headings sound miscellaneous, the contents of the first chapter are still more so, and strangely out of keeping with the character of a collection of 'Lives of Saints.' Mr. Baring-Gould discourses of the primitive anthropology of the British Isles, speculates how far the English settlement displaced the Celtic population, and delivers himself of a remarkable panegyric on Welsh Nonconformity. How he came to print such matter here we cannot suggest, for so practised a writer must have been well aware that it was totally irrelevant. It is quite unnecessary to discuss whether his conclusions are sound or unsound. We are sorry to see, also, that he has adopted many of the unproved hypotheses of Mr. Willis Bund's recent work, and that he accepts without question the bull whereby Hadrian IV. is supposed to have granted Ireland to Henry II. Still, this first chapter contains a great deal that is germane to its subject, and throws light upon the lives of the Celtic saints; but the author speaks more of mythology and folk-lore than is becoming in a hagiographer. Much the same criticism may be applied to the second chapter, on Brittany; it is a meritorious contribution to the study of the ethnology and ecclesiastical history of that region, but it is only indirectly concerned with its hagiology. The pedigrees which follow are distinctly useful and to the point, though they include much that is admittedly conjectural and not a little besides that is open to criticism. For example, almost all the dates of the later Merovingian kings require correction in view of the recent investigations of Bruno Klusch and Julien Havet. The spelling of names is, moreover, both here and elsewhere, capricious and often demonstrably incorrect. The calendar of Celtic and English saints is a serviceable addition; all the lives included in previous volumes are registered, and many new ones inserted. It is a pity, however, that Mr. Baring-Gould has been so sparing in his references to authorities; and the new edition would have been better without the illustrations. Many, indeed most, of the subjects are excellent; but the cuts are printed from old and worn blocks, or else from inferior new ones.

La Reine Marie Antoinette. Par Pierre de Nolhac. (Paris, Calmann Lévy.)

Marie Antoinette the Queen. From the French of Pierre de Nolhac. Illustrations from Contemporary Originals. (Paris, Goupil & Co.; London, Simpkin, Marshall & Co.)

Marie Antoinette. By Clara Tschudi. From the Norwegian by E. M. Cope. (Sonnen-schein & Co.)

M. DE NOLHAC deals separately with the queen's public policy, with her Court, and with her private life. The first of these subjects benefits most by his method. Within the space of a hundred pages he gives an animated, well-defined, and succinct record of his heroine's part in the government of France from the death of

Louis XV. till the outbreak of the Revolution in 1789. Four days after her accession she wrote to her mother:—

"Though God caused me to be born in the rank I now occupy, I cannot help admiring the arrangement of Providence which has chosen me for the finest kingdom in Europe."

Now Providence happened to be represented by the man who had brought about her marriage, the Duc de Choiseul, and grateful admiration of him was the mainspring of her early policy. It was this feeling which, when she found it impossible to reinstate him as minister, prompted her to drive from office by repeated insults Choiseul's old rival and Du Barry's protégé, the Duc d'Aiguillon. By so doing she directly opposed the wishes of Maria Theresa and the advice of Mercy, who argued that though D'Aiguillon was a wretched creature in every way, yet till affairs in Poland were more settled he was a convenient minister so far as Austria was concerned. However, at that period the young sovereign seemed impervious alike to political reason and to political ambition. Vainly did her mother urge her so to use her influence that the chief ministers should feel they owed their elevation to her. Satisfied with the overthrow of D'Aiguillon, she took no interest in the choice of his successor. Presently, in spite of the remonstrances of the ministers, the queen's devotion to Choiseul led her to interfere with the course of justice and to save from condemnation his friend the Comte de Guines, charged with questionable practices during his embassy in England. The scandal was great, and created all the animosity of a faction fight, for the whole of the D'Aiguillon party worked against the queen and the accused. When next the Duc d'Aiguillon waited on her, to receive her directions respecting a royal review, she replied, "Why, sir, do you not go to St. Vrain to take the orders of Madame du Barry?" Soon, with feminine vindictiveness, she boasted of having achieved her enemy's exile. Kaunitz took alarm at "the increasing imprudences of our amiable little queen," whilst her mother joined her remonstrances to those of Mercy. Then the instability of Marie Antoinette's character appeared, and she talked of recalling the exile.

The next phase in her policy—if such a term can be applied to a series of petty intrigues—dates from the period when she became "the prisoner of her friendship"; when "all the offices of state went to the Polignacs and their associates; when the treasury was at their disposal"; when "from the Court the discontent reached the city, then the provinces; when it penetrated the middle classes and the people; when the queen's name, linked with that of Polignac, was everywhere heard in ribald songs of hatred."

In consequence of her antipathy (a feeling fostered by Choiseul's sarcasms) Malesherbes retired. Turgot also, whose conduct in the Guines affair had offended her, and whose financial reforms curbed her extravagances, only desired to submit his plan of retrenchment to the king before tendering his resignation. He was not given time. Had the queen's rancour been allowed full play, "Turgot," said Mercy, "was to have been dismissed and sent to the Bastille on the same day that the Comte de Guines

was to be declared duke." The minister thus disgraced, whose reforms might have modified the Revolution and saved the monarchy, had by his honesty as Controller-General gained the love of the people, who now recognized in his fall the queen's work. "Such a result of her influence may some day draw down upon her the just reproaches of the king, and even of the whole nation," was Mercy's comment on an act which M. de Nolhac characterizes as perhaps the gravest in Marie Antoinette's whole career. From the days of her girlhood her one conception of foreign policy had been to sustain "the alliance" and to hate Prussia. These ideas had been developed by the insidious pressure put upon her by her mother; hence more excusable, perhaps, than her conduct towards Turgot were Marie Antoinette's passionate attempts in 1778 to get the pretensions of Joseph II. to Lower Bavaria supported by her husband's ministers, or, failing that, to obtain the dismissal of Vergennes. Nevertheless "from henceforth the Queen of France has received the fatal name that she will never lose: the Austrian!"

Her defiance of Maurepas at the close of his career by securing to Castries the ministry of the navy and to Ségur that of war was not unfavourably received, whilst the temporary countenance she bestowed on Necker seemed to mark a pause in her recklessness. But as soon as Calonne, thanks to the Polignac interest, became Controller of Finance, Marie Antoinette hastened to utilize the subserviency of one who concealed his dislike to her by anticipating her every caprice. The people were starving, and the State was on the verge of bankruptcy, but, as the queen confessed, when she asked for 50,000 francs Calonne would give her 100,000. The mere expenses of her wardrobe rose from 120,000 francs in 1776 to 252,000 francs in 1785:—

"Bertin, her milliner, no longer condescended to details in her bills, but boldly set down 6,000 francs for a New Year's Day gown, and that without including the material."

In 1785 came the affair of the diamond necklace. No one esteemed the cardinal; but Marie Antoinette by her favouritism had offended all save "the band of thieves," as Kaunitz called the Polignac clique. Hence it was not the people alone who hesitated to accept the queen's word, nor did the calumnies against her proceed only from persons of the Lamotte type. Comte de la Marek testified that "the pretext for the accusations of the revolutionary tribunal in 1793 against Marie Antoinette must be sought for in slanders and lies circulated against her by the Court from 1785 to 1788." These obscene productions, our author assures us, are to be found in pamphlets and manuscript collections adorned with the armorial bearings of nobles and the book-plates of women. Already judged and found wanting, she might have found safety in the coming storm by effacing herself. However, she had by this time become enamoured of power and its display; and the control over her husband which she was now acknowledged to possess was used according to the emperor's dictation. When his demands for the opening of the Scheldt forced France to move to the aid of the Dutch, the secret

information supplied him by the queen would have come more appropriately from a hired spy. During Calonne's tenure of office Marie Antoinette had been happy in the command of the public purse. But when he was succeeded by Brienne, the nominee of Joseph II., she attained the whole desire of her heart, and Mercy reports to his sovereign that "the queen finds in the [new] minister all the devotion which will make it more than ever easy for her to order the monarchy." When with the disgrace of Brienne and the recall of Necker M. de Nolhac ends his study of the queen's attempts "to rule affairs of state," he has sufficiently proved that Fouquier-Tinville's indictment of the prisoner of the Conciergerie was in some respects but a natural exaggeration of fact.

Abundant details, some hitherto unpublished, are given of those "inordinate pleasures" in which, according to Marie Antoinette's "acte d'accusation," she had "abominably squandered the finances of France (fruit of the sweat of the people)." Probably in the public imagination the most reprehensible of these excesses was Trianon, which is here described with all the authority and erudition that might be expected from the able "Conservateur du Musée de Versailles." Excellent also are the sketches of those who at different times possessed the queen's confidence—of the Comte d'Artois, for instance, whom we are glad to see depicted in his true colours, "the most worthless young man in France," who was seldom so innocently engaged as when learning at Trianon the business of a rope-dancer, but who, nevertheless, was the only friend Marie Antoinette found in the royal family, and the chief instigator of her earlier follies. Due attention is paid to the Polignacs, who in four years secured to themselves appointments worth 500,000 francs a year. When denied the gift of a part of the royal domain, they exacted as compensation a dower of 800,000 francs for the daughter of their house on her marriage with the Duc de Guiche. But large sums were the vogue: the debts of the Prince de Guémené, whose wife was "Gouvernante des Enfants de France," amounted to 33,000,000 francs.

In sumptuousness the English version of M. de Nolhac's work forms a fit sequel to the beautiful volume, 'Marie Antoinette, Dauphine,' issued by the same house in 1897. The translation, however, seems to have been made from some French edition less recent and less complete than that before us; nevertheless, it bears signs of haste: inverted commas are scattered in senseless profusion; too frequently there occur renderings such as that of *faiblesse* by "kindness," and "la bonne de ses enfants" by "the caretaker of her children," whilst "Chaque jour elle attaque le ministre [*i.e.* D'Aiguillon] chez le roi" becomes "Day after day she attacked the minister on the subject of D'Aiguillon, when with the king," and "une robe de percale blanche" is turned into "a print gown." The chief object of the translator's notes would seem to be to advertise an indifferent work on Count Fersen, which appeared in English some four years ago. Nor are the engravings as a rule quite so well rendered as in the preceding volume. The beautiful group by Wertmüller of the queen and her two children is wanting in clearness.

The mental calibre of the class of readers for which Mlle. Tschudi caters is thus indicated: "I touch on political events only when it is necessary in order to explain the course of my narrative." Yet the translator's preface extols "the research," "importance, and enduring historical value" of this "monograph." The volume is a mere collection of gossip from the usual sources. Sometimes we come upon unavowed appropriations from recent historians. French names fare badly, whilst we would observe that a "Savoyard" does not invariably mean "a man from Savoy." The two million francs spent on the maintenance of Trianon ought to be spread not over "twelve," but fifteen years. There may have been a "Bishop of Saint Sulpice," but we have failed to find such a dignitary in the list which M. A. Brette gives of the prelates who, in 1789, had jurisdiction in France.

The New Far East. By Arthur Diósy. With 12 Illustrations by Kubota Beisen, a Cartoon by the German Emperor, and Map. (Cassell & Co.)

On the cover of this book are three legends in Chinese, syllabic Korean, and Japanese *hiragana*. In the preface the Chinese characters are read *Shin yuen tong*, and the Japanese syllabics *Shin kiokuto*. Both are wrong. The Chinese phrase (which is bad Chinese) should read *Hsin yüan tung*, and the Japanese one *Arata naru higashi no hate*. Neither to an ordinary educated Chinaman nor to an ordinary educated Japanese would either phrase convey what is meant by the expression "The New Far East"; nor would any Far-Eastern writer use such terms to render that expression. This is a bad beginning, and the overstrained Jingoism of the latter pages of the present volume forms a bad ending to this new account of the Far East by one who does not appear ever to have been there. One may know something of many countries without having visited any of them; but to know anything worth knowing, or at least worth publishing, of China or Japan, one must have resided there, mixed with the people, and possessed some command of the spoken language, for in the countries east of Singapore the origins and course of history, science, literature, and religion have been fundamentally different from the springs and evolution of a civilization based, as is that of the West, upon the heritage of Greece, Rome, and Judæa. Hence Mr. Diósy's compilation at the best presents a view of the later phases in Far-Eastern history as set forth in various publications, and adds nothing new to our knowledge of a subject which is profoundly interesting, but with which no living person is fully equipped to deal—the relations, present and future, of the three Far-Eastern states to each other and to the West.

Omitting its treatment of Korea from consideration, we may shortly describe the book as extravagant alike in its adulation of Japan, its depreciation of China, its Russophobia, and its exaltation of the country Mr. Diósy loves best—our own and his. Nevertheless, it is readable enough, agreeably and lucidly written, not devoid of a certain humour, and if not well, at least funnily

illustrated by a Japanese artist, who, floating between the style of the *Yedo meisho* and that of a European schoolboy with a taste for pictorial scribbling, has achieved some truly remarkable results.

The New Far East is not very old, according to our author. It was no further back than September, 1894, that the Yalu fight proclaimed its birth to an amazed world. This is a truth in one sense, though a truth rhetorically stated. The world, as represented by the Western press, was indeed amazed, but only because that press is profoundly ignorant of the East, and in its struggle for existence fastens with avidity upon any new sensational phase. The defeat of the Chinese was a foregone conclusion, just as was that of the Taipings by the Ever-Victorious Army; a relatively slight superiority of equipment and organization is sufficient in modern warfare to ensure victory, and China had neither equipment nor organization. It is rash to form a judgment upon the military power of Japan until her armaments have been confronted with trained forces, not with unorganized rabbles. Even as things were, the Japanese in their short struggle lost many times more men than the allied forces did in the much more protracted contest with China known in the Far East as the "last China war." Much as Mr. Diósy loves Britain, he misses no opportunity of a fling at his countrymen, and especially at our conduct before and during the Japano-Chinese war. Among other faults he enumerates—*quæ nunc perscribere longum est*—we highly offend these sensitive islanders, who dwell upon the other side of Asia, by calling them "Japs." He is not aware that for scores of years they have called us by monosyllables in common with most other Western peoples—Yei, Fu, Bei, &c.; and the pretty designations to which, not seldom and more often of late than of old, they treat us in their newspapers, in their streets, and in their byways, are perhaps unknown to him. There is no difficulty in showing what every one who really knows Japan is aware of—that apart from our faults of manner, a dislike too emphatically displayed of inaccuracy, and occasional downright injustices born of an ignorance of Japan due largely to the action of Japan herself, the Japanese (who owe the triumph of the party of unity mainly to British advice and countenance) have no serious nor semi-serious ground of complaint against British policy in the Far East from a later, if not from an earlier period than the early sixties.

As to the China war, it was as much and as little justifiable as the raid of Hideyoshi upon Korea nearly 400 years ago. There was no *casus belli*, political or moral; it was bare, bold burglary from beginning to end. It was as short-sighted as it was immoral—their own arrest of their triumphant march showed that—and the Japanese could not have held the Manchurian shores of themselves for any length of time, and it was injudicious to suppose that Russia would permit them to establish themselves in a position of permanent predominance in North China. Their punishment was swift and exemplary. They were thrust unceremoniously out of their conquests, and practically excluded in Korea from a predominance to which Japan really had some claim.

Ever since the war, despite the enormous indemnity extorted, each year has shown a deficit in the Japanese budget. And the legitimate influence in the China seas which the Japanese might well have gained by a prudent policy they have lost by adopting one of pretentious adventure. Theirs has been a policy of sound, not of substance, which perhaps meets with the approval of the curio-lovers of the Japan Society, but has alienated the three hundred millions of China to whom the people of Nippon owe what literature, science, and philosophy they possess (apart from recent importations from Europe), and the whole of their *kango* and *gagen*, or language of books and society.

Mr. Diósy's observations on China and its awakening do not call for much remark. The conditions that favoured the rapid adoption of Western ideas in Japan do not exist in China; and so far as movement in that direction is progress, progress is slow in the latter country. But it will be sure, and free from the absurdities that characterized the development of Japan during the seventies. In fact, China has but to change the subjects of her public examination system and make the necessary modifications in her educational policy to provide herself with civil and military services that will fully meet the needs of the Tatsing empire.

With one caution we must close this notice. Mr. Diósy "maintains the superiority of the Japanese social system," referring to the relations of men and women in that country. The Japanese social system is based upon the abject subjection of women. Whether the freedom of women in England and America leads to the inferiority of their morality compared with that of their Japanese sisters—Mr. Diósy "ventures to maintain that such is really the case"—is a question that must be left to the judgment of those who have resided in Japan and known, by daily experience of eye and ear, what sort of a conception of female virtue obtains in that country.

The Last Days of Percy Bysshe Shelley: New Details from Unpublished Documents. By Dr. Guido Biagi. (Fisher Unwin.)

WITH every disposition to be edified, we have failed to discover any sufficient reason for the existence of this book which appeared in Italian six years ago. It furnishes a few illustrative details from certain official archives in Italy; and these, even if not always worthy of absolute confidence, derive from their official character the right to figure as foot-notes or an appendix to a life of Shelley. They have even sufficient interest to form the main substance of a magazine article or a sixteen-page pamphlet; but to blow them out into a book it has been necessary to print the 175 pages of that book with very little reading per page, and to lay under liberal contribution Mrs. Shelley, Leigh Hunt, Trelawny (chiefly him), and Prof. Dowden. Of course it is a compliment to our literature on the part of a learned Italian like Dr. Biagi to take so much interest in the poet, but we fear he has chosen a field already swept bare.

The extracts from English authorities are frequently unacknowledged—mere paraphrases, sometimes, from the first into the

third person, and not infrequently, when given in inverted commas, they are misquoted. Generally speaking, there does not seem to be any ulterior reason for misquotation; but throughout the book there is a lamentable omission of exact reference. Dr. Biagi cites as from "Trelawney" passages which are not to be found as he gives them in the 'Narrative of the Loss of the Boat,' &c., published by Leigh Hunt in 'Lord Byron and some of his Contemporaries' (1828), or in the first edition of Trelawny's 'Recollections of the Last Days of Shelley and Byron' (1858), or in the rewritten and enlarged 'Records of Shelley, Byron, and the Author' (2 vols., 1878). A suspicion arises that many of these misquoted passages have at some time been translated into Italian, and have now been retranslated by Dr. Biagi into English without verification by the original, whether of 1858 or of 1878. The professed aim of the book is to furnish new details of Shelley's last days from unpublished documents; but there is little, if anything, elucidating Shelley's last days, and before the reader comes to any new details he has to go through 73 pages made up of extracts and paraphrases with a few not especially useful tags. Here is a sample (the passage, of course, refers to Mary Shelley):—

"The days pass," she writes after the terrible event, "pass one after another, and we still live. 'Adonais' is not Keats' elegy, but his very own." Who knows how often she read and re-read it in those twenty-nine long years during which she outlived him, widowed vestal of her one and only love? The proof is found in a copy of the Pisan edition of this poem that she possessed, where after her death a tiny silken sack was found among the pages, containing ashes taken by her from his funeral urn."

Dr. Biagi fails to append his authorities, and when (p. 135), after discussing "the poetic episode of the heart saved from the flames," he identifies the heart (as far as he believes in its salvation) with the contents of the bag, he is equally silent as to the source of his information. The fact is that Trelawny (constantly spelt "Trelawney" in this book) certainly saved some of the ashes, consisting of fragments of charred bone—some from the skull; and if the heart episode is not true, there is no occasion to connect it with the silk bag of ashes on the ground (we presume that to be the ground) that Prof. Dowden accepts the family tradition that the "embrowned ashes, now shrunk and withered," which she had secretly treasured, and which were found after her death "in a copy of the Pisa edition of 'Adonais,' at the page which tells how death is swallowed up in immortality," were "the relics of Shelley's heart." Any competent doctor could say of what sort of tissue they consist if they are still in existence.

For our own part, we do not think Dr. Biagi's evidence against Trelawny's veracity in this matter is strong enough to shake the heart story. It is the text (or rather a translation) of the official report of the exhumation and cremation of Shelley's remains. Trelawny joined Capt. Simoncini in signing what was required by the quarantine authorities, in order that he might get away with the ashes; probably he would not have scrupled about any such small departure

from exactitude as "respectable" British travellers are constantly guilty of with no better reason than a desire to do a little amateur smuggling. But what did he sign, after all? He signed a formal certificate that he and his colleagues

"caused it to be exhumed, and found only the bones of the said corpse, the flesh having been consumed by the lime which had been placed over it in the act of inhumation, according to the regulations now in force, which bones were placed, with the usual sanitary precautions, in a cast-iron furnace, and then burnt and reduced to ashes."

The quicklime had to be certified to have done what it was put there to do, *i. e.*, to have consumed the flesh; nothing, mark, is said about the contents of the thorax; and these, even had they been "flesh," were not found when the body was uncovered, for the bones, according to Trelawny, did not separate as Williams's had done; and it was only after being placed in the furnace that the body fell apart. Now the case against Trelawny is that, in giving an English version of the official report, he abridged the passage about the state of the remains thus:—

"We caused the ground to be opened and found the remains of the above-mentioned corpse. The said remains were placed in an iron furnace, there burnt and reduced to ashes." Of course he saw that, if that vivid recollection which he set down with such picturesque vigour had not betrayed him, he and Simoncini must have been a little too lenient to the quicklime, which could not have done its work so well as they certified.

Dr. Biagi must be remarkably innocent if he seriously thinks that Trelawny's scudi would not have settled promptly any qualm of conscience arising out of the excessive commendation of

A bucketful of Italian quicklime, or out of the filching of the heart from the furnace, for that matter. He must indeed have observed himself, when he went to Viareggio to collect, catechize, and photograph all those grim old men who might possibly have been present when the cremation took place—and their presence was wanted to discredit Trelawny on another point—that they were all, after sixty-eight years, prepared to take him to the very spot and swear they saw it done there. Perhaps, for scudi enough, each would have sworn to a different spot; but it would have been prudent of Dr. Biagi to take them one by one to identify the exact place, and secure himself against collusion. Had he done this, and so obtained an unsophisticated consensus, we should have felt more confidence in the identification. "We repaired thither," says Dr. Biagi, "with the Captain of the Port and such of the old men as had been present at the scene, and succeeded in identifying it with tolerable accuracy." By "tolerable accuracy" we should certainly not understand that all the old men agreed absolutely in their testimony; but the expression may be profitably set beside the words at p. 120:—

"But it is in vain to strive after exact identification of the spot at the present day from the traces found in the romantic description of the romantic captain, written as best he could from the confused memories surging in his brain."

Obviously Trelawny, writing his recollections more at large a quarter of a century

after the event, mixed up the scenery of the two cremations, which took place several miles apart; but he left no real doubt on even this point; for whereas he talks of the absence of human habitations from the site of Shelley's cremation, he left standing in 1858 the precise statements that Shelley was buried where he was washed ashore, and that that was where there were plenty of habitations, *viz.*, at Viareggio (in the narrative of 1828 he had used the still more precise words "very near the town"). Hence it is quite clear he could not have hoped or wished to deceive; and the whole literary treatment of his memories and documents was neither less nor more free than was tolerated forty years ago in work of this class. Exact editing was not in vogue; but we seriously doubt whether Dr. Biagi's collection of documents and old men with portentous memories has really carried the identification of the place much (if any) further. However, he does set Trelawny's topography right on one point, and that an interesting one: he identifies as Bocca del Serchio (that is, as the mouth of the stream on which Shelley and Williams successfully studied in 1821 the art of getting drowned) the impossible name "Bocca Lericcio" given by Trelawny as that of the place two miles from which Williams was cast up.

In deference to a pathetic little handbill which accompanies this book, and craves indulgence for the Italian compositors who set it up, we refrain from specifying the many errors of the press. The same plea will not serve to excuse the poor execution of the illustrations, which ought to have been either well done or left out. The two portraits of Shelley, one of Leigh Hunt, and most of the views of houses, tombs, &c., neither add to our knowledge nor are they decorative. The portraits of Edward and Jane Williams and Edward Shenley would have been worth having if well done. So would the portrait given as that of Mary Wollstonecraft, the original of which is really an admirable portrait of Mary Shelley, so like the late Sir Percy Shelley in feature and expression as to be almost startling. The worst picture in the book, save only the portrait of Shenley, is the reproduction of a crude drawing labelled "The two Yachts 'Bolivar' and 'Don Juan,' from a sketch by E. E. Williams in the British Museum." No evidence is adduced in support of the position that Williams meant to represent the Don Juan by means of the thoroughly orthodox schooner depicted at the top of this sketch with her flags blowing diametrically in the opposite direction from those of the boat doing duty (colourably enough) for the Bolivar. The schooner was probably one which Williams saw on one of his voyages with Shelley in the summer of 1822; but that he can have meant her for Shelley's boat is out of the question. Shelley's boat was an undecked yawl, and we already possess in Trelawny's book an exact and careful little drawing of her by the man who got her built, Capt. Daniel Roberts. She was just as orthodox a yawl as the Williams boat is an orthodox fore-and-aft-rigged schooner; and none but those who do not know a mainmast from a mizzenmast or a mainsail from a driver could possibly suppose Williams, who had hauled

every sheet on board the Don Juan, and knew every line of her design and rigging, capable of deliberately and carefully drawing her as a schooner.

It is true the term "schooner-rigged," and even "schooner," is loosely used now and again throughout Shelleyan literature in passages about the ill-starred boat, and the Bolivar (a three-masted square-rigged vessel) shares the same fate at least once; indeed, it would seem as if the word "schooner" was in use at that time among non-nautical folk to designate small pleasure yachts. To adopt a lax use of a conversational term, however, is a different thing from drawing what is unmistakably a strict schooner to represent what was really a yawl. Williams knew too much about boats for that, from his midshipman days onward. Dr. Biagi's documents as printed in English (and it would be really useful to have the Italian originals) tend to confuse this matter of the boat. In one of these documents she is described (p. 78) as "a small boat shaped like a brig," in another (p. 87) as "a small brigantine"; then (p. 143), in the report of her recovery from the bottom of the sea, as "a small vessel, schooner-rigged," although she was not rigged at all, mast, mizzenmast, and bowsprit having all gone by the board; and, lastly, in a document which transforms Capt. Roberts into "Lord Daniel Roberts," she figures simply as "the schooner recovered by the two fishing-smacks" (p. 146). On this point we have only to add that Trelawny's words about what his Genoese mate discovered on board a fishing-boat are "an English-made oar, that he thought he had seen in Shelley's boat." Dr. Biagi, professing to quote Trelawny, says "an English oar which he believed that he had seen on board Shelley's schooner." This, of course, fits the so-called drawing of the Don Juan better; but it needs explanation. Nevertheless the little drawing is an interesting relic of Williams, and it is a pity it is not better rendered.

NEW NOVELS.

A Touch of the Sun. By Emilia Aylmer Gowing. (Burleigh.)

MRS. AYLME GOWING'S story is not likely to leave behind it any lasting impression. The irreconcilability of race with race is good enough as a theme to build romance round. But in this case all is not made of the motive that might have been. The relations between certain Eurasians and Londoners are not treated with marked ability. Yet the Oriental and the European conceptions of the tender passion are sufficiently well contrasted. The dialogue is poor; the talkers express themselves in a very mediocre kind of way. Also there is, or seems to be, a lack of adequate motive for the action of some of the principal people. Yet some better pages in 'A Touch of the Sun' may cause it to be approved by some novel-readers.

Mary Dominic. By Grace Rhys. (Dent & Co.)

THE name of the author of 'Mary Dominic' is new—at least it is new to one reader. The book shows a fresh and promising touch, yet the motive is as old as the hills—or, at

any rate, as old as the coming of the human race. It is nothing more nor less than the betrayal and desertion of an Irish girl of humble birth by a man of position and influence. It serves, in certain general indications, to show that a sadly familiar theme may be, in the right hands, invested with a new aspect. It premises in the author more than a little spontaneity of view and genuine talent. The personality of Mary Dominic is not laid on the common and conventional lines of every-day fiction. We are introduced to the wild country girl at the age of fifteen, with the figure of a woman and the heart of a child—an untaught rustic, yet with the dainty fancies and romantic illusions of her countrywomen. There is still something beautiful, untamed, and innocent about her when, at scarcely seventeen years of age, she, with her child in her arms, is thrust from her farmhouse home into the wilderness of this world—a lonely bogland—there to “fend” for herself. Some pleasing traits of Irish character in humble life are drawn out by her distressful position. Some of the people are lightly, and in some cases insufficiently drawn. A characteristic, here or there noted as though important, is allowed to drop aside with no further mention. Fancy and observation are shown in the natural as well as human surroundings. A tragic air, both national and individual in a manner, informs the whole picture. The humorous under-side of sadness is not so markedly shown as in some stories of Irish life recently noticed in these columns.

Misconception. By Mrs. Faure Walker. (Chapman & Hall.)

Good intentions only will not make good literature. There is nothing in Mrs. Faure Walker's novel on which an indulgent critic can comment favourably. The narrative passages are disfigured by conversational or epistolary phrases on nearly every page, and the dialogue is weak and ineffective. The story is devoid of interest and incident, and wanders aimlessly to an impotent conclusion. The book might be read by girls in their early teens, though it can hardly be recommended as a gift.

RECENT VERSE.

Points of View, and other Poems. By G. Colmore. (Gay & Bird.)—George Colmore expounds one of her points of view in her preface. “I have often doubted,” says she, “whether sufficient weight is given.....to the difference in the degree of moral damage caused by a difference in the standard by which conduct is tested. Nothing destroys moral fibre so much as conduct which a man's or woman's own standard condemns; and destruction of moral character means incapacity to improve: but, on the other hand, conduct which is not beneath an individual's own standard—however reprehensible from the point of view of the community at large—does not totally destroy moral fibre; and if once that individual can be induced to raise his standard, there may be sufficient moral strength in him to enable him to live up to it.”

These observations, sound as they are, seem more fitted for the opening of a philosophical disquisition than to serve as introduction to a volume of verse. But a point of view is, after all, of some use, even in poetry, a fact too much ignored by many of our minor versifiers. It will lend coherence, if not originality, to prose; while to poetry, if sentiment and imagination be but added, it will furnish strength, backbone, solidity. George Colmore sets forth her

points of view in a series of monologues. There are poems spoken from “the pavement,” from “the workhouse,” from “boudoirs,” from “a respectable position,” from “a smoking-room,” from “a madhouse,” and even from “a coffin.” The monologue, perhaps, of all literary forms presents the most superficial attraction to the novice, the most difficulty to the artist. Persons speaking of themselves, and of themselves to themselves, seldom speak the truth, and it needs all the subtlety and psychological finesse of a Browning or an old priest to develop the fine gold thread and to make the reality shine out through the misty web of half-truths. George Colmore's characters speak so frankly, so straightforwardly, that their soliloquies fail to convince. For example, a lady, “from a boudoir,” says:—

I sometimes wonder if you dream,
You women of the toiling class,
What thought may rise when a woman's eyes
Meet her own eyes in the glass:

A woman born, I mean, like me,
To luxury and careless ease,
To pass her days in the subtle ways
Of seeking how to please.

This is too direct. One can hardly tell whether the lady speaks to herself or whether, in an unfortunate fit of expansion, she unbosoms herself on a platform. The necessary subtlety is lacking; the analysis is too obvious; the work resembles a thoughtful prose penned by a heavy hand, and cut up somewhat arbitrarily into metrical lengths. And yet as one closes the book one feels that, whether or no George Colmore's work is admirable, it is at least interesting. The workmanship shows an imperfectly applied study of the work of Browning; it is sometimes clumsy, often crude. Yet one thing shall be counted to the author for righteousness: she never seeks to veil a bald idea under a wreath of the ready-made flowers of speech. Such as it is, her style is her own. The plain-spoken sympathy with sad and suffering women is pleasant to meet. Perhaps the best poem in the volume is one which strikes a lower and more personal note than the rest:—

THE ONLY WAY.

Because I've been unhappy all the day,
I call to you a little in the night:
Quite softly, so I should not hurt your rest,
And not with any cry of sorrow, lest
My darkness should break in upon your light.

Yet I call sadly, for my heart is sad:
But then I think, you are so far away,
So very far, that as my voice draws near
The sorrow will be lost, and you will hear
Just murmurings, not the sad things that I say.

I speak so softly, yet I long, I long
To let my heart forth, tell you all my pain!
And now the passionate tears begin to flow,
And sob come—Nay, sorrow's too strong, and so
The only way is to be quiet again.

Poems of a Country Gentleman. By Sir George Douglas, Bart. (Longmans.)—Writers of verse threaten us on every hand—writers drawn from all ranks, all classes. But if there were a rank or could be a class from which we imagined we had little to fear, the rank was certainly that of baronet, and the class that of country gentleman. Yet here is a slim volume to give our hopes the lie. The book is unpretentious enough, barring the probably unconscious snobbery of its title, and the verses are of a straightforward, manly character. We feel kindly towards the writer, only we wish he had never thought of writing. Such poems as these might well be published for private circulation among his friends. For the world in general they have but little interest. A love of nature breathes in the book, and it reveals a pleasant and genial character. And the passion for writing verses is one of the most innocent inspired in our fallen nature: to indulge it is no sin. It is natural that a man like Sir George Douglas, having a loving acquaintance with the literature of his own and other lands, should long to be himself among those who write. But why, one asks wearily, publish?

Pan: a Collection of Lyrical Poems. By Rose Haigh Thomas. (Bliss, Sands & Co.)—Up to the latter part of the eighteenth century

there seems to have been in the literature of all countries a comparative dearth of nature-poems. But the fashion once set, it has been followed but too freely and faithfully; the flood-gates once opened by genius, the tide has flowed in resistless, bearing on its breast a hundred vessels freighted with platitudes, whole argosies of the totally uninteresting. This fuss about natural objects is very definitely of our age—an age that allows art to lean on photography, and confuses the aims of painting and literature. The Greeks, dominated by the intense and compelling force of human passion, saw nature either in personifications or as the background to the emotions of men. And when we do find in Greek poetry a descriptive touch, it comes to us with all the power and passion of the great Greek art at its back; it does not stagger alone, weak and colourless, in empty and vapid protest against things human and strong. Such a pitch have we reached now that our poets are not content to describe the scenery of their own country, but wander abroad with a notebook, and presently send to press a species of rhymed Baedeker, forgetting that the only country which fits a man's verse is his own land, since the art of poetry requires not description, but revealed sensation. Miss Rose Haigh Thomas has been to Norway, and she has seen the fiords, and the snow, and the mountains, and the pines, and the Aurora Borealis; but she has seen nothing else. Her nature-poetry seems machine-made, and her pictures are reproduced as by a hard chromo-lithography. Her passion for foreign travel even leads her to take her muse a-sight-seeing in Mars, with results brilliant, but unconvincing. There is no sympathetic note in these verses inspired by foreign lands; all is icily impersonal, loaded with sparkling epithets, and, when all is said and done, is as ashes in the mouth. It is only when Miss Haigh Thomas stoops to sing of the woods and fields of her own country that she succeeds. ‘The End of Summer on the Thames’ is, if somewhat conventional, decidedly pleasing; and the same may be said of the other verses in which the author sings of what she knows and loves. She sings after all, one supposes, for English ears, and in English ears the song of “field and farm and fold,” if only it come from the heart of the singer, never wearies, while of songs of Norway and Mars and the Pays Basque, “as of all carnal pleasures, cometh satiety at the last.”

The Uncut Stones of Mr. Herbert Bell (Redway) are dug from the inexhaustible mine of the transcendental commonplace. His bold mining commands our wonder, if not our admiration. With perfect confidence Mr. Bell calls upon Undines, sylphs, gnomes, and salamanders to give utterance to verse after verse of ambitious twaddle. Now surely by this time we should all know that he who would raise such spirits needs a strong wand—a power of magic such as few modern versifiers even venture to long for. If you happen to be Goethe or Shelley it is all very well; but otherwise it is quite the reverse, as witness these lines:—

Everywhere! Everywhere!
A mist on the bill!
Everywhere! Everywhere!
A glint on the rill.

The Undines are introduced merely to speak these lines, and to add later:—

The Foam on the wave.

Such ideas as the poem boasts appear to be stolen from ‘Faust.’ The phrasing is entirely Mr. Bell's own. The rest of the book is mostly about souls and snow and opals, spirits and clouds, but one little poem deals with the simpler facts of life.

The Soul's Departure, and other Poems, by Edward Wilmore (Fisher Unwin), is one of the “Cameo Series,” so it is needless to say that it is excellently printed on good paper, and presents in every respect a most attractive appearance. But, alas! Mr. Fisher Unwin is more distinguished as publisher than Mr. Wilmore

as author. Not that Mr. Wilmore's verse deserves entirely to be depreciated, for one poem at least is a poem, and an original one; but the rest of the book needs condensation and a wise choice of subjects. Our heart leapt up when we beheld the first poem, 'The Soul's Departure':—

When the time came round
That the Soul must leave the Body,
All the Man's kinsfolk
Stood about the bed
Where the miracle was to be.

* * *
And the heavy eyelids
Gave faint recognition,
And the leaden bands
Caught at the coverlet:
Then the Soul stood out
Invisible beside the shed Body,
And shivered in the strange air.

This promises well, and the poem, as it proceeds, grows in interest:—

Now when the mourners,
Performing the decent rites
To the still clay, had departed,
The trembling Ghost alone
Beheld its dead companion.

* * *
The ghost spoke:—
"Much have I marred thee,
Beautiful Body,
Gift of my Mother;
Much have I starved thee
From fitting communion."

And the body in its turn reproaches the soul for the poor use it has made of the body. We should like to quote the whole poem. Though the manner strongly recalls the work of Mr. Henley, the thought is Mr. Wilmore's own, and it is strong thought and true. Turning the page, we come full tilt against the familiar banalities inspired by Michael Angelo's 'David,' Apollo, lamps and stars, London streets, sleeping cities, dawn, crystal windows, and all the rest of it. If only Mr. Wilmore had stopped short at 'The Soul's Departure,' and spared us the "other poems"!

To my Mother, and other Home Verses, by William Scarnell Lean (Kegan Paul & Co.), is a dear little volume, the type of the book written by the "clerk who would be poet," and comprises, despite the title, political verse; love-songs, with little Latin quotations; poems about nature, with neat little time-worn epithets and phrases; translations from various languages, including a little ode of Anacreon; the inevitable 'Fons Bandusiæ'; and one of those fatal trifles which Catullus wrote about the sparrow. It has a little acrostic and a little poem in nice school-girl French. Nothing can better show the weakness of the author, who has mistaken his vocation, than his efforts at turning into his language the works of men of genius who have written in other tongues. We cannot but congratulate Catullus on the fact that he wrote so long ago. Had he been living now, how often must his breast have been wrung by such impertinence as this!—

Weep now, all of ye, Loves and little Cupids;
Weep too, all of ye, men of tender feeling:
Birdie is dead that my little lady loved so—
Birdie, the darling pet of my little lady.
More, oh more than her own soft eyes she loved him:
So sweet, sweeter than honey,—and he knew his
Mistress well as a daughter knows her mother.

A specimen of Mr. Lean's original verse is as follows:—

To a distant shore
We are passing o'er,
To Hellas, our home by the sunny sea!
But we'll tarry all,
If we hear you call,
And your guides to Elysian fields will be!

These lines are spoken, if not inspired, by the Muses! All these verse-writers, these translators and makers of acrostics, have they no friend, father, brother, wife, to whisper—softening the whisper with kindly looks and assurances of undying personal esteem—that, after all, poets are born, not made, and that it is not a man's fault if they are rare, and if their birthdays do not coincide with his own?

The little booklet which Sarah A. Phillips entitles *Pen-and-Ink Sketches* (privately printed) contains a good deal of the genuine stuff. Traces there are of the over-influence of previous models,

such as Coleridge and Browning; but the author has put the lyrical lilt of young life, the song of June, and the praises of the open air into verse which is poetry, in spite of occasional defects of workmanship, and not artificial mosaic or selected emotions and adjectives. This puts her above two-thirds of the toilers up Parnassus.

Capriccios. By Louis J. Block. (Putnam.)

—Mr. Block is one of those whose ideas are too magnificent and cataclysmic to be confined in any form of verse. Even the whole range of verse-forms, indeed, fails to content him. The springs of poetry are too narrow for his feats of natation, and he plunges constantly into the larger lakes of prose. He belongs to the family misbegotten of the genius of Goethe—the ambitious writers of symbolic drama with philosophical intent. Being one of the cadets, he writes not dramas, but scenes—scenes heavy with the raw material of modern science and modern psychology. One scene, for instance, takes place on a mountain. The characters are Faust, Mephistopheles, and the Archangel Raphael. Before their eyes develops the panorama of creation. The terrible monsters of prehistoric ages disappear, giving place to the smiling peace of the patriarchal life. So far, so good. But the patriarchs come to blows. Yet from their quarrels is born the greater life of nations. And so forth. Mephistopheles points out how very bad things are. Raphael, on the other hand, observes that if evil comes out of good, good still more comes out of evil, and tends in the end to triumph. This great thought—possibly original to the Archangel, but certainly not to Mr. Block—is accepted as final by Faust, and there the matter ends. Mr. Block is at his best in his prose, and that is nothing remarkable.

From an Indian College. By James George Jennings. (Kegan Paul & Co.)—These verses come from India; but they bear with them no touch of the charm and mystery, the dreams and the legends, of the East. The only trace of their origin is the muddled philosophy which springs commonly from the marriage of Eastern with Western thought, and so far the title is appropriate. Judged by its dulness and the correctness of its versification, it might as well have come from Oxford. Now and then a verse inspires hope, but the promise is unfulfilled. The idea is not worked out, and loses itself in a tangle of recurring phrases and an involved and clouded metaphysic. Mr. Jennings no sooner conceives a lucid thought than he hastens to prevent its due birth. He might yet do good work, could he but learn the old lesson that the obscure is not necessarily the profound.

SHORT STORIES.

MR. HORNUNG has done better work than *Some Persons Unknown* (Cassell & Co.), for though these stories are pleasant reading, are well told, and are all direct and to the point, as far as they go, there is nothing particularly distinctive about them. They strike one as the work of a good writer who writes because he must write something, and knows exactly how a story ought to be told; but they do not strike one as stories which particularly want telling. They are thin and rather commonplace. Certainly the best stories are those about Australian life; they seem more genuine and felt than the three about English life, and of the former the most interesting is 'The Magic Cigar,' though even here the situation of the rough hand who returns to his native thoughts of exquisite civilization under the influence of a good cigar is a little forced and sentimental. There is, however, one excellent farce, 'After the Fact,' which is thoroughly amusing in its ingenuity. We are sorry not to be able to give this book greater praise, as Mr. Hornung has done good work, and probably will again.

Gambles with Destiny, by George Griffith (White & Co.), is the title of a collection of five stories, of varying length, which contain much to interest the general reader. They are novel in kind, and they are narrated with a certain crispness and freshness which render them very tolerable as light reading. They are all of the type known as sensational, and they all have some element which renders the title under which they are printed appropriate. A so-called "preface," consisting of an ungrammatical sentence of about nine and a half lines of print, speaks of the stories as all involving a battle with destiny fought "by the same man—or, to be more correct, the same virile principle." We see nothing in the book to make the term "virile principle" (whatever it may mean) more correct than the more usual word "man." Mr. George Griffith would lose nothing if he had omitted his preface.

There are two stories in *The Maze of Life*, by George Newcomen (Bellairs & Co.), entitled respectively 'The Career of Charlie Brownrigg' and 'The Vanities of Jaspar West.' Neither shows any features of remarkable interest, though the second and shorter may possibly be preferred. Both narratives deal with modern life and society in Ireland, described from various standpoints and laboriously explained to the reader. We cannot imagine that any one would be anxious to read them a second time. The topics discussed are commonplace, and no skill is shown in handling them. Hardly a trace of humour is to be found, even in unusually lengthy dialogues. The work appears to be that of a lady, and if this is so, we have another addition to the long list of feminine Georges. Of the sex of the author various opportunities occur for forming an opinion. The most remarkable is a meeting of "parish ladies," at which a curate essays to cut out the pattern of a garment.

"Lancashire awaits her novelist" the reader is informed by Mr. J. Marshall Mather in the preface to *By Roaring Loom* (Bowden), his new collection of local studies written in dialect. Mrs. Gaskell (for whom Mr. Mather has a quite kindly word in passing) evidently shares the fate of other prophets in her own country—or rather in her own county, since the rest of the English-speaking people are still content to regard her as one of their greatest novelists and literary artists. Modesty has never been the characteristic quality of Lancashire, and it is, perhaps, not easy for its local authors to realize that photographically accurate records of its native habits, amusements, and tricks of manner and speech are of less importance to the world in general than those works of art which "Time in its turnover" (to quote from the astonishing introduction again) still leaves as landmarks for generation after generation. To pass from Mrs. Gaskell to the writer at present under consideration, it may be said that his stories from the factory, workshop, engine-house, or cottage are always characteristic of and faithful to the life portrayed; that they have flashes of dramatic power, too often weakened by an over-lavish sentimentality and the absence of that restraint which is the vital essence of the writer's art. The pathos is too often of the stereotyped and obvious kind, as in 'Waiting Nellie'; but 'No Place for Repentance' comes near to tragedy, and if severely pruned in the matter of details might have touched that mark. Mr. Mather has an abundance of good material; with regard to its selection and treatment and his literary style he would do well to apply himself to the study of—Mrs. Gaskell! The book is adequately illustrated by Lancelot Speed.

LITERATURE OF THE OLD TESTAMENT.

Early Israel and the Surrounding Nations. By the Rev. A. H. Sayce. (Service & Paton.)—Prof. Sayce has been accustomed during the last few years, before quitting England for his

winter quarters in Egypt, to leave his readers a book dealing with Biblical history or criticism. Whilst he is occupied with fresh investigations in the East, his friends and antagonists at home discuss his conclusions. His last volume, entitled 'The Early History of the Hebrews,' which was noticed in these columns (see *Athen.*, March 5th, 1898), was of a learned character. In the present volume he lays aside the criticism and reconstruction of the Biblical text, and writes a popular work on the early history, not only of the Hebrews, but of the Semitic races in general. That it contains little that is new is only natural, since no striking discoveries have been made, or at any rate published, as far as we are aware, in the past year. On the other hand, it is, like all Prof. Sayce's work, pleasantly written, and a handy compendium of the results of archæology as bearing on history. Scarcely a note disturbs the reader's comfort, and there are no startling views to call for praise or blame. The material dealt with will be seen from the headings of the chapters, which are as follows:—(1) "The Israelites"; (2) "Canaan"; (3) "The Nations of the South-East"; (4) "The Nations of the North-East"; (5) "Egypt"; (6) "Babylonia and Assyria"; (7) "Conclusion: Appendices." Naturally it is the first chapter, dealing with the pre-exilic history of Israel, which will be of special interest to most readers. Prof. Sayce insists strongly, as he has often insisted before, on the antiquity of the art of writing, as shown by the Tell-el-Amarna tablets, and argues from that to the existence of written records underlying the narrative of Genesis. Ishmael and Israel are the names of historical individuals, not merely of races. But while many of the views stated are intentionally in direct opposition to the results of modern inquiry, the author is really to a large extent in agreement with his opponents, and most of chap. i. is conceived in a thoroughly rationalizing spirit. Thus Benjamin is not a personal, but a geographical name, "the Southerner," and Benoni (Gen. xxxv. 18) is "the inhabitant of Beth-On." Further on we read, "The division [of Israel into twelve tribes] was an artificial one; it never at any time corresponded exactly with historical reality." Judah was a new tribe, which arose in the time of the Judges "out of various elements—Hebrew, Kenite, and Edomite," and had no right to claim the same purity of descent as the tribes of the North. Whatever may be held on many of the points raised, one cannot help feeling that Prof. Sayce is rather apt to state his own views (justifiable perhaps, but not proven) as though they were accepted facts. It is becoming increasingly probable, for instance, that the pre-Israelitish inhabitants of Canaan were a people of culture, but what definite evidence is there for the statement that "libraries now [in the time of Joshua?] grew up in 'the land of the Amorites,' and the clay tablets with which they were filled made known to the west the legends and records of Chaldæa"? At the same time it must be confessed that there are few writers capable of giving so charming a conspectus as this of Early Israel and her neighbours. It is a pleasure to read the book, and while on many points it provokes dissent, it bristles with suggestive remarks. The appendices contain translations of some interesting Egyptian, Babylonian, and other texts. An index should certainly have been added at the end.

Jewish Religious Life after the Exile. By the Rev. T. K. Cheyne, D.D. (Putnam's Sons.)—This handy volume represents a course of six lectures delivered last winter under the auspices of the American Committee for Lectures on the History of Religions. The period treated (that of Ezra and Nehemiah) is one which Prof. Cheyne has made peculiarly his own. No one will expect to find a discussion of new facts or discoveries in a popular work like the present, but all Biblical students will be glad to have

the results of criticism summed up in a lucid and attractive form. For details of scholarship they must go to such books as Renan's 'Histoire d'Israël' or to Prof. Cheyne's special works. The subjects discussed in the several lectures are: (1) Religious life in Judæa before the arrival of Nehemiah; (2) Nehemiah, Ezra, and Manasseh, or the reconstitution of the Jewish and the Samaritan communities; (3) Jewish religious ideals, hindrances to their perfect development; (4) Jewish wisdom, its meaning, object, and varieties; (5) orthodox and heretical wisdom, contemporary Levitical piety; (6) Judaism, its power of attracting foreigners, its higher theology, its relation to Greece, Persia, and Babylon. The first two lectures contain a reconstruction—based, as the author himself says, on "common sense and the imagination"—of perhaps the most obscure period of Old Testament history. The third lecture will, we believe, be especially interesting to many readers, as showing how the history and the Psalms mutually illustrate one another, and thus the latter acquire a meaning which they do not reveal if regarded as disconnected religious poems. Opinions will, however, of course differ as to the precise historical setting of particular Psalms, and as to the extent of Zoroastrian influence traceable in them. But whatever view may be taken as to matters of detail, a phase of Judaism which stands in such "close relation to the historical problems of early Christianity" cannot fail to win serious attention. Those who feel some apprehension at the demands of criticism should ponder Prof. Cheyne's own words in the introduction to his first lecture: "Could the Old Testament be treated in a thoroughly modern spirit, at once sympathetically and critically, I cannot help thinking that this venerable religious record would recover its old fascination." Throughout the volume it is evident that Prof. Cheyne has made use of the latest researches in connexion with his subject, as, e.g., in his references to the newly discovered Hebrew fragment of Ecclesiasticus, and in the useful table of dates of Old Testament literature. We should have expected, however, in a discussion of Jewish religion and morality, a larger use to be made of the Pirke Abhoth, much of which is early. The book is well printed, and there is a useful index.

The latest volume of the Polychrome Bible, under the editorial direction of Prof. Haupt, contains the *Book of Leviticus*, a new English translation, with explanatory notes, by the Rev. S. R. Driver, D.D., assisted by the Rev. H. A. White (J. Clarke & Co.). The general scheme of this edition has already been described in notices of the earlier volumes, and the method of the present editors is known from their Hebrew text of the book, with which the new translation corresponds. With regard to the documents of which the book is composed, the editors say in the last paragraph of their introduction:—

"In the present translation of Leviticus only the main sources have been separated from one another, viz., (1) the *Law of Holiness*, which has many distinguishing features (coloured yellow); (2) the main body of *Priestly Narrative* and laws (uncoloured); and (3) a few laws, which may for several reasons be regarded as later in origin than P (coloured brown). The analysis might have been made more minute.....But of the minor distinctions which might in this way have been drawn, some are only of subordinate importance, while for others the evidence is more or less uncertain."

The same moderation is observed in the commentary, where the editors carefully avoid speculative and unnecessary emendations. But, quite apart from the text, the book of Leviticus, dealing as it does with technicalities of ritual, presents a great number of difficulties, especially in matters of detail. These will be found clearly and concisely discussed in the explanatory notes, which are full of interesting matter, and contain some excellent and appropriate illustra-

tions. Perhaps the best example of the kind is the treatment of the names of animals, &c., in chap. xi., and of the technical terms in the succeeding chapters. It is to be hoped that the same high standard may be maintained in subsequent volumes; and it would be unpardonable to conclude this brief notice without expressing our sincere regret for Mr. White's untimely death, which took place shortly after the publication of this volume. In him we lose a careful and industrious scholar, and a highly promising member of the younger school of Biblical critics.

A Glossary of the Aramaic Inscriptions, by Stanley A. Cook (Cambridge, University Press), will prove useful to students in many departments of Semitic learning. Although the Aramaic inscriptions are mostly to be found in the 'Corpus Inscriptionum Semiticarum,' published by the French Academy, they are distributed in that collection over many fasciculi, among which it is not always easy to find a word or passage when required. The present work, besides being a glossary, serves also as an alphabetical index to the inscriptions. Other works of the same kind are those of Levy for Phœnician, and of Ledrain for the Palmyrene. The latter has been consulted by Mr. Cook, as well as the collections of Aramaic inscriptions by M. de Vogüé, of Sinaitic by Euting, and finally the recent discoveries at Zenjirli. The material is well arranged, and explanations and references are furnished which will greatly facilitate the study of the subject. Perhaps it would have been better to defer the compilation of a glossary till the Sinaitic inscriptions are more accessible. Some years ago M. Bénédict brought home copies of 2,250 of these which are not yet published, but will, we believe, be eventually included in the 'Corpus.' If a second edition should be required, room ought certainly to be found for the unique Moabite inscription, which is in great part Aramaic. The usefulness of the book for students of epigraphy would also be largely increased if the Phœnician inscriptions could be included. Mr. Cook is evidently a thorough German in feeling, and quotes hardly any but German works. M. Duval, of Paris, and the few English authorities are either omitted altogether, or their names are not mentioned! Apart from this serious defect, however, the bibliography is nearly complete, and will be welcome to students, in spite of the inconvenience caused by the numerous abbreviations.

It is pleasant to see that Dr. Jastrow is making steady progress with his *Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature* (London and New York, Putnam's Sons). Part X., which has just appeared, carries on the alphabet from נ to סטט, and fully maintains the character which the work has already earned for clear and concise treatment. We heartily wish the veteran scholar strength to complete his task, which will greatly lighten the labours of students of Rabbinical literature, especially in England and America. The work is shorter and more convenient than Levy's monumental, but sometimes rather confused 'Neuhebräisches Wörterbuch.'

SPORTING LITERATURE.

Hunting Reminiscences of Frank Gillard, 1860-96 (Arnold), is a seasonable record of a long career as huntsman of the Belvoir hounds. Mr. Cuthbert Bradley has done well as editor and illustrator, and the diary of the veteran during a lifetime spent in the service of the Dukes of Rutland has been made the foundation of a pleasant book. Established in 1686 by the first Duke of Rutland, the kennel, of which the lists and pedigrees date from 1750, maintained under Frank Gillard its high fame for breeding and its prestige for sport both on the Leicestershire and Lincolnshire sides of the country.

Brocklesby Rallywood, sent to Belvoir by Lord Yarborough in 1850, was one of the most re-doubted sires of the pack, and his portrait by Ferneley (from *Baily's Magazine*) forms a charming illustration. Another typical portrait is that of Gambler, son of a still more famous father, Weathergage, whose moral and physical qualities transcended his mere beauty. To the general reader the obviously correct dog-lore of this book will be more interesting than the mere records of runs, which naturally occupy a good deal of space. Yet these are not badly told, and the reader obtains attractive glimpses of some people of note. The lamented George Whyte-Melville is naturally prominent, besides several sporting writers of to-day, of whom Capt. Pennell Elmhirst seems most frequently referred to. The late Empress of Austria enjoyed a day's cub-hunting with the Belvoir; and a pleasant story of unselfish courtesy reminds us that the Prince of Wales has also followed the famous pack. Besides the masters, the sixth and seventh Dukes of Rutland, and other well-known people (including Lady Florence Dixie in her unconverted days), a great army of heroes obtains incidental mention. The hunting "divine," now, alas! nearly extinct, flourished greatly in the sixties. Among many sturdy Churchmen who prolonged their days by the exercise, "Parson Bullen of Eastwell," who hunted up to ninety years of age, deserves remembrance. Clergy and farmers cannot often afford hunting in these days. Their place is increasingly taken by those whose covert-hack is the iron horse. If the human element in the chase is less variously interesting in modern times, the fox still does his best to diversify the run. Betaking himself to the tree-top or up the chimney—once, as here recorded, captured in a church, and once beneath the petticoats of an alarmed old lady—the little red dog is fertile in resources as of yore. Of the worthy huntsman who so long held the pride of place among his brethren everything we read savours of patience, intelligence, and courage, together with much loyalty and affectionate feeling for his successive employers and the large circle of their friends. His portrait shows a strong and characteristic face, and that of his good horse Sluggard is obviously lifelike. Altogether this is a book that may appeal to a wider public than even that of hunting men.

Two prettily got-up volumes have reached us from Messrs. Constable. *The Sportswoman's Library*, edited by Frances E. Slaughter, should be welcome to that large and increasing world, the athletic daughters of England, and, indeed, evinces so much knowledge of the subjects treated that the erewhile monopolizing sex may read with humble acquiescence. The work is the natural outcome of the revival of feminine sport in the last decade, for, as the editor points out, mediæval dames—even abbesses and their sisters—took part in the field sports of the manhood of their times. Falconry, above all, lasted down to the end of the seventeenth century. To-day hunting, shooting, and fishing are spreading among our womankind, as well as the less ambitious cycling, skating, lawn-tennis, archery, and golf. It may be said generally that the lady writers of the various articles, needlessly apologetic, for the most part, in regard to their literary shortcomings, have furnished abundant evidence of their knowledge as well as their enthusiasm. Mrs. Burn, on 'Fox-hunting,' is full of wise saws and modern instances. Her description of a ride on an insane horse is a good specimen of her powers. To sit still, and keep quiet, and ride slow at the fences; to take a guide when one can be got, and give him room: these are good counsels for every woman. Harriers, which have to be hunted with little noise or mobbing, present the best opportunity for those who, like Mrs. Pryse-Rice, aspire to rule their own packs. Shooting is dealt with by the Hon. Mrs. Lancelot Lowther and by an anonymous contributor, whose hints

on dog-breaking and maxims for ladies in the field are full of wisdom. Tarpon-fishing is illustrated by some photographs of monsters "very like a whale," and the pleasant article should serve to incite novices to this unfamiliar branch of sport. Mrs. Berens and Miss Walrond write in the first volume on the royal Elizabethan pastime of archery, Miss Balfour on the graceful art of skating, Mrs. Spong on the resuscitated croquet, and Miss Starkie-Bence on golf. It is pretty to observe that this last article insists on the rigour of the law with regard to dropping the ball behind the back in lifting from a hazard. This speaks well for growing feminine morality. We once knew of a curate in long skirts, but his integrity had been undermined by many years of croquet. Yacht-racing in the Solent, punt-sailing, the chase of the red deer and of the carted stag (Mrs. Culpeper-Clarke or her coadjutor makes a vigorous apology in regard to the supposed cruelty of this sport), otter-hunting, salmon-fishing, and fly-fishing in general, driving, cycling (including fancy figures and musical rides), are the subjects of the second volume, which concludes with a sound chapter on lawn tennis by Miss Maud Marshall. Numerous excellent illustrations of yachts, hunters and hounds, and some portraits, more or less adorn the work.

SCHOOL-BOOKS.

Fourteen Satires of Juvenal. Edited by J. D. Duff. (Cambridge, University Press.)—This volume of the "Pitt Press Series," which is novel in including much of Satire 6, is one of the best school-books which we have seen for some time. Founded, of course, on Prof. Mayor's work, it is fortified by Mr. Duff's thorough knowledge of writers of Juvenal's age, which adds a good deal to the notes, a study of the text which most school editors will not trouble to make, and contributions from the *Classical Review* and other sources. Mr. Duff's own conjectures, of which we may mention *Memnoni* (15, 5) for "Memnone," deserve attention. The notes are capital; among many excellent ones may be mentioned those on *tanti* (3, 54) and *nec* (11, 7). Turning to a few debatable points, we cannot believe that

et latum media sulcum deducis arena

means "you are ploughing the sand" (doing a useless job) in view of the adjectives and the anticlimax of sense after "tæda lucebis in illa," for the danger is surely the main point. The line may have been corrupted past hope by a copyist influenced by a Virgilian reminiscence. "Jaculator" (7, 193) may well be "debater," not "athlete"; cf. "torqueat enthymema" and Petron., Sat. 109, "Dicta in calvos..... jaculari." "Melior Lucusta" (1, 71) is taken in more than one way, and needs a note. Boys may well not understand the explanation that "Sergiolus" is "a ὑποκόρισμα." The introduction is full and interesting. Something should, however, have been said of Juvenal's attitude towards Virgil, and more about his peculiar patriotism. He claims for the poor, not the right to work, for small trade is represented as dishonourable, but the right to alms. He hates Greeks not so much because he is, as Victor Hugo grandly said, "the ancient soul of the dead republics," but because they are more adroit beggars and parasites than the Romans. His plea is not, as a French scholar has pointed out, for patriotism so much as protection for Roman mendicancy against foreign beggars!

Greek Test Papers, by James Moir (Blackwood & Sons), is a collection intended to meet the demands of the Leaving Certificate Examination in Scotland. Dr. Moir has a long experience as a teacher, and it may be regarded as certain that no one will get a good mark in these trials without possessing a sound and satisfactory knowledge of Greek grammar, and of Greek history and syntax in the more advanced sections. We are glad to see that the best English prose

is being used for translation instead of manufactured fatuities.

The paper book of *Latin Unseens* sent to us by Messrs. Blackie, which covers the "Intermediate Section," contains seventy-four pieces in verse and prose, clearly printed, at the cheap price of fourpence. It is pleasant to see that Claudian varies the monotony of too familiar verse extracts. Virgil's 'Fama' should not be made "Tam ficti parvique tenax."

Siepmann's French Series.—*Mon Oncle et mon Curé*. Par Jean de la Brète. Adapted and edited by E. A. Goldberg.—*Petites Ames*. Par E. Pouvillon. Edited by S. Barlet. (Macmillan & Co.)—'Petites Ames' is good reading for intelligent boys in the fifth form; and Mr. Barlet's notes are excellent. 'Mon Oncle et mon Curé' is, on the whole, easier, and we think more suitable for girls than boys. It has needed some compression to fit it for school use. Mr. Goldberg's notes are judiciously few, but supply as much help as is needed.

French Commercial Correspondence and Reader. By Ladislas Soleil.—Part I. *Preliminary Course*.—Part II. *Intermediate Course*. (Kegan Paul & Co.)—This is an excellent book, but to our thinking too elaborate. Take, for instance, the letter on p. 83 of the Intermediate Course. Surely, if a boy has profited by what he has already learnt, such a letter is superfluous; he ought to be able to translate it at sight. However, the work is welcome. Till recently the subject was shamefully neglected in middle-class schools.

Progressive German Composition and First Introduction to German Philology. By Louis Lubovius. (Blackwood & Sons.)—There are good points about this volume of M. Lubovius. His grammatical introduction is good, and the pieces he has chosen for translation into German are extracts from known writers and not manufactured for the purpose. On the other hand, he has expected too much of his pupils; he has inserted far too many exercises, more than an average boy can go through with real advantage, and they are, as a rule, a little too difficult. Boys are slow, generally, at learning to translate into German; they do not like it, and are easily disheartened. And then at the end of the exercises M. Lubovius has placed an introduction to German philology which should have formed a separate volume. The history of the German language is a subject fit only for lads of special promise. If the average youth can be taught to speak and write easy sentences with tolerable readiness and accuracy, the teacher has reason to congratulate himself.

OUR LIBRARY TABLE.

MAJOR ARTHUR GRIFFITHS has hit upon an excellent idea in his *Mysteries of Police and Crime*, 2 vols. (Cassell & Co.), but he has not worked it out very thoroughly. The two volumes show signs of rather hasty compilation, notably in their carelessness about dates, and neglect to trace the later careers of some of the lawless characters described. Thus the reader is told of the fate of the American desperadoes, the Younger brothers, but of their allies, the Jameses, merely that by taking a different road they "secured their own safety for a longer time." Professional considerations have, no doubt, prevented Major Griffiths from disclosing the later developments of some of his criminals—"Jim the Penman," for example—but there are others, such as "Mother Baum," the American "fence," whom he might possibly have followed up. The chief defect in these volumes, however, is that they are all narrative, with barely a touch of imagination from beginning to end. We do not mean that Major Griffiths should have joined the criminal theory-grinders, but that he fails to bring out the romance of crime. His rapid, though not too correct style carries him buoyantly through

the adventures of highwaymen and bushrangers. He never loses his thread, even when dealing with a complicated swindle or elaborate bank robbery. We find his personal reminiscences, too, of interest; for it was to him that Peace confessed the murder of constable Cock, for which William Habron was sentenced, and he gives a capital sketch of the late Mr. Williamson, the detective. But his book must be pronounced, on the whole, rather a handy guide for the dramatist and novelist who are gruelled for plots than a coherent, living record of its fascinating subject. It is a pity, but it is so.

MR. FISHER UNWIN has sent us, in the series "The Story of the Nations," *Modern England before the Reform Bill*, by Mr. Justin McCarthy, which is to be followed by another volume by the same writer. Mr. McCarthy begins with the century, and gives us a political and Parliamentary history down to 1832. Its strongest point is the Canning chapter, which forms an admirable view of the policy of George Canning. In the earlier chapters Mr. McCarthy is a little prejudiced on the Whig side, and thinks that the rejection of the overtures of Bonaparte was indefensible. He says of the British majority and Government, "Undoubtedly they were wrong." He fails to prove his case or his other statement that both the wars with France could have been avoided. "Caprea" for Capua is an unfortunate misprint.

IN the collection of *Eighteenth Century Letters*, edited by Mr. R. Brimley Johnson, the first volume is 'Swift—Addison—Steele,' with an introduction by Mr. Stanley Lane-Poole, and the second 'Johnson—Lord Chesterfield,' with an introduction by Dr. George Birkbeck Hill (Innes & Co.). The editor tells us in the preface that the correspondence of the eighteenth century can only be found in bulky editions or in small anthologies containing at most half a dozen letters by the same writer. The design of the present series is to present a selection of convenient size, but large enough to give a just idea of the writers of the letters. This object has been fairly well accomplished. The Swift correspondence might perhaps have been improved by a few letters from the Dean's old friend Lady Betty Germain, who from time to time spoke out her mind to him with a freedom to which he was certainly not much accustomed. We should have been glad also to see a few of the letters that passed between Swift and old John Barber. This correspondence, of which a portion was sold not many years ago at Sotheby's, forms a touching record of their long and unbroken friendship. The excellent introduction to the volume with the Swift correspondence asserts, with perfect justice, that a more intimate knowledge of Swift is to be gained from his letters than from his literary work. There are, in fact, no letters in the language which reveal more clearly the character of the writer than those of Swift. It is true that his moods were not always the same. He could be playful with Martha Blount, or tender and affectionate with Stella. To Steele, who had given him just cause of offence, he could write with stern and dignified resentment. His letters to Harley and Bolingbroke reveal the man of the world and the statesman. In one particular, however, Swift's letters never change. They are always clear, direct, and vigorous. The remainder of the volume is taken up with Steele's letters to his wife, which are already well known, and a few by Addison which are of no great interest. Addison's letters are too academical; they might have been written at any period by anybody to anybody else, and they lack character and colouring. The second volume contains letters of Johnson and Chesterfield, with a preface by Dr. Birkbeck Hill which repeats a good deal that we have had from him before. Johnson's letters to his intimate friends are not wanting in interest, but he hated writing, even

to those whom he loved. His constitutional laziness made it always an effort to him to take up his pen, and he was delighted when the task was finished. One curious characteristic of his letters is that he very rarely alluded to public topics. Perhaps he thought that his friends could get a better account of these events in the public prints; but it is remarkable how rarely he alludes to passing political or historical events, even when they were of the highest importance. It is not probable that this series will very widely increase public acquaintance with the letters of the eighteenth-century writers, but it enables students, at a trifling cost, to secure an interesting selection of them.

A MASS of autobiographical detail is contained in *The History of a Man*, by The Man (Burleigh). It is a long book as it stands, and its last words are, "The man is not yet ended. He is a real man, not a figure in fiction." If he had been we should have treated him at less length under the heading of 'New Novels.' There is no doubt that he is sadly in want of literary aptitude wherewith to condense his abundant material and omit much that is wearisome. His early history, his clerkships in a warehouse and in a bank, his period of service in the Metropolitan Police, his schoolmaster-ships, and finally a lucky answer to an advertisement whereby he secures a secretaryship to a peer—this catalogue of vicissitudes covers many troubles, and ultimately leads to the Bar of the Middle Temple, where he meditates on marriage. It is a painstaking and prosaic narrative, which may amuse, but can hardly instruct. Its best passages relate to his services in the police, and there is more interest in them than the rest of the book would lead one to imagine. It is only fair to add that the whole narrative bears the stamp of truth and is devoid of imaginative elements. With regard to the date of the events dealt with no figures are given; but the call to the Bar is spoken of as having taken place while Dr. Vaughan yet resided at the Master's lodgings. We notice a difficulty as to which is the right and which the left bank of a river, and the unnecessary use of such phrases as "the natural cussedness of things." This is a perfectly harmless book, but not a "human document."

MANY mothers plan to keep a record of the sayings and doings of their children; some with much zeal and energy begin the labour of love, but few persevere in the undertaking.

"The interest awakened in America and Europe by the child-study movement, the fascination that lies in the sayings and doings of children, and especially the expressed desire of psychologists, physicians, and teachers for opportunities to study individual child records, both normal and abnormal,"

have led Mrs. L. E. Hogan to prepare and give to the world in *A Study of a Child* (Harper & Brothers) the history of "child Harold" during the first eight years of his life. Harold was trained "under what might be called the Pestalozzian principle of letting alone, with unconscious supervision in a carefully guarded environment." His development was, therefore, natural and spontaneous. Mrs. Hogan is a trained and accurate observer, and the record of her observations is of distinct value. Five hundred original drawings by the child, of a kind familiar to mothers and nurses, illustrate this industrious work.

Facsimiles of Royal, Historical, Literary, and other Autographs in the Department of Manuscripts, British Museum. Edited by George F. Warner. Fourth Series. (Printed for the Trustees.)—The welcome given to the first three parts of this useful and important work will be more cordially bestowed upon this fourth series, which is free from the few slips noticed in its predecessors. The printing in full of the various documents from which the facsimiles are taken is continued where practicable, and Mr. Warner has made his selections with much care and

judgment. In no previous series have the documents been so characteristic of their writers. We might instance the letters of Sir Thomas More, Sir Philip Sidney, George Villiers, Duke of Buckingham, Daniel Defoe, and the first Duke of Wellington. Charles I., in a letter to Prince Maurice, waxes wroth over the way in which Prince Rupert abandoned Bristol, an event which had given him "more grief than any misfortune since this damnable rebellion," though the king believed that his nephew had had "his judgment seduced by some rotten-hearted villains." Thomas Chatterton, "the marvellous boy who perished in his pride," confirms that estimate by his own statement, "It is my pride, my damn'd, native, unconquerable pride, that plunges me into distraction." John Wesley writes in 1783, "I still think, when the Methodists leave the Church of England, God will leave them." There are notable examples of the writing of Philip II., Queen Anne, Albrecht Dürer, Jean Jacques Rousseau, and Alfred Tennyson. It is curious to see "perseverance" in a letter by the Prince Consort, and "recal" in a memorandum by George Eliot. The facsimiles are executed in a way worthy of the British Museum, and we are glad to notice not only that there is to be a fifth series, to complete vol. i. of this work, but that Mr. Warner holds out a prospect of a second volume.

MESSRS. HORACE MARSHALL & SON publish, in the "Story of the Empire Series," *The Story of the West Indies*, by Mr. Arnold Kennedy, which is an admirable volume, as good as that of Mr. Reeves on New Zealand, and far better than some portion of the series. It is very difficult to give a connected idea of the acquisition of the British West Indies, their present fortunes and their future history. Nothing is more unlike the circumstances attending the British occupation of one of the islands than those attending the occupation of another, and the islands differ in every conceivable point, except that all of them have a climate far better than the tropical average. They are so small, and many of them so little peopled, that it is hardly worth while to go into great detail with regard to them; but Mr. Kennedy has successfully met and conquered his difficulties, and produced a book which is readable from the first line to the last, and perfectly accurate.

Joubert: Selected Thoughts. Translated by Katharine Lyttelton. (Duckworth & Co.)—A handsome get-up, large type printed by Messrs. Constable, and an introduction by Mrs. Humphry Ward, all constitute attractions which make this selection somewhat different from Prof. Attwell's translation, which has had considerable success with English readers. The introduction is sympathetic, though a little patronizing in places; Mrs. Ward can write better English than "pre-researching" age. The translation is idiomatic as a rule and pleasant to read, though occasionally it shirks or softens down things. The hatred between the two sexes "is almost unquenchable" (*ne s'éteint guère*). Piety makes us *baisser la pensée*, "turn away our thoughts." "Antiquity!—I love it better in ruins than restored," is a useful thought for some modern meddlers; and there are plenty of excellent things to be read here which seem especially pertinent to-day, but some of the thoughts we could do without, and others we miss. We should like to see included, for instance, the happy phrase that Plato found philosophy of brick and made it gold. We note on one page a mere repetition of Horace, on two others things that Vauvenargues has said better, on a third a poor paraphrase of Antiphilus. The collection as a whole is not equal to Arnold's selections in his well-known essay. Joubert could not "make little phrases say great things." He was better at table-talk than *pensées*, and, as a matter of fact, his book is entitled 'Thoughts, Maxims, and Essays' in the French edition.

He had grave limitations; he could be unfair to Horace and commonplace on Molière; he could pen a deliberate opinion that "at no time can a Voltaire be good for anything." His philosophy was rather of the futile armchair sort. "In all things justice, and there will be enough liberty," is prettily said, but in the present doubt (which has lasted since Plato) as to what justice is, hardly illuminating. Still Joubert often shows great insight; he was a man of charming culture and rare serenity, qualities which in this attractive form should appeal, if only by contrast, to a practical and hurried world.

THE same sort of fare is served up in a dainty and pretty little volume—the first of "The Bibelot Series"—Coleridge's *Table-Talk* (Gay & Bird). The Pantisocratic sage said a great many good and a great many wild things, but he was seldom dull, and the selection here offered is decidedly piquant. It would have been an improvement to omit the specimens of his obsolete philology, which are bottled moonshine of an uninteresting sort.

M. ÉDOUARD DEISS has written a clever little book, well illustrated by his own photographs, in *Un Été à Londres*, which is published by M. E. Flammarion. The most interesting part is that which deals with London architecture. It is curious to notice how greatly struck the author is by the numbers and ubiquity of the London pigeons, which, though the increase of their numbers is recent, now rival those of the Russian cities. The combination of public buildings and of cabstands is necessary to them. In Paris street pigeons are beginning to be known, though M. Deiss does not seem to have discovered them. He picks out a document of the early days of the Second Empire, describing "the close union of the two peoples," in order to reflect how greatly matters are changed for the worse between the United Kingdom and France; it is at least possible that we may soon see another change in these relations, as sharp as that which brought us from the jealousies of the Monarchy of July to the friendship of 1853. M. Deiss is not guilty of many downright errors. He thinks that we can already look for readers of English publications among "several hundreds of millions of English-speaking" people. It is clear that M. Deiss supposes that we have taught our tongue to the North-West Provinces and to Bengal. He laughs at Heine for making an adjective in the singular agree with a plural noun when writing French, and makes the same mistake himself in Latin on the same page. "Sir Francis Grand" for Grant, and "Snelgrove" for Snelgrove, are ordinary French misprints.

FROM the Librairie Nilsson, of Paris, comes *A l'Île du Diable*, by M. Jean Hess, the French journalist who went to Cayenne, saw the outside of the prison of Dreyfus (from a distance of three miles), and collected every scrap of information which bears on the nature of the imprisonment of this unhappy man. The irons put on him by M. Lebon have been removed, but he is still illegally caged like a wild beast in an enclosure from which he has not even the wild beast's privilege of seeing out, for the fence is impervious to sight.

MESSRS. DENT have printed *Quentin Durward* in their dainty edition of the "Waverley Novels." As Mr. Shorter rightly says, had there been no 'Quentin Durward' there would have been no 'Trois Mousquetaires'—and, we may add, no 'Gentleman of France' and no 'Red Robe.' The etchings which serve as frontispieces have no connexion with the romance.

MESSRS. SMITH & ELDER have done a service to the reading world by republishing *The Ring and the Book* in a single crown octavo. It makes a handsome volume, and the illustrations are judiciously chosen. The fine portrait of the poet painted by Mr. Watts in 1875 forms the frontispiece. The reduced facsimiles of "the

square old book" are exceedingly interesting, and so is the engraving of the portrait of Count Guido; while the photographs of the Piazza San Lorenzo and other localities mentioned in the poem are decidedly welcome. Altogether, this reprint deserves to be a great success.—Messrs. Dent have reprinted *Paracelsus* in their popular "Temple Classics," and *The Longer Poems of John Keats*. Mr. Lowes Dickinson, a much better equipped annotator than Mr. Birrell, has edited Browning's poem, and a reproduction of Tintoretto's portrait of Paracelsus forms an appropriate frontispiece. Mr. Buxton Forman has lavished his proverbial painstaking on the text of Keats, and supplied a 'Bibliographical Epilogue.'

WE are glad to receive from Messrs. Downey & Co. a new edition of Augustus Mayhew's novel *Paved with Gold*. Phiz's etchings accompany it.

WE have on our table *Newcastle-on-Tyne*, by G. D. Rendel (Arnold),—*Sir Gawain and the Green Knight*, edited by J. L. Weston (Nutt),—*Did Francis Bacon write Shakespeare?* by Mrs. H. Pott, Part III. (Banks),—*Selections from the Poetical Works of W. Cowper*, edited by J. O. Murray (Arnold),—*The Victory History Readers*, Book VII., edited by C. H. Simpkinson (Wake & Dean),—*We Women and our Authors*, by L. M. Hansson (Lane),—*Cotton Spinning*, by W. S. Taggart, Vol. III. (Macmillan),—*Iscah*, by G. I. Berry (Banks),—*A Social Upheaval*, by I. G. Ascher (Greening),—*The Rock of the Lion*, by M. E. Seawell (Harper),—*The Inca's Ransom*, by A. Lee (Partridge),—*The Gospel of Joy*, by S. A. Brooke (Isbister),—*The Story of Religions*, by the Rev. E. D. Price (Newnes),—and *Spiritual Apprehensions: Sermons and Papers*, by the Rev. J. L. Davies (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Butler's (D.) John Wesley and George Whitefield in Scotland, cr. 8vo. 5/
O'Connor's (J. F. X.) Sacred Scenes and Mysteries, cr. 8vo. 5/
Rankin's (J.) Church Ideas in Scripture and Scotland, 6/
Smith's (G. S.) The Victory over Sin and Death gained by the Son of God for His People, cr. 8vo. 5/
Waterman's (L.) The Post-Apostolic Age, extra cr. 8vo. 6/

Fine Art.

- Brinton's (S.) The Renaissance in Italian Art (Sculpture and Painting), Part 2, cr. 8vo. 3/6 net.
Cust's (L.) The Master E. S. and the Ars Moriendi, 17/6 net.
Farmiloe's (Mrs.) The Farmiloe Painting Book, "All the World Over," 30 Plates, in case, 2/ net.
Lest We Forget (Coloured Illustrations of the War between the United States and Spain), oblong folio, 21/
Willard's (A. R.) History of Modern Italian Art, 8vo. 18/ net.

Poetry.

- Bennett's (L. A.) White Hyacinths, and other Poems, 2/6
Browning's (R.) Paracelsus, 1/6 net. (Temple Classics.)
Keats's (J.) Endymion, and the Longer Poems, 18mo. 1/6 net. (Temple Classics.)
Toynbee's (W.) On Oaten Flute, and other Versicles, 2/6 net.

Music and the Drama.

- Stewart's (T. G.) The Good Regent, cr. 8vo. 6/

History and Biography.

- Greene's (E. B.) The Provincial Governor in the English Colonies of North America, 8vo. 7/6

Philology.

- Boileau's *L'Art Poétique*, edited by D. N. Smith, 12mo. 2/6. (Pitt Press Series.)
New English Dictionary: Heel—Hod (Vol. 5), royal 4to. 5/

Science.

- Card's (F. W.) Bush-Fruits, 12mo. 5/ net.
Harkness (J.) and Morley's (F.) Introduction to the Theory of Analytic Functions, 8vo. 12/6 net.
Lapworth's (C.) An Intermediate Text-Book of Geology, 5/
Lowson's (J. M.) A Text-Book of Botany, cr. 8vo. 6/6. (University Tutorial Series.)
Medical Directory for 1899, 8vo. 14/
Scheppegrell's (W.) Electricity in the Diagnosis and Treatment of Diseases of the Nose, Throat, and Ear, 8vo. 21/
Wrapson (J. P.) and Gee's (W. W. H.) Mathematical and Physical Tables for Students in Technical Schools and Colleges, 8vo. 7/6

General Literature.

- Burke's (Sir B.) Peerage and Baronetage, royal 8vo. 38/
Goadby's (J. J.) The Best Society, and other Lectures, 5/
Hampstead Annual, 1898, royal 8vo. sewed, 2/6 net
Oliver & Boyd's Edinburgh Almanac for 1899, 12mo. 6/6 net.
Saadeh's (K.) Cæsar and Cleopatra, cr. 8vo. 6/

FOREIGN.

Theology.

- Apokryphen u. Pseudepigraphen d. Alt. Test., hrsg. v. Kautzsch, Parts 2-6, 2m. 50.
Beyschlag (W.): Aus meinem Leben, Part 2, Section 2, 5m.

Bibliotheca Hagiographica Latina Antiquæ et Mediæ Ætatis, ed. Socii Bollandiani, 32m.

Dobschütz (E. v.): Christus-bilder, Untersuchungen zur christl. Legende, Part 1, 20m.

Law.

Brentano (L.): Gesammelte Aufsätze: Part 1, Erbrechts-politik, alte u. neue Feudalität, 14m.

Fine Art.

Agen (B. d'): Pinturicchio, 10 parts, 200fr.

Philosophy.

Holtzmann (H. I.): R. Rothe's speculatives System, 5m. 60.

Philology.

Busse (A.): Philoponi in Aristotelis Categorias Com-mentarium, 9m. 50.

AN OLD STORY.

Dorney Wood, Burnham, Bucks, December 30, 1898.

IN the life of Lord Tennyson an amusing story is told of a French monarch who, seeing a young man with a strong resemblance to the royal family, asked him if his mother was ever at court. "No, sir," was the reply; "but my father was." This story is at least as old as the twelfth century (and no doubt much older), for it occurs in the 'Polycraticus' of John of Salisbury, who tells it of the Emperor Augustus:

"Intraverat urbem adolescens simillimus Cæsari, perductumque ad Cæsarem interrogavit Augustus: 'Dic mihi, adolescens, fuit unquam mater tua Romæ?' Negavit ille, nec contentus adjecit: 'Sed pater meus sæpe.'"—III. 14.

PAGET TOYNBEE.

MR. CRAWFORD'S BOOK ON ROME.

Sant' Agnello di Sorrento, December 30, 1898.

IN the review of 'Ave Roma Immortalis' published in the *Athenæum* of December 17th your critic says that I have identified Kronos (Saturn) with Chronos (Time), "in defiance of exact rules of phonetics." Turning to Liddell and Scott's 'Greek-English Lexicon,' I find, "Κρόνος.....Lat. Saturnus.....His time was the golden age.....Later the name was interpreted as = χρόνος." For ordinary purposes the authority of a standard lexicon seems to me sufficient.

Your critic further finds it "strange" that I should derive the name of the Seventh Region, "Regola," from *arenula*, "fine sand." The derivation is not mine, but is given by the learned Baracconi as the most probable one.

Again, it is not quite fair that your critic should seem to identify me—if I am an "impressionist," as he says that I am—with those who "either have no manual skill or who despise it," quoting me against myself. I will not attack his application of "manual skill" to literature, though the passage he quotes was written about painting. Perhaps he did not mean the sentence to read as it unfortunately does. He evidently means "literary skill"; and though I may possess none, no one shall accuse me of despising what I have honestly attempted to acquire.

Lest I myself should seem to speak ill-naturedly and unfairly, let me add that I admit the justice of the remark my critic makes upon my version of the Tarentine incident, and that I highly appreciate the praise he bestows upon my book after he has pointed out the faults he sees in it. Pliny the younger says that it is of little consequence to displease one who is already not pleased. On the other hand, where I have succeeded in pleasing I should be sorry indeed to destroy the pleasant impression.

F. MARION CRAWFORD.

* * Mr. Crawford is hard to please. We praised his book so highly that there was no need for him to try to defend his derivation. Liddell and Scott's 'Lexicon' is no authority on philology in the strict sense of the word. For the derivation of Κρόνος Mr. Crawford had better look in Brugmann's 'Grundriss.' At any rate, Κρόνος is not χρόνος: and "Regola" cannot possibly be derived from *arenula*.

THE BOOK SALES OF 1898.

II.

It would be a most difficult task to criticize the collection of books and manuscripts belonging to Mr. Harold Baillie Weaver, which Messrs. Christie, Manson & Woods sold on March 29th and following days. The majority appear to have been bought in 1895 at the Gennadius and other sales, and were now disposed of in nearly every case for very much less than they cost. For instance, a manuscript *Novum Testamentum*, which was acquired in 1895 for 24*l.*, went for a guinea; and though this is an extreme instance of depression, it is apparently the fact that the sale in its entirety showed a loss of more than 24,000*l.* on the original cost. The books and MSS. are said to have cost about 30,000*l.* in 1895, and were sold now for 5,527*l.* and some odd shillings. This abysmal drop affords cogent evidence, if any be needed, of the pitfalls that often threaten the footsteps of spirited buyers. On April 4th and later a number of Kelmscott books came to the hammer. The Chaucer now brought 28*l.* 10*s.*; 'The Story of the Glittering Plain,' 1894, 5*l.* 10*s.*; and Keats's 'Poems,' 1894, 12*l.* It looks as though not only these, but all other works from the same press, will soon be unprocureable except at a ruinous price. At the same sale Byron's 'Curse of Minerva,' 1812, 4*to.*, sold for 97*l.* Only three copies of this scarce pamphlet have appeared in the auction-rooms during the past twelve years, the two previous ones bringing 100*l.* (boards) and 60*l.* (*ibid.*) respectively. Mention must also be made of Shakspeare's works, the Halliwell-Phillipps edition of 1853, 16 vols. folio, 58*l.*, and Hals's 'Compleat History of Cornwall,' Exeter, c. 1750, folio, 20*l.* This is a most curious price, as Hals's incomplete work is the scarcest in the whole range of topographical literature. The Earl of Aylesford's copy sold in 1888 for 150*l.*, and the Hartley copy for 70*l.* some years before. The Bliss sale, held in April, was remarkable for the collection of song-books disclosed by it. None of these realized much, but the assortment was, to say the least, extensive. I set out a complete list of them in the subject index to 'Book-Prices Current,' never having previously seen so many at one time. At this same Bliss sale a fine copy of 'Poems by Two Brothers' sold for 17*l.* (original boards), and Allot's 'England's Parnassus,' 1600, 8*vo.*, 20*l.* 10*s.* (some leaves mended and others soiled).

The library of the late Mr. T. M. Whitehead (Sotheby's, May [3rd]) contained an extra-illustrated copy on large paper of Selwyn's 'Catalogue of Bewick's Works,' 71*l.*, and some other desirable books, including 'Le Decameron' of Boccaccio, 5 vols., 1759, 20*l.* (old morocco); a set of the parts of the 'Pickwick Papers,' 24*l.* 10*s.*; Dorat's 'Les Baisers,' 1770, 8*vo.*, 16*l.* 10*s.*; and several MS. Books of Hours, three of which brought 200*l.*, 151*l.*, and 101*l.* respectively. Passing two sales of little importance held during the first days of May, we now come to the third portion of the Ashburnham Library. So much has already been written about this and the other portions of an historic collection of the very first rank that any extended reference here would be mere surplusage. The third portion consisted of 1,182 lots, which realized 13,911*l.* 8*s.* 6*d.*, the amount realized for the whole library being thus 62,712*l.* 7*s.* 6*d.* The first five editions of the 'Compleat Angler' attracted the most attention, for each book was in its original binding, the first four in sheep and the fifth in calf. The price obtained for the set was 800*l.* In sharp contrast to this is the 235*l.* paid for a set of the same books at the Snow sale on December 1st. These had all been rebound, and, though complete as to collation, were defective in places. There can be no question, however, that the rebinding affected the auction value more than anything else. Among the high prices realized at the Ashburnham sale (third portion) were 190*l.* for

the 1472 edition of Pliny's 'Historia Naturalis,' printed on vellum; 240*l.* for 'The Booke of Common Praier,' 1559; 148*l.* for Jugge and Cawoode's Prayer Book of 1559; and 150*l.* for a copy of the first edition of John Knox's Liturgy, printed at Edinburgh by Lekprevik in 1565. 'A Goodly Prymer in Englyshe,' June 16th, 1535, printed on vellum, and probably unique, sold for 225*l.*; and a collection of 'Rappresentationi,' printed at Florence during the sixteenth century, no less than 712*l.* Then there is the vellum copy of 'Le Roman de la Rose,' n.d., to be mentioned. This belonged to one of the earliest editions known, and realized 355*l.* A first folio Shakspeare brought 585*l.*; a second folio, 90*l.*; a third, 190*l.*; and a fourth, 55*l.* Early quartos there were none—a curious circumstance, seeing that the late earl commenced collecting in 1814, when most of these aristocrats could have been secured with comparative ease for a few pounds each. And so we must take leave for good and all of the great Ashburnham sale, with the remark that on December 13th a number of volumes which had been returned for unsuspected imperfections not disclosed in the original catalogues were again sold by auction. To compare the prices realized in these two circumstances will no doubt be an agreeable occupation to those who study the current values of books and try to find the reasons for their notorious ups and downs in the market.

On the approach of the close of the season there is usually less to chronicle. We notice the 1891 edition of 'The Story of the Glittering Plain,' another Kelmscott book—in fact, the first issued from that press—which brought 16*l.* Five years ago 4*l.* was a very usual price to pay. A fine copy of Sotheby's 'Principia Typographica,' extra illustrated and bound in 10 folio volumes, the author's own copy, sold for 131*l.* in June; and later on a presentation copy of 'Arthur O'Leary,' 3 vols., 1844, 17*l.* 5*s.* (original cloth); Manning and Bray's 'History and Antiquities of Surrey,' 3 vols., 1804–14, folio, 19*l.* (russia extra); *Notes and Queries*, from the commencement in 1849 to June, 1882, with the Indices to Series i. to v., together 70 vols., 19*l.* (publisher's cloth); extra-illustrated copies of Thoresby's 'Ducatus Leodiensis' and 'Loidis and Elmete,' extended to 7 vols., large paper, 1816, 170*l.*; Whitaker's 'History of Craven,' 1812, folio, 24*l.* (extra illustrated); and the same author's 'History of Richmondshire,' 2 vols., 1823, large paper, 26*l.* (*ibid.*). The library of the late Mr. R. W. Wilbraham, of Northwich, which was sold at the end of June, contained a fine copy of that rare book 'L'Histoire Notable de la Floride,' Paris, 1586. Richard Hakluyt supplied the manuscript from which the narrative was published, and the book is dedicated to Sir Walter Raleigh. Not more than half a dozen copies are known, and this one brought 41*l.* Arnold's 'Chronicle,' first edition, n.d. (about 1502), sold for 80*l.* (russia); Buttes's 'Dyets Dry Dinner,' 1599, 8*vo.*, 10*l.* 5*s.*; Lord Byron's 'The Waltz,' first edition, 1813, 51*l.* (half-calf); Caxton's 'Chronicle,' printed by Machlinia about 1484, folio, 101*l.*; 'The Apologye of Syr Thomas More,' 1533, 8*vo.*, 18*l.* 15*s.* (old morocco); 'Les Œuvres' of Rabelais, 3 vols., 1741, 4*to.*, 18*l.*, and the 'Practise' of the duellist and fencer Vincentio Saviolo, 1594, 4*to.*, 28*l.*; Stubbes's 'Discoverie of a Gaping Gulf,' 1579, 8*vo.*, a very rare book, realized 30*l.* 10*s.*, and P. Stubbes's 'The Anatomie of Abuses,' 1583, 8*vo.*, 27*l.* There were many other scarce and valuable works in Mr. Wilbraham's library, which, indeed, appears to have been formed with much literary taste and discrimination, as also was that of Mr. Henry Howard, of Regent's Park. In the latter case, however, the books were of an entirely different character. Ainsworth, Alken, Cruikshank, Dickens, Leech, Lever, Lover, Thackeray, and other old but yet ever new friends trooped forth as they were wont to

do half a dozen years ago, when collectors were more kind. The collection of sporting and humorously illustrated works was also a very good and extensive one, and prices ruled high, as they generally do for fine copies of books of this kind. In this library also were many books of views, among them Silvestre's rare French series, exhibiting parts of France as it was at the time of Louis XIV., 1670, oblong folio, 52*l.* (morocco super-extra). Almost at the very end of the season a made-up copy of the first edition of the Bible in English, Antwerp, October 4th, 1535, sold for 61*l.*; Statham's 'Abridgement of Cases,' Rouen, 1490, folio, probably the first book issued by Pynson, 74*l.*; a third Kelmscott Chaucer, 33*l.* this time, and yet again a fourth, 36*l.* 10*s.*; Combe's 'English Dance of Death,' a very clean copy, in the original boards, 2 vols., 1815–16, 17*l.* 5*s.*; and many more.

The new season, now in full operation, began on October 24th with the sale of the library of the late Mr. Osbert Salvin; and then follow one or two comparatively unimportant libraries. That of the late Rev. William Makellar will be fresh in the memory, with its wealth of Bibles, Testaments, and Prayer Books, among them the Mazarin Bible, on paper, of which only twenty-five copies are known. This was the Syston Park copy, which sold in 1884 for 3,900*l.* It now brought 2,950*l.* The entire Makellar library realized 11,118*l.* The angling library of the late Mr. Edward Snow, of Boston, U.S.A., to which reference has already been made in connexion with the 'Compleat Angler,' covered a very wide period of time. Very old books were found side by side with very new ones, and the collection was of the best and most comprehensive character. With exceptions, books on angling do not bring sensational prices, and the most that can be said of these is that they sold for considerably more than they are accustomed to do. Thus Dennys's 'Secrets of Angling,' 1652, though imperfect, realized 36*l.*; Gilbert's 'Angler's Delight,' 1676, 11*l.* 10*s.* (with all faults); and Barlow's 'Severall Wayes of Hunting, Hawking, and Fishing,' 1671, 7*l.* 10*s.*

The late Mr. William Morris's library, dispersed by Messrs. Sotheby on December 5th and five following days, was of extra importance by reason of the well-known personality of its founder and the scholarly nature of its contents. It contained a large number of valuable manuscripts on vellum and specimens of the productions of the early printers, collected by Mr. Morris with a definite purpose in connexion with his art and typographical work. The total amount realized for 1,215 lots was 10,992*l.*, an excellent average, due entirely to the manuscripts. The highest price obtained for any single work was 225*l.* for a MS. *Testamentum Novum Latinum*, a beautiful product of the twelfth century, in which the apocryphal Epistle of St. Paul to the Laodiceans follows the Epistle to Philemon.

A general survey of the book sales of 1898 shows that early printed works, whether English or foreign, are, as heretofore, in great demand, even at prices which are continually advancing. These are the books that find their way ultimately into large public collections, and *in transitu* to the temporary possession of owners to whom money is no object. Every year sees their number decrease, and it needs no prophet to predict that in the near future they will be conspicuous by their entire absence, even from the largest private libraries. The Kelmscott books are rapidly rising in value, as already stated, and the same remark is applicable to first editions of the earlier works of R. L. Stevenson and Mr. Rudyard Kipling. Sporting books, especially those with coloured plates, appear to be rapidly taking the place of first editions illustrated by such talented artists as the Cruikshanks, "Phiz," and Leech, at one time all the rage. These will have their day again, no doubt, but the collector of moderate means was driven out of the field by advancing

prices, and so all but the very best copies have fallen, for the time being, on evil days. After all, in matters affecting books, the question of literature is the one that very properly predominates over all others. There is, of course, the little matter of this or that edition to be attended to, and one copy of the same edition may, as ever, be more desirable, because in better order, than another. But the cardinal test cannot be ignored. A book is considered to be good or inferior—it is sought for or ignored in the school which exists not for the day only, but for many days—as its literary capacity is evident or the reverse.

J. H. SLATER.

AUSTRALIAN GODS.

St. Andrews, January 1, 1899.

THE student of savage theology is much to be pitted! The *Athenæum* (December 31st, p. 935) says that Mr. Hartland, in *Folk-lore*, "shows that neither Australian theology nor the precepts taught in the Australian mysteries yield.....anything higher than the state of savagery in which the natives are found"; this being part of "a trenchant criticism" of my statements. But in the *Nineteenth Century* for January I have to defend the said Australians against Mr. Tylor's opposite theory that considerable parts of their theology, as reported by Mr. Howitt and others, are derived from Christian missionaries. These parts, in Mr. Tylor's view, must clearly be "higher than the state of savagery in which the natives are found," otherwise Mr. Tylor would not attribute them to 'Christian teaching, of which the savage mind is guiltless,' says Mr. Hartland, who appears, at the same moment, to regard Mr. Tylor's theory (that the savages are deeply guilty of Christian teaching) with some approval. Trenchant criticism of this kind is indeed a two-edged sword! The blacks have no ideas higher than their deplorable state of savagery; and also, at the same time, have higher ideas, the result of missionary effort. Both of these theories cannot be true, yet I have to face both at once. This logic I am quite ready to encounter. Mr. Hartland and I will "redd up" our feud elsewhere, but I invite the commiseration of mankind for a theologian who has at once to meet the arguments that the savage mind is, and is not, "guiltless of Christian teaching."

ANDREW LANG.

PROF. BARTHOLOMEW PRICE.

PROF. PRICE'S death was not unexpected; but none the less it will be very deeply and widely regretted. He was indeed, as has been said elsewhere, a familiar academical figure; but he was very much more. For nearly fifty years he had been a force in university life, the influence of which was felt outside Oxford. His career was a long one; but its length was not so remarkable as the vigorous and sustained activity which characterized it almost to the end. Though Prof. Price was one of our few remaining links with the unreformed Oxford of the thirties and forties, it is with the growth and expansion of the University since the Commission of 1854 that he will always be most closely associated. When the changes effected by that Commission came into working, his reputation as an able mathematician and a brilliantly successful mathematical teacher was already established, and he had been elected a year or two before, in 1853, to the Sedleian Professorship of Natural Philosophy. It was, however, in 1855—the first year of the reformed constitution, the year, moreover, in which the foundation stone was laid of the New Museum in the Parks—that his connexion with the government of the University began. The new Hebdomadal Council was only a few months old when Prof. Price was elected to fill the vacancy created by the resignation of Prof. Donkin, and he remained a member of the Council until his resignation of his professorship in October

last. In October, 1856, took place the first elections to the enlarged Board of Curators of the Bodleian Library. Prof. Price was elected, along with the late Dr. Wellesley and Prof. Max Müller; and a Curator of the Bodleian he remained as long as he lived. Of another University board, created after the Commission of 1854—that of the Curators of the University Chest—he was a member almost from the first. His connexion with the University Press began with his appointment as a Delegate in 1861; but it was as Secretary from 1868 to 1885 that his most important work was done. The great strides forward made by the Press during this period were mainly due to his financial skill, judgment, and readiness of resource. After resigning the secretaryship he was made a perpetual Delegate by decree of Convocation.

Of all the various boards and delegacies on which he sat there was not one which he did not regularly attend, nor one of which he was not to the last an influential, if not the most influential member. But it is a mistake to suppose that his great influence was due solely or even mainly to his reputation for financial ability, or to his being regarded as a "safe" man. It was acquired rather by qualities less common among academical administrators—his knowledge of men, his ready sympathy with very varied interests, and his freedom from small prejudices and timidities.

It was, indeed, the freshness and range of his sympathies and his cheerful courage which impressed and attracted younger men even more than his sound judgment and mastery of detail. We were prepared to find him cautious, shrewd, and possibly Philistine. We found him ready to welcome new suggestions, to enter into new schemes, always encouraging and always helpful. A Liberal in the best sense, he never wavered in his belief in progress or in his readiness to help it, and his last speech at the dinner given to him in Queen's College in June was full not of reminiscences and regrets, but of confidence and hope. What he was in University affairs, that he showed himself as Master of his old college, Pembroke, during the last six years—a skilful administrator, a wise counsellor, and the kindest and most encouraging of friends.

P.

Literary Gossip.

THE Central Committee of the International Press Congress movement meets at Paris on January 17th to consider the invitation of the Italian press to hold the annual congress at Rome in April next. Mr. P. W. Clayden, of the *Daily News*, takes his seat on the Committee as representative of the British International Association of Journalists. He intends to advocate the desirability of giving the congresses a wider literary interest by inviting eminent pressmen to read papers on literary rather than on technical subjects. The Congress opens at Rome on April 4th. Three days will be devoted to the business of the Congress, while the *fêtes* will include a reception given by the Minister of Public Instruction, a banquet by the Roman press, and excursions to Pompeii and Naples.

MR. HEINEMANN will bring out a monograph on '1812—Napoleon I. in Russia,' by Vasili Verestchagin, with fifty illustrations from the author's paintings. The same publisher will issue Mr. Richard Harding Davis's volume on 'The Cuban and Portorican Campaigns.'

THE subscription for the widow and children of the late Mr. Harold Frederic, the distinguished novelist, has reached nearly

400*l.*, and it is hoped that that amount may eventually be doubled. One of the sons has obtained a singing scholarship at Westminster Abbey; but for Mrs. Frederic and her daughters more money is required in order to enable them to form a home. Further subscriptions should be sent to Mr. W. J. Fisher, 88, St. George's Square, W.

A NEW poem by Mr. Swinburne will appear in the anniversary double number of the *Star*, to be published on Monday week. The same issue will contain an original drawing by M. Verestchagin.

MR. W. A. WYCKOFF has followed up his volume (which we reviewed favourably) on 'The Workers—The East,' by one on 'The Workers—The West,' of which Mr. Heinemann will issue an English edition some time this month.

THE Senatus Academicus of the University of St. Andrews are going to confer on the Chief Rabbi (the Rev. Dr. Adler) the honorary degree of Doctor of Laws on the ensuing graduation day, the 23rd inst.

IT is proposed to issue a catalogue or index to the whole of the records of the county of Derby, as a supplement to the two volumes published in 1890 under the title 'Three Centuries of Derbyshire Annals.' The Rev. Dr. Cox, F.S.A., has been engaged for a considerable period in preparing it, and though mainly intended as a work of practical reference, it may prove of interest to the occasional historical student. Various points not fully elucidated in the 'Annals' will receive further treatment, and a few subjects that were then overlooked will be briefly explained.

THE 400 pages of the volume will comprise brief particulars, alphabetically arranged, of: The Enclosure Awards, from 1730 to 1865,—The Turnpike, Canal, and Public Works, plans and papers (200 in number, beginning in 1792 and coming down to the present time), in chronological order, but with an alphabetical index,—The Railway Plans, from 1799 to 1898,—The 'Liber Pacis,' or Sheriffs' Returns or Calendars of Justices attending at each Quarter Sessions, beginning in 1558 and complete from 1690 downwards,—County Forces: Deputy Lieutenants' papers and qualifications, 1660 to 1866; Militia Officers' qualifications, 1733 to 1872; Militia Returns and other papers, 1715 to 1868; Parochial Enlistments and Counties, 1776 to 1795; Cavalry and Yeomanry, 1793 to 1870; Navy Enrolments, 1794 to 1797; and Rifle Volunteers, 1860 to 1872,—Highways and Footpaths,—Oaths and Declarations: Test Act Oaths, 1673 to 1836; Oaths of Allegiance, 1702 to 1846; Declarations and Oaths of Dissenters, 1689 to 1831; Oaths of Sheriffs and Under Sheriffs, 1741 to 1869; and Sacramental Certificates, 1673 to 1828,—Recognizances: Alehouse Recognizances, 1558 to present time,—Criminal: Specimen Verdicts, Charles I. to Victoria; Depositions, *temp.* Commonwealth; Transportation of Felons, 1720 to 1772; Petitions from Criminals, 1648 to 1731; Calendars of Prisoners, 1694 to 1869; Debtors, 1743 to 1846; and Jury Lists, 1596 to 1869,—Constabulary: Elizabethan Constable Lists; Sessional Lists of Constables, 1629 to 1670, and Presentments by Constables, 1560 to 1760,—Administrative: Appointments of

High Constables, Coroners, Gaolers, &c., Charles I. to Victoria,—Financial: Treasurers' Accounts, &c, 1690 to the present time,—Commissions of the Peace, seventeen in number, from Queen Anne to Victoria,—Poor Law Papers and Assessments, 1634 to 1869,—Ecclesiastical: Church Briefs; Convictions under the Conventicle Act; Returns of Roman Catholics and Dissenters, and of their Places of Worship, Charles II. to Victoria,—Charity Trust Accounts, from 1854 to 1860,—Local Acts of Parliament, 1760 to 1897,—Minutes of Quarter Sessions, from 1682,—Miscellaneous: Historical Papers, *temp.* Commonwealth; Corn Returns; Hair Powder; Printing Presses; and Theatrical Representations, &c.,—Landed Qualifications of Justices, 1745 to 1869,—and Calendars of Deeds enrolled with Clerk of Peace, from 1583.

MESSRS. J. M. DENT & Co. are about to issue, under the title of 'The Temple Treasury,' a collection of Biblical texts for each day of the year. The book will be in two volumes, uniform with 'The Temple Shakespeare.'

A NEW series of folk-tales, entitled "The European Folk-Tale Series," is about to be published by Mr. Elliot Stock, under the editorship of Miss F. Ethel Hynam. The collection will represent Russian, Mongolian, Slavonic, Polish, Bohemian, and Servian tales, each volume containing the tales of one country. The first volume, entitled 'The Secrets of the Night,' contains examples of Esthonian folk-stories, and will be illustrated by Mr. H. Oakes-Jones.

THE *Law Quarterly Review* for January is to contain articles on 'The Revision Powers of the Court of Cassation,' by Mr. Thomas Barclay; 'Land Transfer Registries,' by Mr. Walter Strachan; 'Continuous Voyages in relation to Contraband of War,' by Prof. J. Westlake, Q.C.; and 'The Hare System in Tasmania,' by Mr. W. Jethro Brown. In future the *Review* will appear on the 15th of the month in which it is due.

THE death is announced of M. Hervé, editor of the *Soleil*. One of the best and most thoughtful writers on the French press, he never obtained the recognition he might have done had he connected himself with a more popular party than the Orleanist.

WE regret to hear that there is no improvement in the health of Herr Hermann Sudermann, who has been obliged to repair for special treatment to Würzburg.

THAT meritorious writer Dr. Hans Grasberger, born in 1836 in Styria, has recently died at Vienna. He was the author of numerous poems and novels and of various excellent essays on art. The poems he wrote in dialect have the form of the popular quatrains known in the German Alpine countries under the name of "Schnadahüpfli." He also translated into German the 'Rime de Michelangelo.'

THERE are no Parliamentary Papers of general interest this week.

SCIENCE

Life of Man on the High Alps. By Angelo Mosso. Translated from the Italian by E. Lough Kiesow. (Fisher Unwin.)

IN more respects than one this volume may prove a trial to its readers. Were it printed in larger type on thinner paper, it would be more agreeable to read and handle. Were its subject treated in a more systematic manner, and with fewer digressions, it would be less aggravating to the student, and even to the general reader. Prof. Mosso has attempted an almost impossible task. He has endeavoured to combine a highly technical exposition of the effects on the human frame of high altitudes, and of the experiments carried on at the observatory recently established under his superintendence on one of the peaks of Monte Rosa, with a popular historical narrative of the experiences of mountain-climbers in all parts of the world. His matter is thrown together without method or sequence; notes from books, general remarks, detailed records of physiological observations, jostle one another in his pages, and it is often difficult, in the face of apparently inconsistent statements, to ascertain the conclusion to which the reader is being led. The difficulty is greatly increased by the absence of any index or sufficient table of contents. Under such conditions, it is hardly possible to do justice to the scientific aspect of his book. He would have been better advised to issue a statement of his theory, which is novel, and well worth working out further, as well as of the numerous important and suggestive observations on which it rests, in some separate form convenient to medical men and physiologists.

With regard to the experiences of mountain travellers, Prof. Mosso has collected a mass of curious and sometimes contradictory statements. In their selection he might, perhaps, have exercised more discrimination. For instance, the assertion that Parrot became dumb from the effects of altitude in the Caucasus hardly carries conviction to the few who remember to what very moderate ascents Parrot confined himself in that region. Again, Prof. Mosso quotes Sir Martin Conway as distinguishing between "the scientific, artistic, and inquisitive types" of climbers, and defining a climber as "usually a dark dolichocephalous man, who hates civilization." Taking the English writer seriously, he reproaches him with not supporting his dictum with measurements, and suggests—perhaps not without reason—that long legs are more useful to a climber than a long skull. Prof. Mosso has medical—or social—observations of his own (not always of a flattering nature) to make on mountaineers. "The continual consumption of energy in climbing," we are told, "alters the nervous system, not for the better." Good manners, however, may be even more corrupted on high roads.

"Cyclists render this change of character proverbial. We all know what invectives and abuse they shower along the course when they foresee some hindrance. Only sometimes do mountain-climbers reach the cyclist's level of politeness."

The author recommends mountaineers to give up their "morbid enthusiasm for exhausting marches and mad appetite for danger," and to make their ideal "a tent at the height of the last pastures." Prof. Mosso's patients must remain, like the cows, in this middle zone; for the world below has dangers:—

"I would never advise any youth to stay in large hotels. The centres which offered the greatest attraction to Alpinists are gradually being transformed into vast hospitals filled with the germs of phthisis, owing to the great influx of consumptive invalids."

We note several minor inconsistencies: for instance, we read (p. 221) how wonderfully the human frame adapts itself to the air of high altitudes, and later on (p. 286) how little advantage in mountaineering the Tibetans have over those who dwell in the plains. In one place we are told that men can climb fasting without physical inconvenience; in another that regular and ample food is an advantage. There is no doubt that the personal equation accounts for many apparent contradictions. Paul Bert and Dr. Gussfeldt found that their brains worked slower at low pressures, but many others have thought the contrary. Prof. Mosso did not confine his experiments to human beings; dogs and monkeys came under his observation. On one occasion, watching, through a crack in the door of the hut on Monte Rosa, some Alpine choughs which had just flown up 6,500 ft. without a halt, he found that their "breathing was quiet." This observation, which seems to imply singular powers of accurate peeping, we have not verified; but another, that in rarefied air "fleas jump about and restlessly seek to escape," many Alpine travellers can confirm.

There are other digressions in these pages which, if distantly connected with the main subject, are not without interest. The MS. account of Zumstein's early ascents of Monte Rosa, which has been found at Turin, is a welcome addition to the history of mountaineering. The contemporary sketch that accompanies it seems to have been taken rather on Monte Boso—Leonardo da Vinci's mountain, now a panoramic point with a hut—than from "near Gressoney." The account of the death of two young Italians on a mountain little higher than the Righi near Lago Maggiore is a pathetic warning of the unsuspected dangers of the mountains to novices, but has little, if anything, to do with altitude.

It is chiefly the author's fault if we have lingered too long over the fringe of his work before coming to its substance. We should be sorry to obscure the fact that he has brought before his readers some important and carefully worked-out observations, and a theory which, if not final, is helpful and suggestive, and may possibly prove to contain some, if not the whole truth.

It has long been recognized that changes in the atmosphere produce corresponding changes in the human body, and that these changes often take the form of ailments. The nervous visitor to the Engadine suffers from sleeplessness and headache. At greater altitudes the more common symptoms are nosebleeding, nausea, and lassitude. But it by no means follows that these symptoms result in every case mainly from atmospheric

causes. Experience shows that in our generation the proportion of mountaineers who in the Alps are exempt from any visible sign of so-called mountain-sickness is very much greater than it was from a hundred to thirty years ago. As in sea-sickness, want of habit, fear, bad food and lodging, recent excess, are all predisposing causes. The wine-bills of the early climbers of Mont Blanc go far to account for the fact that the ancestors of the present Chamonix guides collapsed in the way described by Saussure and his successors, though, no doubt, fear also had much to do with it. It has been proved of late years that many men can climb to 18,000 ft. without suffering any physical effect perceptible to non-medical observers. But to deny, as one recent writer on the subject has done, that the variations in the atmosphere have had any share in producing sickness on Alpine heights would appear to be unreasonable.

The investigation is an extremely complicated one. The symptoms differ as widely in individual cases at the higher elevations reached — 18,000 ft. to 24,000 ft. — as at lower ones. The number of cases reported at all is still quite inadequate; even at the lower or Alpine elevations the number of cases scientifically reported has hitherto been limited. We owe to Prof. Mosso a large increase in it. The investigations which he has successfully pursued were started nearly a century and a half ago by "the great Haller," the famous Swiss physician, one of the masters of Saussure, whose letters to him are still preserved in the Public Library at Berne. The pupil shared the belief of his teacher that rarefied air does not sufficiently dilate the lungs, and that hæmorrhage is caused by the diminished pressure of the atmosphere on the surface of the body.

This theory long held its ground. It was not until 1869 that Lortet registered the respiratory movements on the top of Mont Blanc. In 1878 the late Paul Bert published experiments which gave a new impulse to the discussion by reviving the hypothesis of Jourdanet, a physician resident many years in Mexico, which attributes mountain-sickness not to low pressures, but to asphyxia, from the deficiency of oxygen in the air at great altitudes. This conclusion was supported by laboratory experiments. In order to get over the difficulty that mountain-sickness appears at heights below 16,000 ft., where the deficiency in oxygen is inadequate to account for it, those who accept this theory have attributed any symptoms at such elevations to excessive muscular exertion—a theory which can be disproved by many experiences. More recently, in 1894, Prof. Kronecker had seven "subjects" carried up to the plateau of the Breithorn (12,300 ft.); but his experiments were not convincing. Neither were those of Drs. Egli Sinclair and Guglielminetti at the Vallot Hut on Mont Blanc (14,200 ft.) in 1891. They evidently were "bad mountaineers" in the sense we speak of "bad sailors." Though they had halted two days at the Grands Mulets to acclimatize themselves, they suffered from vomiting, loss of appetite, oppressed breathing, "annihilation of the will, and complete indifference to themselves and others."

Prof. Mosso's experiments are of a much

more trustworthy and instructive character than those last described. He took advantage of the establishment of a large hut on one of the peaks of Monte Rosa at 15,000 ft. to obtain permission from the Italian Minister of War to take up a company of ten soldiers, with whom and two companions he spent ten days at this altitude. Some of the soldiers ascended in three days' march from the plain. These all suffered on their first arrival at the hut; the remainder, who made the journey in easy stages, were far less affected. Prof. Mosso has since had the opportunity of experimenting on many of the tourists who visit the hut, among others the Queen of Italy, at whose instigation it is to be enlarged and provided with a more convenient laboratory.

He carried his experiments further by subjecting himself and some of his soldiers to pressures less than those that will be experienced on the highest summits of the Himalaya. Three results appear noteworthy: the subjects suffered less on a second than on a first exposure, they all recovered immediately on being released, and they were able, "by adding carbonic acid to the air [inhaled]," to withstand a rarefaction of the air corresponding to 8,800 mètres (28,875 ft.) with a less quantity of oxygen than is necessary to give similar relief at 6,600 mètres (21,656 ft.); while Prof. Mosso himself, with the aid of oxygen and carbonic acid, withstood a pressure corresponding to the extraordinary altitude of 11,650 mètres (38,226 ft.).

But now we must come to the conclusion of the whole matter—or, rather, as near it as Prof. Mosso will allow us. He dismisses the hypotheses of Haller, of Dufour, and of Paul Bert. It is, he argues, neither diminished pressure, nor fatigue, nor lack of oxygen alone, that causes discomfort, but lack of oxygen in the air coupled with lack of carbonic acid in the arterial blood. We give his own words:—

"Mountain-sickness in reality is a very complex phenomenon, as the arterial blood loses a considerable part of its carbonic acid when the barometric pressure diminishes, and even before the effects due to the lack of oxygen in the air appear the phenomena produced by the diminution of carbonic acid in the blood have already manifested themselves."

It comes to this, that, according to Prof. Mosso, the acclimatization of man to high altitudes is to be effected by the maintenance of the relative quantities in the supply of oxygen and carbonic acid to the human frame, and that so long as these relations are maintained diminution in quantities need not necessarily be prejudicial. Into the experiments tending to support this hypothesis we cannot enter further here. It may be open to question whether the apparatus at Prof. Mosso's disposal in his lofty observatory was adequate to justify the positive manner in which the results are set down. It is certainly remarkable that such results should have been attained under such conditions in so short a time. The suddenness of the introduction of the subjects to low pressures has also to be taken into account.

There remains one, and that the most practical side of the question, to which some of Prof. Mosso's readers will look anxiously for a response: What are the remedies for moun-

tain-sickness? Here is what they will find, after a suspense enduring through more than three hundred pages:—

"I refrain from entering into the researches I have made relating to remedies against mountain-sickness and fatigue. The results of these investigations will be published later."

The scientific portion of the volume is illustrated with a number of diagrams. Some dull and dark views of the neighbourhood of Monte Rosa do not add to its attractiveness.

AMERICAN ORNITHOLOGICAL WORKS.

Bird Neighbors, by Neltje Blanchan (Sampson Low), bears for second title the information that it is "an introductory acquaintance with 150 birds commonly found in the gardens, meadows, and woods" of the eastern portion of the United States. The lady who writes the life-history of each species evidently understands her subject, while she displays at the same time considerable powers of description and much poetic feeling. The paper and type are excellent, and the 52 plates show the advance recently made in the three-colour process. We believe that most of them have appeared in a work entitled 'Birds,' published at Chicago.

Bird Studies, by William E. D. Scott (Putnam's Sons), is a far more important work, and deals with the land-birds of North America to the eastward, roughly, of the Mississippi river. These are illustrated by about a hundred and seventy reproductions of photographs. Mr. Scott has been a field-naturalist for upwards of thirty years, and few persons have a more intimate acquaintance with bird life than he has, while his work takes a high rank for scientific accuracy, though novelty can hardly be expected. The book is well got-up, but the paper is glazed. We trust that the work may prove a success, for in that case a similar treatise on the 'Water-Birds' is promised.

The Gallinaceous Game Birds of North America, by D. G. Elliot (Suckling & Co.), is a work which will probably attain a far wider circulation in this country than either of the works previously noticed, for it appeals to the tastes of the sporting naturalist, and is written by a keen sportsman. No more handy volume for a visitor to North America can be imagined, for the letterpress is excellent, and the forty-six illustrations are good of their kind, although a little hard in tone. On the cover, at the end of the book, there are coloured charts, like tailors' patterns, giving the colours mentioned in the descriptions of the birds, and their designations in accordance with a recognized colour-code. By reference to this the reader can appreciate at once the tints which the author means when he speaks, for instance, of pearl-grey, ash-grey, or light grey, and by experiencing the utility of this code, the reader may, if he becomes in his turn a writer, adapt his own definitions of colour to this standard. The addition of this chart is a novelty and highly to be commended.

Contributions to Philippine Ornithology, by D. C. Worcester and F. S. Bourns, is No. 1134 of the *Proceedings* of the United States National Museum. A list is given of the birds known to inhabit the Philippine and Palawan Islands, with notes on their distribution; and the affinities of the latter group are considered to be with Borneo. There is a considerable amount of contentious matter with regard to the views of a former explorer, Dr. J. B. Steere.

The Birds of the Kuril Islands, by Leonhard Stejneger, is No. 1144 of the above-mentioned serial. Very few people realize, as Dr. Stejneger justly observes, that this storm-beaten and dangerous archipelago is 630 miles long, and still fewer have any idea that somewhere in the

chain is the meeting-place of two distinct faunas: the one from Kamchatka in the north, and the southern one from Yezo. Since the visit of Wosnessenski in 1845-6 no important collections have been made in the Kurils, except by Capt. J. H. Snow, whose notes, accompanied by a valuable map, were published by Mr. Murray for the Royal Geographical Society in 1897. Dr. Stejneger visited some of the Middle Islands in August, 1896, and he has rounded-off his previous experiences of Bering Sea and the Commander Islands by an account of the avifauna of this chain further south.

"LONG-PURPLES."

December 29, 1898.

It may interest Sir George Birdwood to refer to Maunder's 'Treasury of Botany,' 1866, where, at p. 694, it is stated that "Long-purple is Shakspeare's name for *Orchis mascula*"; see 'Hamlet,' Act IV. sc. vii. l. 170. There is nothing new under the sun! OLD BOY.

ASTRONOMICAL NOTES.

WE have received the ninth number of vol. xxvii. of the *Memorie della Società degli Spettroscopisti Italiani*. It contains a paper by Prof. Mascari on the frequency and distribution of the solar spots observed at Catania during the year 1897, and a continuation of the spectroscopic images of the sun's limb as seen at Rome and Catania to the end of August 9th in that year.

The death is announced, in his sixty-fifth year, of Prof. H. W. Vogel, of the Berlin Technical High School. He was an early worker in spectroscopic photography, and one of the first to photograph by means of the rays at the red end of the spectrum.

SOCIETIES.

GEOLOGICAL.—Dec. 21.—Mr. W. Whitaker, President, in the chair.—Mr. W. G. Crawford Hughes, Dr. W. Maxwell, Mr. A. C. Pilkington, and Mr. H. H. Thomas were elected Fellows.—The following communications were read: 'On a Megalosauroid Jaw from Rhætic Beds near Bridgend, Glamorganshire,' by Mr. E. T. Newton, and 'The Torsion-Structure of the Dolomites,' by Maria M. Ogilvie, D.Sc. (Mrs. Gordon).

MICROSCOPICAL.—Dec. 21.—Mr. E. M. Nelson, President, in the chair.—The President exhibited a new objective by Carl Zeiss, called a "Plankton-searcher," a low-power water-immersion objective, designed for use in examining living objects in water, the definition of which was exceedingly sharp. He also exhibited an erecting eyepiece fitted with Porro's prisms, produced by the same firm, which would be found useful for dissecting and other purposes.—Mr. Keith Lucas exhibited and described a new model microscope, the design of which was to effect the coarse and fine adjustments by means of a single slide, thereby reducing the expensive work of planing.—The President directed attention to some of the various types of binocular microscopes that were exhibited. Among those referred to were Ahrens's binocular eyepiece, in which both tubes were equally inclined, and a microscope by Murray & Heath, one tube only being inclined, the other lying in the optical axis of the instrument, the construction being similar to that of Nachet. These two instruments were exhibited by the Society. There was a new binocular dissecting microscope by Leitz, exhibited by Messrs. Watson & Sons, consisting of two Brücke lenses fitted on a bar by jointed attachments, so that the distance between the tubes could be adjusted to suit the eyes. This was likely to prove valuable for examination of objects or for dissection under low power. Attention was directed also to a form exhibited by Carl Zeiss, made with Porro's prisms, giving an erect image; this microscope is provided with two objectives of equal power, one for each tube, the stereoscopic effect being greater than that obtained by a divided image from one objective.—Messrs. Powell & Lealand exhibited their high-power binocular prism in conjunction with a 1/20 in. apochromatic objective.—A Moginies portable binocular, a Nelson model, Wenham's binocular with a high-power objective, a binocular microspectroscope, were exhibited, besides various patterns of Stephenson and Wenham binocular microscopes by Messrs. Chas. Baker, R. & J. Beck, J. Pillischer, Swift & Son, and Watson & Sons.

—Among the other objects exhibited may be mentioned typical species of Foraminifera selected from various localities by Mr. A. Earland, which were rare and beautiful, and mounted specimens of Hydrozoa by Mr. G. E. Harris.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 4.—'The Record of the Rocks,' Mr. F. W. Rudler. (Juvenile Lecture IV.)
— Institute of Actuaries, 53.—'The Companies Acts,' Lecture I., Mr. A. C. Clauson.
— Surveyors' Institution, 8.—Discussion on 'The London Building Act and the Official Supervision of Buildings.'
TUES. United Service Institution, 31.—'The Navy during the Reign of Queen Victoria,' Capt. S. M. Eardley-Wilmot.
— Institute of Civil Engineers, 8.—'High-Speed Engines,' Mr. J. H. Jales.
— Society of Biblical Archaeology, 8.—Annual Meeting: Note from the President.
— Anthropological, 81.—'Micronesian Weapons, Dress, Implements, &c.,' Mr. F. W. Christian.
WED. Society of Arts, 7.—'Some Ways in which Animals Breathe,' Prof. Jeffrey Bell.
— Huguenot, 8.—'The Despoiling of the Strangers by James I. and his Favourites,' Mr. W. J. C. Moens.
THURS. Mathematical, 8.—'On a Determinant each of whose Elements is the Product of 2 Factors,' Prof. W. H. Metzler; 'Properties of Hyperspace,' Mr. A. N. Whitehead; 'A Simple Method of factorizing Large Composite Numbers of any Unknown Form,' Mr. D. Biddle; 'Zeros of the Bessel Functions,' Mr. H. M. Macdonald.
— Institution of Electrical Engineers, 8.
FRI. Philological, 8.—'A Dictionary Evening: Difficult H Words,' Dr. J. A. H. Murray.
— Institution of Civil Engineers, 8.—'The Application of the Science of Mechanics to Engineering Practice,' Dr. A. Barr. (Students' Meeting.)
— Astronomical, 8.

FINE ARTS

BURNE-JONES AT THE NEW GALLERY.

UNLESS the exhibition of the Royal Academy proves a success beyond our expectations, and, indeed, beyond what is likely, the 225 works of Sir E. Burne-Jones, more than 130 of which are paintings in oil, will be the greatest attraction of the season in the world of art. Undoubtedly they happily and almost completely illustrate the genius of a most original artist. Indeed, nothing is wanting to make it entirely representative except a selection of his decorative designs, taken in the strict sense of the term—for instance, his designs for stained glass and for mosaics. His illustrations for books are partly, though not adequately, represented. It will, therefore, be well for the visitor to remember that, wonderful in every respect as the collection is, at least two large branches of his work cannot be studied at the New Gallery, and that such choice designs as the illustrations to Chaucer are practically unrepresented. Apart from this, everybody will admit that, although a great collection of his pictures was seen at the New Gallery not long since, the present gathering surpasses it in every respect—not in numbers merely, but also in variety and beauty. It is, indeed, a rare thing for a painter's career to justify itself so completely, and this is the more to be wondered at inasmuch as Burne-Jones never wandered far beyond the range of his own ideas of beauty. Nine men out of ten would, in such circumstances, have sunk into mannerism; and yet there is scarcely a trace of manner, still less of the exhaustion of his inventive faculties and other powers. The fact that "a picture is a painted poem," as Mr. Comyns Carr says in a sympathetic preface to the Catalogue, was never more happily and splendidly illustrated. The essentially poetical character of the colour and design atones for the lack of robustness which often occurs, so that it does not lessen the impression made by the whole mass of pictures. Besides, the difference between Burne-Jones and the stronger and more varied—but, it must be owned, more unequal—Rossetti is made extremely and even unexpectedly distinct. No doubt the influence of Rossetti is manifest in every element of the earlier works before us: a pervading force—it would not be right to call it an inspiration. Yet even such early instances as the pair of illustrations to Meinhold's 'Sidonia the Sorceress,' which were at the rooms of the original Hogarth Club so long ago as 1860, prove their author's technical idiosyncrasies not less than his cast of thought to be different from Rossetti's, for the peculiar and lovely colour is reminiscent of Botticelli rather than of the artist of 'Proserpina'

and 'The Beloved.' *The Adoration of the Magi* (No. 7) and *The Annunciation* (8), two panels in oil painted for St. Paul's, Brighton, indicate pretty clearly that some Giorgione (seen, perhaps, by chance) had made even a greater impression upon Burne-Jones than the prodigious attractiveness of Rossetti's genius had at that time exercised. The most Rossetti-like of all the pieces here is the exquisite *Annunciation* (59) of 1863, and yet—even in spite of the sweetness and grace of the figures and a certain absence of the mysticism which Rossetti never failed to introduce—the rosy flush of heavenly light which tinges the robes and face of Gabriel is not borrowed from Rossetti any more than the white and black of 'Sidonia von Bork' and the marvellous amber, brown, and black of 'Clara von Bork.' Above all, the moods of the two designers are as far asunder as, say, those of Burne-Jones and Mr. Watts or the latter and Rossetti.

Burne-Jones maintained his originality throughout his life, although it may be said—as, indeed, Burne-Jones was accustomed to say—that Rossetti made him (Burne-Jones) possible. Deliberate and detailed descriptions our readers, who have heard of almost all these works while they were yet upon the easels, will not expect from us, although a generation has passed away since we first criticized *Laus Veneris* (15); *The Merciful Knight* (53), that mystical wonder in bronze-gold, green, and silver; and the renowned *Wine of Circe* of 1863 (65). 'Circe' we described with the rest of Mr. Leyland's pictures in 'The Private Collections of England,' No. LXXI. (*Athen.* 2866), and also *Spring* (83), *Summer* (84), *Autumn* (88), *Winter* (89), as well as 'Day' and 'Night,' which are almost the only important pictures that are not here. We may, however, recall to mind the fact that in 'Adoration of the Magi' the kneeling Mage is a faithful portrait of William Morris, who had then published 'The Defence of Guenevere' and little else, while the Virgin faintly resembles Mrs. Morris, another Mage is Mr. Swinburne, and the third is rather like Burne-Jones himself. *Green Summer* (38), a lovely study of beautiful ladies dressed in green and seated in a forest glade, is well known to readers of 'The Private Collections.' *The Briar-Rose*, a later and much better-known series, which was fully made known to our readers before it went to the gallery of Messrs. Agnew, is represented by Nos. 47, 48, and 57.

Even more than in 1892, the visitor will be struck by the wonderful force and fulness of Burne-Jones's tonality. This and the splendour and depth of the coloration give to the exhibition an aspect of its own—indeed, it surpasses in these respects the gathering of Rossetti's works at the Academy in 1883, which at the time it seemed hardly possible to excel. As regards form, which implies draughtsmanship and research, the advantage is with Rossetti, who profited by the studies he began at the Academy and elsewhere earlier than his friend, who, having frequented no art school whatever, devoted many years of unflinching practice to drawing, and as life advanced became more and more self-exacting and less easy to satisfy in that matter. Rossetti, though he could draw well when it pleased him to do so, was by no means a scientific draughtsman; but, on the other hand, Burne-Jones's pictures show little or no knowledge of the delineation of form on scientific principles. For example, the anatomy of the mermaid in *The Depths of the Sea* (101), a comparatively late work, is quite impracticable; the lovely nymphs in that superb piece *The Mirror of Venus* (99) are impossible; while the nude figure which dominates *The Wheel of Fortune* (95) is also impossible, mechanically as well as osteologically. A dozen instances of the same nature present themselves in every room of the New Gallery, and teach us how rare must have been the genius and how precious were the gifts which redeemed deficiencies so considerable and so

distinctly manifest, and gave to his pictures an incomparable charm that no student can resist.

Like Leighton, Burne-Jones cared more for beauty than any other thing in art, and in this way his pictures compensate us for every possible deficiency, academical or other. But it is not their mere beauty that attracts. In every design, not merely in the more ambitious pictures, there is an element of passionate poetry, and his later works are not most conspicuous in this respect. On the contrary, No. 1, a drawing in water colour dated 1861, excels many of its larger neighbours in every respect but finish. It is an unpretending illustration of *Clerk Saunders*, an old ballad with a modern gloss. In the way of pathetic expression no design here excels the intensity of the lady's appeal and her protest against her lover's persistence. The ominous gloom of the twilight, even the lurid aspect of the golden brown, dark marone, and black of the dresses, are in keeping with the motive, and epitomize the tragedy of the ballad. The influence of Rossetti is distinguishable in this drawing, but the individuality of Burne-Jones cannot be denied. In many ambitious works of his this is far from being the case. In no respect did Rossetti's genius lift him, so to say, above Burne-Jones more signally, for no work of his reflects, except in a casual way, the influence of another man.

It was, moreover, long before Burne-Jones passed wholly out of Rossetti's sphere, a fact which is the more remarkable inasmuch as, even when nearest to him, he was never less than independent, and not in the least a plagiarist. How much he owed to Rossetti we have endeavoured to explain; but afterwards Burne-Jones built himself up mainly upon Botticelli and Mantegna. That remarkable triptych which is constituted by the *Adoration of the Magi* (7), and the two panels of *The Annunciation* (8) and Mr. Mills's *Annunciation* (9), all date from 1861, which was a period of transition and change with the painter. In all of them the influence of the School of Titian, or rather of Bonifazio, and in a less degree of Giorgione, appears with such distinctness that no sign of Rossetti or Mantegna, still less of Botticelli, is recognizable. In fact, so little of Burne-Jones himself appears that he might be forgiven who thought that the then youthful painter was meditating a new departure, without reference to Rossetti or any painter outside Venice. In the four pictures we have not only the conventional composition of a Titianesque master such as Bonifazio, but the motives, attitudes, and expressions, as well as the lack of passion, which are so marked in the later Titianesques. These characteristics are so marked that, while there is something Venetian even in the types adopted for the figures, we find, in the use of metallic gold for the backgrounds and some other minor parts, just that archaistic departure from the art of the painter's day which is often recognizable in works of the later followers of Titian who admired Giorgione on the one hand and Bellini on the other. The metallic gold does duty for the glowing sky of No. 7, and is part of the colour-scheme, although it has been reduced by glazes, and is as much an anachronism as the attitudes, costumes, and even the expressions of the faces, innocent of passion and yet animated. Giorgione's are the coloration and tonality—that is to say, they resemble those of a Giorgione of our days, which are not those of the master himself. His influence, though temporary, is also obvious in the black and white of *The Backgammon Players* (5), 1861–2, in the blue and citron of *The Annunciation* (9), and in the rose-colour of the dress of the damsel exploring secrets in the picture which is misnamed *Astrologia* (17), 1865, where the general idea, the poetic impulse, and even the incident of the girl inquiring of Fortune in the magic sphere remind us strongly of Rossetti, who was as fond of brilliantly reflecting objects for his pictures as Titian had always been, and, like him, was fond of intro-

ducing mirrors, armour, and crystal spheres. Burne-Jones's partiality for these may be seen in 'Clara von Bork,' 'The Days of Creation,' and 'The Mirror of Venus.' The rose and green of *The Garland* (26), a charming idyl, and the general style and the soft and delicate lighting of *Hope* (28) show that, by 1866, Burne-Jones, having profited prodigiously by his study of Giorgione and the other Venetians, was attaining ideals of his own, still tempered, for the time at least, by the influence of Rossetti; but he was not completely himself until *The Feast of Peleus* (29), 1872, *Laus Veneris* (96), 1873, *Chant d'Amour* (109), 1873, and *The Days of Creation* (39), 1876, left no doubt that a new, great, and independent master, the legitimate outcome of Pre-Raphaelitism in its most poetical and artistic guise, and according to its original and most heroic impulses, had arisen and added a fresh lustre to the English School.

Having brought our subject to this stage, and traced, however imperfectly, the progress of his art and inspiration to this result, we may conclude by calling attention to the most distinguished and beautiful of his achievements. The most recent masterpieces are best mentioned in chronological order, beginning with those of 1873, the year of 'Laus Veneris' and 'Chant d'Amour,' which may be called Burne-Jones's culminating works. It is a pity that the managers of the New Gallery have not given a dated list of the masterpieces they have borrowed, like the Academy's Catalogue of Rembrandts. Of the best of them, *Pan and Psyche* (90), which was finished in 1874, comes first; then follows the *Sacrifice to Hymen* (32), 1875; the quasi-Byzantine *Annunciation* (86) dates from 1879; *Golden Stairs* (108) represents the Burne-Jones of 1880. *The Tree of Forgiveness* (116), which is an enlarged version of 'Phyllis and Demophoon,' a drawing the reception of which at the Gallery in Pall Mall led to the artist and Sir F. Burton withdrawing from the Old Society of Painters in Water Colours, belongs to 1882; *The Wheel of Fortune* (95) to 1883; *King Cophetua* (98) to 1884; *Flamma Vestalis* (129) to 1886 (No. 64, a second version of the same, is dated ten years later; the former version is that which M. Gaujean engraved admirably). *Love among the Ruins* (106) is a later replica of a much older masterpiece, which, being mistaken for an oil picture, was accidentally destroyed; it was produced in 1894. *The Fall of Lucifer* (119), dated 1894, is the latest important work which the painter finished. *The Perseus Series* (115, 117, 118, 120, and 121) remains not quite complete, while *Arthur in Avalon* (124), Burne-Jones's largest picture, still needs much work from his hands. As it is, it is without an equal as an illustration of the Arthurian cycle of romances, and is thoroughly imbued with the Arthurian spirit. It was begun in 1880.

NEW PRINTS.

To the Fine-Art Society we are indebted for an "artist's proof" of a photogravure of unusually good quality, after Leighton's famous picture 'The Procession of Cimabue's "Madonna." It is a large print, very clear, sound, and faithful, and so far as photography worked upon by hand can adequately represent a painting so rich in bright and pure colours, and so well considered in its illustration of daylight, gay costumes, mediæval buildings, and darker foliage, it deserves praise. It is a great merit that the characteristic expressions, movements, and grace of Leighton's work are so adequately reproduced.

At Messrs. Dickinson & Foster's, New Bond Street, proofs are to be had (of which there are but a limited number) of the ten etched plates for fine impressions of which we are indebted to Mr. A. Hugh Fisher, the artist, who has shown in them unusual skill and delicacy of touch, working in a

vein of sentiment not often seen in etching. Drawing with firmness and thoroughly appreciating the resources of the needle, its limitations and proper qualities, he has done very well in his plate of an old cylindrical 'Mill above the Mersey,' a well-known subject, in sunlight, the breadth and brilliancy of which he has successfully rendered. 'The Jubilee Procession passing St. Clement Danes' fairly sparkles with sunlight and is a choice work of its kind, where a delicate and unfaltering hand has done wonders. In contrast to the above is the print in aquatint of a dark twilight scene which is called 'The Young Moon,' because a narrow crescent is distinct in the sky and above the darkening horizon. 'Gray's Inn, Christmas,' may be bracketed, from the artistic point of view, with 'The Jubilee Procession,' which, however, it surpasses in being richer, more delicate, and surprisingly crisp and luminous, yet broad. The breadth and homogeneity of a mezzotint, with a limpidity that such things rarely attain to, are seen in the picturesque 'New Forest Homestead.' Here some ducks, cows, and a girl ought to have been better drawn. It is a pleasure to praise such sound and legitimate art as that of these plates, and we cordially recommend them to collectors.

'SARTOR RESARTUS.'

St. John, N.B. (Canada), December 14, 1898.

MESSRS. G. BELL & SONS announce in your columns an illustrated edition of 'Sartor Resartus.' Their advertisement makes in two places the claim that this is the first attempt to illustrate the book. They are evidently unaware that Messrs. F. A. Stokes, of New York, published an edition in 1893, illustrated by Miss Elizabeth Tucker (now Mrs. H. C. Tilley), a well-known Canadian artist.

JOHN DE SOYRES.

EXCAVATIONS IN THE FORUM.

UNDER the auspices of the Minister of Public Instruction, and the superintendence of Signor Boni, important works in the way of reconstruction have been undertaken in the Forum. It is well known that the Palatine Hill and the Forum, unfortunately, attracted the attention of mediæval builders, owing to the immense quantities of marble that were to be found there. Since the beginning of the thirteenth century not a spot, not a place, but has been inspected with the idea of extracting materials. It is enough to mention the lime-kiln found in 1883 in the Atrium Vestæ, in which the statues of the Virgin Vestals and their pedestals were converted into lime. It is easy, then, to understand that almost nothing remains of the innumerable monuments erected in the Forum. We are, therefore, justified in devoting every care to the few interesting relics left from the monuments of the most glorious era of Rome. Methodical excavations, directed by scientific reason, were undertaken only at the beginning of the present century under Pius VII. Then it was that the monumental arch of Septimius Severus was isolated. But the works were soon interrupted by political troubles. It is to the credit of the Italian Government to have extricated things from the immense amount of earth that covered the valley of the Forum. That was due to the excavations of 1872, 1882, 1883, 1884. Yet if the management then shown was excellent in all that regarded methodical excavation and the monuments discovered, but little attention was paid to the architectural remains, which, though scarce, were exceedingly useful in determining the shape, the dimensions, and the age of the said monuments. So for many years precious relics were huddled together and neglected. Broken columns, cornices, half-effaced inscriptions, belonging to various edifices, not only encumbered the Forum, but occasioned confusion in the mind of the diligent explorer.

Now for the third time Prof. Guido Baccelli is Minister of Public Instruction, and new work has been begun. The elegant *ædicula*, or *sacellum*, discovered in the year 1883 behind the Temple of Vesta, which must have contained the statue of some divinity, has been reconstructed. The *ædicula*, of a rectangular shape, had two Ionic columns on the front, sustaining an architrave, on which the inscription "Senatus Populusque Romanus pecunia publica faciendam curavit" was engraved. Evidently the elegant little temple was restored in every part, probably under Trajan. Signor Boni has devoted himself to the line of "columnæ honorariæ" erected on the right margin of the Via Sacra in front of the Basilica Julia during the third and fourth centuries of the Christian era. To be more exact, the seals stamped on the tiles employed in the construction of these monuments belong to the period of Diocletian and Constantine. They are seven big pedestals, formed internally by huge blocks of peperino, covered on the outside by bricks, on which were erected stately columns of grey and pink granite or white marble. The relics of those monoliths discovered in 1872 have been left round the seven bases before described; but now they will be erected again, and everything is ready to put on its own pedestal again, a splendid fluted Corinthian column, almost six mètres high. Two more of these granite columns will be erected, and one of them, when completely reconstructed, will be almost twelve mètres high. It is extremely interesting to observe the square holes dug all along the shaft of another of these columns. Gilded bronze ornaments were probably attached to them, in imitation of the celebrated column of Duilius. Of these honorary columns of the last days of the Empire there still exists, well preserved, the one which was dedicated to Foca by the "Esarca Smaragdus" in the year 608 after Christ; but perhaps the monument existed before then, erected in honour of some distinguished person in the fourth century, and Nichols was right in thinking that all that Smaragdus did was to change the inscription.

But that is not all. The new works will extend further. All round the circular brick nucleus which indicates to the visitor the exact spot on which the Temple of Vesta stood the broken columns will be raised again, and they will support their architraves elegantly sculptured with *bucrania* and sacrificial emblems, such as the *acerra*, the *culter*, the *patera*, the *galerus*.

The new excavations have clearly demonstrated that the base of the temple is not a solid mass of concrete, as has been said hitherto; but a little *cella* of a square shape has been discovered in the centre, which seems to have been underground, and which undoubtedly was situated exactly under the altar on which the perennial sacred fire burned. What was the use of this little *cella* that has only just come to light? No safe conjecture can be made till the excavations shed more light on the spot. But, let me ask, was it not, perhaps, the *Penus Vestæ*, that is, the mysterious place in which the most sacred objects dedicated to the worship of Vesta—as, for instance, the *palladium*—were jealously kept? As is well known, men could never enter the *Penus Vestæ*, and the matrons, barefooted, could be admitted into it only from the 5th to the 15th of the month of June. The present excavations have shed a very clear light on the devastations committed during mediæval times on the Temple of Vesta. Not only was it robbed of all the marble incrustations to make lime, but even the tufa blocks of the foundations were taken away. We have evident proof of this in the curious discovery of the passage through which the spoilers of the Middle Ages introduced themselves into the temple, unless that passage forms part of the tunnels and subterranean galleries dug in the Forum about the middle of the sixteenth century, when all the

area between the temples of Vesta and Antoninus and Faustina was rummaged to discover the celebrated tables of the "Fasti triumphales et consulares."

Passing by the other monuments between the "tabularium" and the Temple of Antoninus and Faustina, the scattered fragments of which are accurately collected and put into their proper places, let me say a word about the excavations which brought once more to light the front of the basement, on which stood the Temple of Julius Cæsar, and where the "rostra" of the ships conquered by the Emperor Augustus at the battle of Actium were situated. Here an extraordinary discovery was made, certainly relating to a monument almost contemporary with Cæsar's death.

After his assassination a column of Numidian marble, almost twenty feet high, was erected by the Roman people with the dedication "Parenti Patriæ," but this column after a short time was thrown down by Dolabella, and it is not known if ever it was raised again. We know for certain that the people rose in mutiny, demanding that the column should be replaced where it was, and that an "ara," or altar, should be constructed there on which the magistrates could celebrate their sacrifices. The outbreak was quelled in blood; some of the rioters were condemned, the slaves to the cross, the free citizens to the Tarpeian rock. The public feeling was not satisfied till the year 712, when the Triumviri issued a decree for a temple to be built in the Forum on the exact spot where Cæsar's body had been burnt. But to the Emperor Augustus belongs the glory of the construction of the temple, which must have been completed in the year 721, and it is represented in some of the medals of his coining. The front of the temple is decorated with four columns, and under the porch can be seen the standing statue of Cæsar. At a corner of the temple is an altar, probably the one which, after its removal by Dolabella, was eventually replaced.

On August 20th, 725, the temple was dedicated, and on that occasion the people were indulged with public festivities, games, and the hunting of wild beasts, some of which were for the first time shown in Rome. Augustus enriched the temple with presents taken from the booty brought back to Rome from the Egyptian wars, and exhibited in it many pictures, among which were some representing the 'Dioscuri,' a 'Victory,' and a 'Venus Anadyomene' painted by Apelles.

Cæsar's Temple was discovered in 1872; but the remains are very few, and consist in the basement, which extends its northern extremity as a platform, on which stood the "rostra" above mentioned. In the centre of the basement is a semicircular large niche, constructed with blocks of tufa. Of its destination till now very little could be said; but in the new excavations on the front of the temple facing the area of the Forum all the lower part of the basement has been discovered, and in the centre of the said large semicircular niche, before which extends a "platea," or flat space, constructed of travertine marble, a construction in the form of an isolated pedestal, made of little blocks of tufa, has been found. The first idea was that this pedestal had supported the column of Numidian marble dedicated to Cæsar immediately after his death. But this surmise is improbable; the pedestal is too small for a column standing twenty feet, or almost six mètres high. Moreover, if the column was erected on the spot where Cæsar's body was burnt, that spot would surely not have been left outside the temple, but enclosed in it. If I may express my opinion before further inquiries shed new light on the question, I think that this new discovery can be referred to the statue of Cæsar placed by Augustus in the Forum, and probably before the semicircular niche which decorated the front basement of the

temple. We know from Suetonius and Pliny that the statue was standing and of great proportions; above it was a comet, in remembrance of the comet which is said to have appeared after Cæsar's death, believed by the people to be the soul of the new god on his way to heaven.

Work will also soon begin on the little circular temple standing near Constantine's Basilica, known as the Temple of Romulus, son of the Emperor Maxentius. It was constructed in the fifth century, south of the "Templum Sacræ Urbis," on the limit of the Via Sacra. The group of the two temples was taken possession of by Pope Felix IV., in the year 526, and the "Templum Sacræ Urbis" was converted into the basilica dedicated to SS. Cosma and Damianus, and the little circular pagan temple became the "vestibulum," or porch, of the new Christian church. The little circular Temple of Romulus remains to the present day in a perfect state of preservation. One can still admire the splendid solid bronze door, the elegantly carved architrave and lintels, and two handsome columns of porphyry. The interior was interfered with during the seventeenth century, when Pope Urban VIII., of the Barberini family, had some clearing done to free the church from the dampness of the earth of the Forum, which had accumulated all around and almost buried the church, so that it was necessary to enter it by several steps. Urban VIII., in 1632, ordered the pavement to be raised to the level of the surrounding ground by means of a vault supported on pillars. So the Temple of Romulus was by the new pavement divided into two parts. Now, under the direction of Signor Boni, the vault and pillars constructed in 1632 will be demolished, and so the entire edifice of the fifth century can again be admired, from its ancient pavement to the top of its vaulted ceiling, and recalls, though of smaller proportions, the Pantheon, even to the vaulted ceiling with its round hole, through which light can penetrate to the interior of the temple.

LUIGI BORSARI.

Fine-Art Gossip.

TO-MORROW (Sunday) being Mr. Alma Tadema's birthday, all the art-loving world will unite in wishing him, with Wordsworth's words, "Health, honour, and length of days." He is quite well at present, and is staying in Worcestershire.

THE exhibition in the City Gallery at Guildhall during the approaching season will consist of works in oil and water colours by Turner, illustrating the various periods of his art and phases of his genius; likewise a selection of examples by deceased artists of the British School, such as Reynolds, Gainsborough, Romney, R. Wilson, Constable, and Etty.

TO-DAY (Saturday) is appointed by the Fine-Art Society for a private view of a 'Panel Exhibition of Water Colours,' i.e., drawings by Messrs. L. Davis, D. Hardy, C. N. Hemy, P. May, W. L. Wyllie, and others, to see which the public will be admitted on Monday next. —The same dates apply to an exhibition in the Dowdeswell Galleries of drawings in pencil by Mr. E. B. Johnson, and in water colours, representing views in Holland and East Anglia, by Mr. M. Smyth.

On the 31st ult. died, at his house in Hammer-smith, Mr. George Henry Andrews, a member of the Society of Painters in Water Colours, of which he had been a member for more than forty years, and during more than twenty (indeed, until quite recently) he had acted as treasurer and managed all the Society's business relations. Born in Lambeth in 1816, he was one of the oldest artists of our day, and, strangely enough, also one of the oldest railway engineers and architects of England. He was educated at a school in Kennington, on leaving which in 1837 he entered the office of his uncle, the well-

known railway engineer, Joseph Gibbs. Here he was actively engaged until 1840, when he took charge of a division of the Great Western Railway, then in course of construction. Always strongly inclined to the study of the fine arts, Andrews had, even at this date, attained sufficient technical knowledge to secure for his picture of 'Prayer' a place in the British Artists' Gallery of 1840. In 1841 he gave up engineering for a while and devoted himself exclusively to painting, mostly in oil colours, contributing frequently to the British Institution, British Artists', and (from 1844) the Royal Academy exhibitions. In 1845, during the so-called railway mania, he conducted large surveys of projected lines in the north of England. After this, returning to art, he went in for marine painting in water colours, and became successively Associate, Exhibitor, Member, and Treasurer of the Old Society. On various occasions he travelled far and wide, surveying or painting. He did a good deal of work as a draughtsman for the *Illustrated London News* and the *Graphic*. In this capacity he went to the United States when the Prince of Wales visited that country, and to the Continent during the Crimean War. He published various essays, and at one time contemplated an important book on ships and their rigging. In Pall Mall alone Andrews exhibited about 380 drawings, mainly of the sea and marine subjects.

MESSRS. A. TOOTH & SONS have issued invitations to a private view at their galleries in the Haymarket to-day (Saturday) of a loan collection of pictures and drawings by modern Dutch masters, to see which the public will be admitted on Monday next.

MR. J. HERBERT WALKER writes from the Edwards Library at University College:—

"Allow me to point out two or three inaccuracies in your report in last week's *Athenæum* headed 'Egyptian Archaeology.' The Egyptian Research Account, although working in perfect harmony with the Egypt Exploration Fund, is in no way associated with the latter, but is a distinct organization. It is stated that the 'Ramesseum' gives an account of work done 'during the last two winters.' This is quite inaccurate. The excavations at the Ramesseum, and the copying of the tomb of Ptah-hetep, formed the work of the second season of the Research Account. The next volume mentioned, 'El Kab,' is the work of the third season; whilst last winter's excavations by Mr. Quibell at Hieraconpolis have yielded as important results as have ever been obtained by any explorer in Egypt, many of the objects found being the most valuable yet discovered for the history of prehistoric times and the earliest dynasties."

Ours was not a report, and we were aware of the difference between the two societies.

THE art critic Dr. Friedrich Leitschuh, principal librarian of the Royal Library of Bamberg, has just died at the age of sixty-one. He wrote a number of works on art, and edited Dürer's 'Tagebuch der Reise in die Niederlande.'

IN the Roman camp at Neuss there were recently laid bare the dwelling of a prætor, several small barracks, and a rather large military hospital room with several surgical instruments.

MUSIC

THE WEEK.

ALBERT HALL.—'The Messiah.'

THE performance of 'The Messiah' at the Albert Hall on Monday evening was one of special interest. The oratorio has undergone various changes since it was produced at Dublin in 1742. The first and the most serious one took place when the composer died in 1759; with him vanished, and for ever, the wondrous harmonies and figuration which he at performance evolved from his written bass. In the version

which in modified form has been used in this country for well nigh a century, Mozart for that unwritten part substituted additional accompaniments, or rather was asked to do so for a special performance of the work to be given in a hall without organ. The composer of 'Don Juan' dealt freely with the imperfect score left by his great predecessor. Genius, however, covers a multitude of artistic sins, and the striking added wind parts in "The people that walked in darkness" alone make one try to forget many an unwarrantable change or addition made by him. Sir Frederick Bridge's attempt to present the oratorio with its original orchestration was one for which musicians who think seriously of their art owe him a debt of gratitude, and the crowded hall proved, indeed, that the experiment had attracted considerable notice.

Time may work wonders, but at the same time it plays dreadful havoc with works of art, more especially with musical works. A complete restoration of Handel's 'Messiah' is impossible, and the purists who clamour for it must, we suppose, be forgiven, for they know not what they ask. Even if a written copy of the additional accompaniment which Handel himself supplied were discovered, there would still be obstacles in the way of such restoration. This serious attempt to revivify the past was profitable in the extreme. We do not for a moment think that this presentation of the popular oratorio will gain general acceptance. The composition of the orchestra has radically changed since the days of Handel, and modern colour and modern methods have gained too strong a hold on the public for them to appreciate—far less enjoy—the peculiar compound tone produced by strings and wood-wind. The dull tone caused through absence of flutes and clarinets, and the sparing use of brass and instruments of percussion, appear strange to modern ears; the music seems to lack variety, brightness, and fulness.

We speak of the effect on the public, yet even for the best-trained musician it is extremely difficult to receive in an impartial spirit combinations and colouring at variance with those to which his ear from earliest childhood has been accustomed. But though the "Bridge" version, if we may so term it, may not gain general acceptance, it has helped to show what a modern, un-Handelian rendering of 'The Messiah' we are accustomed to hear. It has shown us that Handel had his peculiar lights and shades and delicate effects, which among modern additions, with plentiful blare of brass, have been obscured. It has shown us, moreover, that the composer, as Beethoven said of him, produced great effects by simple means. For Handel Festivals or performances on a large scale—as at Leeds or Birmingham—the old orchestration would for many reasons, some of them practical, prove unsatisfactory; but at our colleges, and occasionally at a public performance of the oratorio, this approximation to the original score should certainly be heard. From an educational point of view it would, of course, prove of inestimable value, and it would also serve to show how little reverence, in Handel's case, has been paid to the composer's intentions.

One word with regard to Mozart. He

was asked, and probably at short notice, by Baron Swieten to arrange the score of 'The Messiah' for a performance without the help of an organ. His arrangement may, we think, be justly regarded as an arrangement *de circonstance*. It was not published during his lifetime, and he left no critical preface justifying his additions or regarding them as final. Hauptmann's assertion that they are "stucco ornaments on a marble temple" may be too sweeping, yet as regards some of them Mozart would very possibly have agreed with the learned Cantor. A version of 'The Messiah' ought to be prepared for general use, somewhat on the lines of the Robert Franz arrangement. There are undoubtedly points in the latter open to question; but, as the work of a man who gave time and thought to the matter, it ought to be seriously discussed, not curtly dismissed, as was the case a few years back, when Dr. Richter used it at a Birmingham Festival.

The performance at the Albert Hall was, on the whole, good. Here and there, however, there were signs that more rehearsal would have been beneficial. The accompaniments to the solos were played with great delicacy. The *concertini* and *ripieni* effects were at times most striking. Mr. H. L. Balfour discharged his important duties at the organ in a conscientious manner. There was no harpsichord, nor its modern representative the pianoforte, for the plain recitatives, and thus one of Handel's most marked contrasts was lost. The band consisted of 38 violins, 12 violas, 12 'cellos, 12 double-basses, 12 hautboys, 6 bassoons, 2 horns, 2 trumpets, and 1 pair of kettledrums. The parts for hautboys and bassoons discovered at the Foundling Hospital by Dr. Mann in 1894 were used. Prof. Prout has suggested that as no parts were found for the horns mentioned in the records of performances of 'The Messiah' at the Hospital, they probably doubled the trumpets in the lower octave, as in some of Handel's other oratorios, and this suggestion was carried into effect.

The solo vocalists were Madame Albani, whose rendering of "I know that my Redeemer liveth" was particularly fine; Madame Emily Himing, who appeared for Miss Clara Butt; and Messrs. L. Chandos and Watkin Mills. On such a special occasion we regretted to find many numbers cut. The performance might have commenced earlier, and thus come to a close at a reasonable hour. The audience unfortunately spoilt some of the concluding symphonies, so eager were they to applaud their favourite singers. With a serious work such as 'The Messiah' there ought really to be no applause until the close. And there was talking during the performance. Sir Frederick Bridge, the conductor, before commencing the Pastoral Symphony, tried by gesture to obtain fitting silence, yet the opening notes were almost inaudible.

Musical Gossip.

THE Carl Rosa Opera Company, after paying a few visits to the suburban theatres during the late autumn, opened last Monday evening their campaign in central London at the Lyceum Theatre with a fairly efficient performance of 'Tannhäuser.' At short notice, M. Georges

Jacobi, for many years connected with the Alhambra, took up the duties of conductor, and gave satisfaction, his band fortunately proving equal to all demands. Mr. Philip Brozel attacked the rôle of the misguided minstrel hero with considerable enthusiasm; but his rendering of the music proved unequal, and at times he failed to maintain correct intonation. Miss Lucile Hill, formerly of the Savoy and Covent Garden, sang with much intelligence and confidence the famous 'Greeting to the Hall of Song,' and her clear, resonant tones were of service in the fine *ensemble* at the close of the second act. As an actress the American artist manifested improvement, but her embodiment of Elizabeth still needs further study in that respect. Mr. William Dever was an earnest and vocally trustworthy Wolfram, and the representatives of the more prominent of the knightly singers asserted themselves with credit in the tournament of song. Miss Ludlam rendered the music allotted to Venus with notable fervour; while Miss Edith Montford was the Shepherd Boy, whose pipe somewhat fitfully followed the *obbligato* to the song at the opening of the second scene; and Mr. Charles Tilbury answered admirably for the Landgrave. The choruses were very well sung. On Tuesday Miss Kirkby Lunn, formerly a student at the Royal College of Music, appeared as the gipsy heroine in 'Carmen,' and on Wednesday Miss Pauline Joran, Mr. Winckworth, and Mr. Umberto Salvi filled the principal rôles in 'Faust.'

MR. W. H. CUMMINGS delivered the opening address at the Conference of the Incorporated Society of Musicians being held this week at Plymouth. The question of municipal subsidies was afterwards discussed, and a resolution carried to the effect "that it is desirable to bring before municipal and other bodies the advantage of subsidizing high-class orchestral performances."

MISS ETHEL BAUER, who took the pianoforte part in Brahms's Concerto in D minor at the recent concert given by the Strolling Players at the Queen's Large Hall, will appear for the first time this year at the Queen's Small Hall on the 25th inst., on which occasion she and her sister, Miss Winifred Bauer, will perform Raff's Chromatic Sonata, Op. 129, for pianoforte and violin. Miss Bauer will also play Schumann's Fantaisie in C, Op. 17.

Le Ménestrel of January 1st gives news sent from Bayreuth to the Paris *Figaro* of a gathering of intimate friends and music critics on the anniversary of the birthday of Madame Cosima Wagner to hear some excerpts from M. Siegfried Wagner's opera 'Der Bärenhäuter,' shortly to be produced at Munich. The prelude, the introduction to the third act, and the 'Devil's Waltz' were given. Opinions appear to have been unanimous as to the power and brilliancy of the scoring, and as to the original character of this first work of M. Siegfried Wagner's, who, it is said, is fully aware of the responsibility attaching to the name which he bears.

Le Ménestrel gives the following, which has recently been discovered:—

Announce Théâtrale.

Dimanche, le 11 décembre, 1837, sera représenté au bénéfice du soussigné pour la première fois

NORMA,

Grand opéra romantique en deux actes.

Le soussigné croit ne pouvoir mieux prouver sa vénération pour le public dilettante de cette ville qu'en choisissant cet opéra pour le bénéfice qu'on lui a d'abord accordé à cause de ses efforts, tendant à pousser et à perfectionner les jeunes talents musicaux appartenant au théâtre de la ville. Parmi toutes les créations de Bellini, 'Norma' est celle qui réunit, avec la plus riche moisson de mélodies, l'ardeur la plus intime et la vérité la plus profonde. Même les adversaires les plus résolus de la musique néo-italienne ont justement reconnu que cette composition, qui parle au cœur, fait preuve d'un effort intérieur et ne sacrifie pas à la platitude moderne.

Comme tout a été fait pour les répétitions et la mise en scène de cette œuvre, je puis oser inviter humblement le public qui aime le théâtre, et je le fais avec l'espoir joyeux que mes efforts de remplir autant que possible les devoirs de ma position auront trouvé une approbation bienveillante et sympathique.

RICHARD WAGNER, Kapellmeister.

Riga, le 8 décembre, 1837.

KAPELLMEISTER G. E. GOLTERMANN, who was over seventy years of age, died on December 29th.

PERFORMANCES NEXT WEEK.

SUN.	Concerts, 3.30 and 7, Queen's Hall.
MON.	Carl Rosa Opera Company, 'Lohengrin,' 8, Lyceum Theatre.
TUES.	Carl Rosa Opera Company, 'Carmen,' 8, Lyceum Theatre.
WED.	Pallad Concert, 3, St. James's Hall.
—	Carl Rosa Opera Company, 'Tannhäuser,' 8, Lyceum Theatre.
—	Curtius Club Concert, 8.30, Princes' Gallery.
THURS.	Carl Rosa Opera Company, 8, Lyceum Theatre.
FRI.	Carl Rosa Opera Company, 8, Lyceum Theatre.
—	Highbury Philharmonic Society, 8, The Athenæum, Highbury New Park.
SAT.	Carl Rosa Opera Company, 2 and 8, Lyceum Theatre.
—	Saturday Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

ROYALTY.—'A Little Ray of Sunshine,' a Play in Three Acts. By Mark Ambient and Wilton Heriot.

CRITERION.—'My Soldier Boy,' a Farical Comedy in Three Acts. By Alfred Maltby and Frank Lindo.

FROM any point of view of art or craft the new play of Messrs. Mark Ambient and Wilton Heriot, in which Mr. W. S. Penley has chosen to reappear before the London public, is inconsiderable. It is feebly constructed, full of repetitions, destitute of literary claims, and based on suppositions difficult of acceptance. Over these and other drawbacks it triumphs, and to those willing to be easily amused it will commend itself. Such action as it possesses is sympathetic, and its drollery, though strangely mechanical, is effective. What is most to the point, it supplies Mr. Penley with a part in which his quaint and eminently comic individuality can assert itself. Nothing can be more preposterous or more diverting than the part in question. Gerard, Lord Markham, has sunk his entire fortune in an Australian gold mine. Leaving his ancestral home to take care of itself, he has gone over to Australia, undertaken himself the control of the mine, which he has pulled into shape. After twenty years of hard work he returns home a millionaire, overflowing with schemes of benevolence. When he arrives opportunities for doing good are abundant. His favourite niece—though, as she must have been born during his absence, it is not easy to guess why she stands so high in his estimation—is to be married the day following his return. Her future husband is in the clutches of a money-lender, who, availing himself of some informalities, is about to seize on his estate. Generally speaking, indeed, things are at sixes and sevens. Never did so quaint, eccentric, and dilapidated a being present himself. When, with no form of preliminary announcement, he enters his own house or that of a neighbour where he is no less sure of a welcome, the servants run him out as an intruder. Had he been a bit lighter in build, he would have been lifted out by Harris, the footman at the hall, with the tongs. The housemaid jumps to the conclusion that he is her uncle, whose coming she awaits, and hugs and kisses him. Lady Dorothy gives him half-a-crown as the supposed messenger who has brought the bridecake. Sir Philip, the bridegroom-elect, takes him for the money-lender,

and tries alternately cajolery and menace. Nobody dreams of asking him who he is, and he never dreams of telling. With benign placidity he accepts every name or occupation assigned him, and strives to act up to the part and do what is expected of him. In his heart he is contented with the series of misconceptions and errors which enables him without any effort to learn all that is going on in the house and become master of the situation. Much is there in the condition of affairs to lament, but nothing to condemn. In due course, accordingly, he shows himself the benevolent fairy—the time is Christmas—who has to put all things right, the Santa Claus who is to fill everybody's stocking with presents. The scene in which he is detected by the person of all others whom he would have recognize him is pretty and touching, though here even we find it hard to understand his sentiment towards a niece whom he sees for the first time. In its way the Lord Markham of Mr. Penley is a humorous creation. It is to be hoped that it will not, like 'Charley's Aunt,' be carried into caricature. His calm self-complacency, meekness, and docility are quite irresistible, and the whole suggests a Christmas creation of Dickens without the exuberant benevolence with which Dickens was sure to charge it. The general interpretation was not specially noteworthy, and the mounting of the piece was less than adequate.

The new piece at the Criterion is flimsy in texture and preposterous in action. It creates much laughter, and may possibly enjoy a certain amount of popularity. Mr. Weedon Grossmith is characteristically droll as a solicitor compelled to pass off as a colonel of Hussars and to lead his regiment into active service. Not less droll is Mr. Alfred Maltby as a sort of elderly booby, a character in the presentation of which he has few equals. Miss Ellis Jeffreys, Miss Margaret Halstan, Mr. Ivan Watson, and Mr. George took part in the performance.

'THE MEMOIRS OF MONSIEUR D'ARTAGNAN.'

I WOULD suggest that the story of D'Artagnan's mission to Cromwell in 1654, drawn by your reviewer from his memoirs, is merely an echo of the well-known mission of his elder brother, the Baron de Baas, who was first received favourably by the Protector and subsequently ordered to leave the country, though without any of the romantic elements introduced by the memoir-writer.

SAMUEL R. GARDINER.

Dramatic Gossip.

THE 5th of February is definitely fixed for the reappearance of Mr. Wyndham at the Criterion in 'The Jest.'

THIS evening witnesses the reopening of the Globe with Robertson's 'School,' in which Mr. Hare reappears in his original part of Beau Farintosh.

ON the afternoon of the 17th inst. Miss Annie Hughes will appear at the Comedy in a new three-act piece called 'Matches,' in which she will be supported by her husband, Mr. Edmund Maurice, Miss Sophie Larkin, Mr. Harry Nicholls, and other actors.

'CONFEDERATES,' by Henry Woodville, which constitutes the *lever de rideau* at the Royalty, is a fairly sympathetic story of the American Civil War, which, however, is not wholly new.

'TRELAWNY OF THE WELLS,' Mr. Pinero's comedy, is to be published in a volume by Mr. Heinemann.

THE next novelty of the New Century Theatre will consist of 'Grierson's Way,' by Mr. H. V. Esmond, and not of a piece by Björnson as previously announced.

'NICOLETE' (*sic*) is the title bestowed by Mr. E. Ferris and Mr. A. Stuart at the Criterion upon a piece the hero of which, a musician whose sweetheart and whose musical inspirations are both stolen by a false friend, is played by the former. Miss Margaret Halstan gives a tender and pleasing presentation of the heroine.

So long a period has elapsed since Mrs. Charles Mathews was seen on the stage that her name conveys little or nothing to the present generation of playgoers. She was, however, as Lizzie Davenport, a well-known actress in the United States. After the death, in 1856, of his first wife, better known as Madame Vestris, Charles James Mathews married again during a tour he undertook the following year in America. On October 11th, 1858, she appeared at the Haymarket as Lady Gay Spanker in 'London Assurance' to the Dazzle of her husband. Among many original parts in which she was seen were Mrs. Featherby in Stirling Coyne's 'Everybody's Friend,' Mrs. Honeybun in Tom Taylor's 'Contested Election,' and Mrs. Sebright in 'The Overland Route' of the same author. She also played Sophia in 'The Road to Ruin,' Peg Woffington, Ann Lovely in 'A Bold Stroke for a Wife,' and Phoebe in 'Paul Pry.' In 1864, at the St. James's, she was Marguerite to her husband's Mephistopheles in a burlesque of 'Faust and Marguerite.' In 1870 she accompanied her husband to Australia. Mrs. Mathews died in Brighton on Wednesday last.

EDWARD CORRIE RIGHTON, whose death is announced, had been actively before the London public some eight-and-twenty years, having made his first recognized appearance at the Court Theatre under Miss Litton on January 25th, 1871, as Joe Bangles in Mr. Gilbert's 'Randall's Thumb.' His curiously rotund figure was a portion of his stock-in-trade. His voice was naturally hard and rasping, but he succeeded in late years in rendering it mellow, and conveying an idea of ripe, exuberant, and rubicund cheeriness. His original parts at the Court included Joe Gargery in 'Great Expectations,' Boomblerhardt in 'Creatures of Impulse,' Anthony Tubb in 'Tale of a Tub,' Weathersby Grandison in 'Divorce Case,' Sir Philander Rose in 'Hot Water,' Wackford Squeers in 'Dotheboys Hall,' and Mr. Salmon in 'About Town.' In burlesque he was Isaac of York, Lutin in 'Happy Land,' Richelieu, and Bracy in 'Christabelle.' He has also been seen as Bob in 'Old Heads and Young Hearts,' Major Shoreshot in 'Flirtation,' and as Dogberry, Touchstone, Tony Lumpkin, Bob Acres, and Sir Hugh Evans. He made a success at the St. James's as the old bookseller in 'Liberty Hall,' and was engaged expressly for Toupet in the revival at the Lyceum of 'The Dead Heart.' For a season or two he managed the Globe Theatre. Before his appearance at the Court he had played juvenile parts under Phelps at Sadler's Wells, and with Charles Kean at the Princess's, had given monologue entertainments at the Colosseum, and visited America. A long list of burlesque performances showed to advantage some aspects of his powers. Like many very plump men, he was an excellent dancer. Twenty years ago a benefit was given him at the Globe, when he was Dolly Spanker in 'London Assurance,' Mr. Charles Wyndham, Mrs. John Wood, and many well-known actors taking part in the representation.

TO CORRESPONDENTS.—M. T.—C. W.—J. S.—A. M. J.—E. F. M.—O. S. V.—received.

No notice can be taken of anonymous communications.

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DRAMA—AMATEUR CLUBS AND ACTORS; LIBRARY TABLE; THE WEEK; "THE ONLY BEGETTER" OF SHAKESPEARE'S SONNETS; GOSSIP	58—60

LITERATURE

Wessex Poems, and other Verses. By Thomas Hardy. (Harper & Brothers.)

It is not often that a writer at an advanced, if not quite the eleventh, hour essays two new arts at a blow. Nevertheless, this is the case with Mr. Hardy, who has not only published a volume of poetry, but has also adorned it with thirty drawings and designs from his own pencil. These illustrations, which recall the fact that Mr. Hardy was originally apprenticed in an architect's office, are thoroughly in keeping with some of the most marked characteristics of the book itself. Primitive in execution, and frequently inspired by a somewhat grim mortuary imagination, they are still full of poetry, and show a real sense of the decorative values of architectural outline and nocturnal landscape. Even without the verses, they are a new light on Wessex.

As for the verses themselves, many of which date back to the sixties, while some are of yesterday, it is difficult to say the proper word. Much that Mr. Hardy has amused himself by collecting is quite trifling, conceived in the crude ferments of youth, and expressed with woodenness of rhythm and a needlessly inflated diction. On the other hand, there are certain things which stand out unmistakably, not from their fellows merely, but from the ruck of modern verse as a whole. Two or three of these, which take more or less of a ballad form, are vigorous studies of types of Wessex character, and are marked by the observation and saturnine humour which one would naturally expect from the writer of Mr. Hardy's novels. Such are 'The Fire at Tranter Sweatley's,' one of the few pieces in the volume which have been printed before, and 'Valenciennes,' in which "Corp'l Tullidge" recalls the great fight and its disastrous results to his own hearing:—

"We've fetched en back to quick from dead;
But never more on earth while rose is red
Will drum rouse Corpel!" Doctor said
O' me at Valenciën.

"Twer true. No voice o' friend or foe
Can reach me now, or any livèn beën;
And little have I power to know
Since then at Valenciën!

I never hear the zummer hums
O' bees; and don' know when the cuckoo comes;
But night and day I hear the bombs
We threw at Valenciën.....

As for the Duke o' Yark in war,
There be some volk whose judgment o' en is meän;
But this I say—a was not far
From great at Valenciën.

O' wild wet nights, when all seems sad,
My wownds come back, as though new wownds I'd
had;
But yet—at times I'm sort o' glad
I fout at Valenciën.

Well: Heaven wi' its jasper halls
Is now the on'y Town I care to be in.....
Good Lord, if Nick should bomb the walls
As we did Valenciën.

The majority, however, of Mr. Hardy's small cluster of really remarkable poems, even though they may be dramatic in their setting, are not so in their intention. They are personal utterances, voicing a matured and deliberate judgment on life, which has, indeed, found expression more than once in his novels. More than anything it was this that gave offence to the narrower minds in 'Tess of the D'Urbervilles.' "The President of the Immortals had finished his sport with Tess": this is the note upon which the tragedy ends. And this is the note, too, more or less, of all the poems in which Mr. Hardy really speaks, is really convincing. The tragedy of life as the outcome of the sport of freakish destinies: this is briefly the conception which dominates his inmost thought. And the mood of melancholy, or perhaps rather melancholic irritation, to which such a conception gives rise, is the one from which his verse must well, if it is to attain anything beyond a mediocre inspiration. From this spring the sombre irony and mournful music of what is perhaps his finest single effort, 'My Cicely.' A Londoner, hearing of the death of his Wessex love, sets out to visit her grave. The description of the journey is magnificent:—

I mounted a steed in the dawning
With acheful remembrance,
And made for the ancient West Highway
To far Exonb'ry.

Passing heaths, and the House of Long Sieging,
I neared the thin steeple
That tops the fair fane of Poore's olden
Episcopal see;

And, changing anew my onbearer,
I traversed the downland
Whereon the bleak hill-graves of Chieftains
Bulge barren of tree;

And still sadly onward I followed
That Highway the Icen,
Which trails its pale riband down Wessex
O'er lynchet and lea.

Along through the Stour-bordered Forum,
Where Legions had wayfared,
And where the slow river upglasses
Its green canopy,

And by Weatherbury Castle, and thence
Through Casterbridge, bore I,
To tomb her whose light, in my deeming,
Extinguished had He.

On arriving, he learns that the dead lady is but a namesake. His has married beneath her, and keeps a hostel on the very road by which he had come. He had seen her, unrecognizing, as with liquor-fired face and thick accents she had jested with the tapsters:—

I backed on the Highway: but passed not
The hostel. Within there
Too mocking to Love's re-expression
Was Time's repartee!

He deludes himself with the fond belief that the dead one, "she of the garth," was his real love, "the true one":—

So, lest I disturb my choice vision,
I shun the West Highway,
Even now, when the knaps ring with rhythms
From blackbird and bee;

And feel that with slumber half-conscious
She rests in the church-hay,
Her spirit unsoiled as in youth-time
When lovers were we.

Equally uncompromising in its pessimism is 'Friends Beyond,' with its dream—as all these things are but dreams—of the cessation of life, the deadening of desire, in the grave. Here, again, the touch of Wessex makes the treatment singularly effective:—
William Dewy, Tranter Reuben, Farmer Ledlow
late at plough,
Robert's kin, and John's, and Ned's,
And the Squire, and Lady Susan, lie in Mellstock
churchyard now!

"Gone," I call them, gone for good, that group
of local hearts and heads;
Yet at mothy curfew-tide,
And at midnight when the noon-heat breathes it
back from walls and leads,

They've a way of whispering to me—fellow-wight
who yet abide—
In the muted, measured note
Of a ripple under archways, or a lone cave's
stillicide:

"We have triumphed: this achievement turns the
bane to antidote,
Unsuccesses to success,
Many thought-worn eves and morrows to a morrow
free of thought.

No more need we corn and clothing, feel of old
terrestrial stress;
Chill detraction stirs no sigh;
Fear of death has even bygone us: death gave all
that we possess."

W.D. Ye mid burn the wold bass-viol that I set
such vaille by.
Squire. You may hold the manse in fee,
You may wed my spouse, my children's memory
of me may decry.

Lady. You may have my rich brocades, my laces;
take each household key;
Ransack coffer, desk, bureau;
Quiz the few poor treasures hid there, con the
letters kept by me.

Far. Ye mid zell my favourite heifer, ye mid let
the charlock grow,
Foul the grinterns, give up thrift.
Wife. If ye break my best blue china, children,
I shan't care or ho.

All. We've no wish to hear the tidings, how the
people's fortunes shift;
What your daily doings are;
Who are wedded, born, divided; if your lives beat
slow or swift.

Curious not the least are we if our intents you
make or mar,
If you quire to our old tune,
If the City stage still passes, if the weirs still roar
afar.

—Thus, with very gods' composure, freed those
crosses late and soon
Which, in life, the Trine allow
(Why, none witteth), and ignoring all that haps
beneath the moon,

William Dewy, Tranter Reuben, Farmer Ledlow
late at plough,
Robert's kin, and John's, and Ned's,
And the Squire, and Lady Susan, murmur mildly
to me now.

We do not conceal our opinion that Mr. Hardy's success in poetry is of a very narrow range. He is entirely dependent for his inspiration upon this curiously intense and somewhat dismal vision of life, which is upon him almost as an obsession. Where he is not carried along by this, his movement is faltering, and his touch prosaic.

But within such close limits his achievement seems to us to be considerable, and to be of a kind with which modern poetry can ill afford to dispense. There is no finish or artifice about it: the note struck is strenuous, austere, forcible; it is writing that should help to give backbone to a literature which certainly errs on the side of flabbiness. And this applies to diction as well as sentiment. Very little of this volume is actually in dialect, but, on the other hand, Mr. Hardy is liberal in the introduction of vigorous and unworn provincialisms. Such forms, for instance, as "lynchet," "church-hay," and "knaps," to cull only from the poems quoted in this article, should do something to renew and refresh a somewhat wilted vocabulary.

The American Revolution.—Part I. 1766–1776. By the Right Hon. Sir George Otto Trevelyan, Bart. (Longmans & Co.)

SIR GEORGE TREVELYAN set himself a more difficult task when he resolved to write a biography of Fox than when he undertook the life of his own uncle. He had personal knowledge of the latter; he had abundant information about him, and no rival biographer had anticipated him. On the other hand, much had been written about Fox, and Earl Russell, who had conversed with him, edited his letters and wrote his life and times. Yet a full and satisfactory biography of the great Whig statesman was undeniably wanting, and was certain of a welcome. Eighteen years have elapsed since the volume appeared devoted to Fox's early years; but instead of narrating the story of Fox's career between 1774 and 1806, and thus finishing the work he had commenced, Sir George has chosen in the present work to relegate Fox to the background, from which he is brought forward at intervals in the manner of the chorus of a Greek play, the main narrative dealing with the fomentors of the American Revolution and the chief actors in it. After two-thirds of this volume have treated questions at issue both at home and in the colonies, a long episode is introduced about the relations between Fox and George Selwyn, which, though interesting and well told, is out of place, and a contrast is drawn between Fox in his later years and his position at the beginning of 1775, when "he was still sadly behindhand in respect to the public virtues and proprieties." This resembles the disclosure of the ending of a novel in an early chapter. The biographer who keeps most closely to his text probably does his duty best. Had Lockhart interrupted his life of Sir Walter Scott to describe the Rebellion in 1745, he would have erred in much the same way as Sir George Trevelyan, though he might not have done so with greater brilliancy. Again, if the rise, progress, and conclusion of the American Revolution were to be associated with the career of a statesman who was foremost in exposing and resisting the blundering policy of the Government, then Burke ought to have been chosen in preference to Fox.

In a chapter on Britain and her colonies much ingenuity is shown in setting forth the difference between the ideas prevailing in each, though it is worse than rhetorical exaggeration to say, "It must never be forgotten

that there was a deeper and a more impassable gulf than the Atlantic between the colonists and their rulers." This implies that the colonies were entirely governed from Downing Street. The truth is that several of them had always enjoyed a measure of Home Rule not greatly inferior in degree and similar in character to what now prevails in each State in the Union. The chief northern colony was Massachusetts, and the desire of its founders and their successors was absolute independence. By the transfer of the charter from England to America, which was a piece of sharp practice, the founders and rulers of Massachusetts hoped to have their own way; and they had it for several years, during which a course of conduct was followed which, if practised by Roman Catholics, they would have stigmatized as jesuitical. They trifled and quibbled in their correspondence with the Government in England. By coining money they openly infringed an acknowledged prerogative of the Crown, and by forbidding the service of the Church of England to be openly performed in the colony they violated the stated conditions of their charter, which were that no laws made and enforced by them were to be antagonistic to those of the Motherland; and they went so far as to consider it a grievance, after the accession of Charles II., to be compelled to recognize as great a measure of civil and religious liberty within their jurisdiction as that which then prevailed in England. The common belief is that, when the Stamp Act was passed in 1765, the opposition to it throughout America which led to its repeal in 1766 resembled a bolt from the blue, and that a halcyon period of calm had been succeeded by one of storm; but Prof. Tyler, in his admirable work 'The Literary History of the American Revolution,' showed that this is as fabulous as the legends of the Golden Age, and that the settlers in America "had always been political grumblers." In his sketches of Franklin, Samuel and John Adams, and other noteworthy Americans, Sir George Trevelyan makes it clear that, in his opinion, these men were formed of a finer and more admirable clay than the leading Englishmen of their time. The New Englanders are idealized and their English brethren depreciated by him. Then, as now, there was a good deal of human nature on both sides of the Atlantic. Even Franklin had failings, and many New England patriots had a sharp eye for the main chance and a longing for personal aggrandizement even when they were shouting the most loudly for liberty, tarring and feathering their opponents with the keenest zest, and fighting the regular English soldiers with a courage which was innate and with an experience of stricken fields which they had learnt in hand-to-hand contests with Indians and during deadly and triumphant battle with the French at Louisbourg. In fact, many of the "embattled farmers" at Lexington had had little less experience of soldiering than the regular troops whom they withstood and repulsed. In England, on the other hand, Lord Sandwich made an unenviable name for himself as a profligate of the meanest type by holding up to public denunciation and helping to punish his companion, if not his equal, in vice. Yet posterity has condoned some of Wilkes's

lapses from virtue in consideration of his sufferings for liberty, while his speeches in Parliament on behalf of the Americans give him an enviable place among the followers of Fox and Burke. Sandwich, on the other hand, can never be forgiven his speeches concerning the Americans, in which utter ignorance is mated with miserable malevolence.

We note that these pages do not give any indication of the effect in America of the proceedings in England against Wilkes. American writers have truly said that, if Wilkes had not been persecuted by the Crown in England, the opposition to the officers of the Crown in New England would have been less bitter and implacable. Indeed, as Prof. Tyler justly states, the American patriots "made their stand not against tyranny inflicted, but only against tyranny anticipated." The treatment to which Wilkes was subjected seemed to the Americans to foreshadow what might be their fate if the Crown should become omnipotent and unscrupulous in their part of the British Empire. During the two years which Wilkes passed in prison he was the recipient of as many gifts and kindly letters from persons living between Maine and Carolina as he was from those who lived between Cumberland and Cornwall. The Sons of Liberty in Boston sent him addresses of sympathy and requests for counsel. In manuscripts still extant the names of the Americans who commiserated Wilkes and solicited his advice are those of the leading men who wrote and spoke and fought for American freedom.

Sir George Trevelyan is righteously severe upon the English Ministers of State who, either by their supineness or their malice, contributed to the slaughter of Americans in order that George III. should exercise unconstitutional personal rule. He denounces the Duke of Grafton, as others have done, from the time of Junius—who, by the way, was not Sir Philip Francis, as Sir George supposes—down to the present day; yet we now know, from Grafton's 'Autobiography,' that he is not chargeable with a worse crime than weakness, and that Lord Dartmouth, Secretary for the Colonies, who was a man of exemplary piety, had a like failing. The man who was wicked or shortsighted, and fully deserved as much obloquy as Sandwich and Lord George Germain, was the Earl of Mansfield. He may not have merited all the venomous charges of Junius, and his defence by Philip Francis in the *Public Advertiser* can be accepted as conclusive on many points; but as a politician Mansfield was as mischievous as Loughborough and Eldon. Sir George Trevelyan narrates the miscarriage of an endeavour made in 1775 to settle the dispute between the colonies and Great Britain, and he makes it clear that Sandwich was largely responsible for its failure. With reference to this attempt, Grafton writes in his 'Autobiography' that he tried to enlist Dartmouth on his side, with a view to bring about a reconciliation with the colonies, and that Dartmouth consented. Then Grafton goes on:—

"His Lordship had scarce finished his words when, Lord Mansfield's chariot driving up to the door, Lord Dartmouth said seriously to me, 'There, Duke of Grafton, is the man who would

prevent your wished-for alterations from taking place.' The event accorded with Lord Dartmouth's apprehensions."

The description of the fighting at Lexington, Bunker Hill, and the siege and evacuation of Boston, is a powerful piece of writing, and equal in picturesqueness and vividness to the ghastly tale of the atrocities at Cawnpore in which Sir George Trevelyan first displayed his dramatic power as a writer. He brings into ludicrous prominence the folly of George III. when he was told that the colonial army numbered twenty thousand. His Majesty said he thought the figures too large, and he added, when writing to Lord Dartmouth,—

"Should the numbers prove true, it would be highly fortunate, as so large a corps must soon retire to their respective homes for want of subsistence."

Among the reasons why the British army evacuated Boston, the scarcity of provisions was nearly as effective as the forts erected by Washington, while this is the manner in which the besiegers were fed:—

"The Massachusetts soldiers received every day a pound of bread, half a pound of beef, and half a pound of pork, together with a pint of milk, a quart of good spruce or malt beer, and a gill of pease or beans. A pound and a quarter of salt fish was substituted for the meat on one day in the seven. Every week there were served out half a dozen ounces of butter and half a pint of vinegar (if vinegar was to be had) to each man, and one pound of good common soap among six of them."

What the American soldiers really lacked at the outset was ammunition. When they obtained a supply they marched into Boston, after the defenders had left it for Halifax.

It is superfluous to say that Sir George Trevelyan always writes well; but we are unable to speak as highly of the arrangement of his book or of its tone. He lauds Bancroft's 'History of the United States,' notwithstanding its distinct one-sidedness. Bancroft thought it a patriotic duty to depict the English in the worst light, to magnify their blunders in policy and their losses in the field. His inexcusable fault was not to quote his authorities. The late Prof. Freeman's words have received the sanction and approval of the most critical American writers of later days, and Sir George ought to take them to heart:—

"In the War of Independence there is really nothing of which either side needs be ashamed. Each side acted as it was natural for each side to act. We can now see that both King George and the British nation were quite wrong; but for them to have acted otherwise than they did would have needed a superhuman measure of wisdom, which few kings and few nations ever had."

We may add that when the ships carried to Halifax the British troops which had been out-maneuvred by Washington, and the Americans who had thrown in their lot with the Motherland, the first step was taken in the making of Canada, which is now so loyal, so prosperous, and such a splendid part of the British Empire.

The Works of Lord Byron. A New, Revised, and Enlarged Edition, with Illustrations.—*Letters and Journals.* Vol. II. Edited by Rowland E. Prothero. (Murray.)

MR. PROTHERO is making excellent progress with his part of the new edition of Byron's

writings. The volume before us has followed its predecessor at an interval of little more than half a year; and whereas vol. i. contained only about 370 pages of reading, vol. ii. contains, roughly, 500. If the present rate be maintained, then, as vol. ii. was issued before the close of 1898, we are scarcely rash in hoping that just before the century closes the complete six volumes will be in the hands of those who desire them; and if Mr. Coleridge completes his six volumes of the poetry within the same period, the twentieth century may, we trust, make a fair start so far as Byron is concerned. This second instalment relates to the period from August, 1811, to April, 1814, embracing the publication of the first two cantos of 'Childe Harold's Pilgrimage,' 'The Waltz,' 'The Giaour,' 'The Bride of Abydos,' and the 'Ode to Napoleon Buonaparte'—a most interesting epoch in the career of Byron, inasmuch as it marks the rise of his meteoric popularity and its first decline under political abuse, so far as regards the personal side of it.

When reviewing the first instalment of this work we drew attention to what we deemed, and still deem, a serious drawback, which we hoped to see remedied in the sixth volume. We refer to the absence of complete particulars as to the source of each letter, whether new or old; and we maintain that the proper plan is to state, in every case of an old letter, where it was first published, and whether it has been extended or altered on manuscript authority; while in regard to each letter first published it should be stated whether it is from Byron's manuscript, or, if not, from whose copy of it. Mr. Prothero, taking in good part, as it was intended, our "anxiety as to the authority for the text," assures his readers, in his preface to the second volume, that "it would have been easy, not only to indicate what letters or portions of letters are new, but also to state the sources whence they are derived." But he adds that, "in the circumstances, such a course, at all events for the present, is so impolitic as to be impossible." Hence no hope of remedy in vol. vi. is held out. Certain information, however, he feels able to give without laying himself open to the charge of reckless garrulity. "The material," he says,

"contained in these two volumes consists partly of letters now for the first time printed; partly of letters already published by Moore, Dallas, and Leigh Hunt, or in such books as Galt's 'Life of Lord Byron' and the 'Memoirs of Francis Hodgson.' Speaking generally, it may be said that the text of the new matter, with the few exceptions noted below, has been prepared from the original letters, and that it has proved impossible to authenticate the text of most of the old material by any such process."

Seeing that the whole of this vast material is passing through the hands of a painstaking editor, the reader naturally learns with satisfaction that, out of 388 letters which have been issued in the two volumes before the public, 220 were printed from the original letters, and that those 220 include "practically the whole of the new material." But they also include all but four of Byron's letters to his mother, which had been more or less tampered with, and all those to the Hon. Augusta Byron, to the Hanson family, to James Wedderburn Webster, and to John

Murray, as well as twelve to Francis Hodgson and those addressed to a few other correspondents. With the information now afforded the inquisitive student might construct for himself a more or less useful reference list; but his reading would have to be extremely wide, and his patience inexhaustible, to get together what a few dozens of scratches of the editorial pen, supplemented by a little labour on the part of a scribe of ordinary intelligence, could have supplied in a complete and satisfactory manner, if it had not been judged that to do this would be "so impolitic as to be impossible." Mr. Prothero specifies six letters as having been printed "from copies only"; but whether they are old or new he does not state. In regard to the old material at large, we learn to our sorrow that, "speaking generally, the printed text of the letters published by Moore, Dallas, Leigh Hunt, and others has not been collated with the originals." The above-named letters to Mrs. Byron must, of course, be excepted from this sweeping condemnation of text—for condemnation it is, and made with all frankness.

Indeed, the present editor reminds readers that Moore is believed to have destroyed not only his own letters from Byron, but also many of those entrusted to him by others when he was preparing his two huge quartos; and further, that he "allowed himself unusual liberties as an editor." Now editorial liberties unusual in 1830 must have been liberties indeed, and Mr. Prothero pronounces those taken in the present case to have been such as to throw suspicion on Moore's text, "even where no apparent motive exists for his suppressions." This is not a mere matter of surmise, and here is a gleam of sunshine in a sombre picture of editorial crime; for whereas we are condemned to believe that the greater part of what passed through Moore's hands is hopelessly corrupt in detail, and untrustworthy in that juxtaposition of passages which sometimes distorts facts without altering a word, still the documents that place his guilt beyond question are of the utmost value. These are no less than the original manuscripts of the letters from 1816 to 1824—or, to be guardedly accurate, "the majority of the letters published in the 'Life'" for that period—which Moore garbled in the same manner as the rest.

These important letters will in due time, we are told, be "printed as they were written"; or, "if any passages are omitted, the omissions will be indicated." But it is a thousand pities that, so far as careful search has established, the disentanglement of Byron from the results of his disastrous "flirtation" with, not "the muse of Moore," but the editorship of Moore, can never be completed.

Mr. Prothero's preface is silent on the subject of two articles from the *Monthly Review* which he has inserted in this volume. They are placed in a valuable appendix, containing Byron's speeches in the House of Lords, and a good deal of illustrative matter from other pens; and neither in the table of contents nor in the neighbourhood of the articles themselves is there any indication whether they are original or illustrative matter. Diligent search reveals at p. 102 a foot-note bearing on this question. At this point we find

reprinted from vol. i. of the memoir of Francis Hodgson a letter in which Byron says:—

"Now then! I have no objection to review, if it pleases Griffiths to send books, or rather you, for you know the sort of things I like to [play] with."

The editor of the memoir records the omission by Moore of the words "I hire myself unto Griffiths" from another of Byron's letters to Hodgson, explains who Griffiths was (*viz.*, editor of the *Monthly Review*), and rashly adds that "there is no record of any contribution to it from Byron." But the clue of the omitted words was a good one, and Mr. Prothero found two "records." Byron himself says in his 'Detached Thoughts':—

"In the *Monthly Review* I wrote some articles which were inserted. This was in the latter part of 1811."

And according to the foot-note there is in the Bodleian Library a copy of the *Monthly Review* in which Griffiths entered the initials of the authors of the articles. The two articles printed in the appendix are said to be "attributed to Byron on this authority." They are characteristic enough, especially the first, which is a long criticism of the collected poems of W. R. Spencer, published in 1811, including revised versions of his translation of Bürger's 'Lenore' and his stilted piece of melancholy 'The Year of Sorrow.' The second article is a briefer review of W. H. Ireland's book of rubbish called 'Neglected Genius.' Both are in Byron's flippant vein, and without sterling merit as appreciations. Of Spencer he says, "As a poet he may be placed rather below Mr. Moore, and somewhat above Lord Strangford," a verdict which recalls curiously the juxtaposition of the same names in 'English Bards and Scotch Reviewers':—

Let Moore be lewd; let Strangford steal from Moore,

And swear that Camoens sang such notes of yore.

A note of facts connected with Spencer and another on W. H. Ireland, of the sort attached to various personages mentioned, would have been acceptable, as would a reference to the passage in the body of the book wherein the presence of these articles in the appendix is explained. Such aids do not involve a great deal of trouble to an editor; and they save the reader an immense amount of drudgery in getting at the net result of the work of compilation.

At p. 97 the editor appends a note on the subject of the frame-breaking stocking-weavers and Byron's speech in the House of Lords on that topic, and very properly mentions the 'Ode to the Framers of the Frame Bill,' the omission of which from the first volume of Mr. Coleridge's edition of the poetry was pointed out in the *Athenæum* for May 14th, 1898, where the circumstances of its identification in the pages of the *Morning Chronicle*, through the recovery of a letter to the editor of that paper, were detailed. That letter is printed "by permission of Messrs. Ellis & Elvey, in whose possession is the original." Is this an example of the policy inculcated in the preface? Does Mr. Prothero consider it "so impolitic as to be impossible" to let his readers know that the letter has been

published these nineteen years, and that the present owners of the document have no rights of any kind in the words which it contains? Of course, there is a question between twenty-three years and forty-two years during which copyright subsists; but, whatever present and future owners of the document may say or do, the copyright of the letter will lapse in 1922. Mr. Prothero should have said that the letter was reprinted from the pamphlet in which the ode identified by its means appeared: the fact that a manuscript has been consulted for a particular occasion does not justify an editor in giving a document as "published by permission" of the person holding the manuscript for the time being.

It is a pity that Mr. Prothero lacks the courage to amend an obvious error of his predecessors (in the text of Letter 238, p. 124), to which we called attention when reviewing Mr. Henley's 'Byron.' The popular poet, addressing a humble member of the craft, Bernard Barton, is made to say, "Do not renounce writing, but never trust entirely to authorship. If you have a possession, retain it; it will be, like Prior's fellowship, a last and sure resource." For "possession" should, of course, be read "profession"; and Barton, who was a banker's clerk, took Byron's advice. Mr. Prothero has supplied another omission which we pointed out at the same time, concerning Bernard Barton's connexion with Edward FitzGerald; but he has not otherwise added to Mr. Henley's meagre information about the Quaker poet's works.

In matters bibliographical it is not safe to adopt other folk's notes. In regard to the words "Hawkins's 'Pipe of Tobacco'" in a letter of 1812, Mr. Henley explained in his still solitary volume of Byron's 'Letters' that

"by 'Hawkins' Byron means Isaac Hawkins Browne, F.R.S. (1705-6-1760), whose imitations of Cibber, Swift, Ambrose Phillips, Thomson, Young, and Pope, 'In Praise of a Pipe of Tobacco' (1736), were long popular, and are still readable."

Mr. Prothero says:—

"'In Praise of a Pipe of Tobacco' (1736), written by Isaac Hawkins Browne (1705-1760), was an ode in imitation of Swift, Pope, Thomson, and other contemporary poets."

With a slight variety of phrase, both editors err in describing Browne's rare pamphlet of 1736 under the title 'In Praise of a Pipe of Tobacco,' and further in ascribing the whole contents to him. The publication, which was anonymous, was entitled 'A Pipe of Tobacco: in Imitation of Six Several Authors.' Only one of the six pieces has any title beyond 'Imitation I. [II., &c.], viz., the first, 'A New Year's Ode.' When Isaac Hawkins Browne, jun., collected his father's 'Poems upon Various Subjects' (1768) he stated that the imitation of Ambrose Phillips was not written by his father, but "sent to him by an ingenious friend." Mr. Prothero does not improve matters by substituting for Mr. Henley's true statement that these imitations were long popular, and are still readable, the inaccurate description of them as a single ode, which is also to be seen in the 'Dictionary of National Biography.' But, alas! thus is literary history made nowadays; and it is not a very agreeable duty to point out flaws of this

kind in work that might be expected to be thoroughly solid, and might be made so at the cost of some small additional labour.

The chief object of such a book as this, however, is not the perfection of the illustrative matter, but the filling out of the main fabric; and here beyond doubt excellent work is being done. The autobiographic material from which the ultimate conception of Byron's character is to be in great part formed has gained so far very largely as the result of Mr. Prothero's labours. The volume is full of life and interest; and however critical we may have felt it necessary to be on points which have struck us in the course of an examination of details by no means exhaustive, we wish it to be clearly understood that, in our estimation, the great mass of illustrative material is in the aggregate highly valuable, both to the general reader and to the student. The four portraits with which this second volume is enriched deserve special commendation. They are very successful photo-sculptures: three by Messrs. Walker & Boutall from Westall's portrait of Byron, Lawrence's portrait of Moore, and a miniature of Lady Caroline Lamb in Mr. Murray's possession; and one by the Swan Company from Hoppner's portrait of the Countess of Oxford.

The Archpriest Controversy: Documents relating to the Dissensions of the Roman Catholic Clergy, 1597-1602. Edited for the Royal Historical Society by T. G. Law, LL.D. Vol. II. (Longmans & Co.)

THERE is no more curious chapter in the history of our diplomatic relations with the Papacy than that which is concerned with the bitter disputes between the secular priests and the Jesuits during the last eight years of the reign of Queen Elizabeth.

The Royal Historical Society has already published, under the able editorship of Mr. Law, the remarkable series of documents which reveal to the nineteenth century the incidents of the first act of that amazing drama. The present volume completes the evidence, and the world is never likely, nor does it require, to know more about it. Could anything have been more unexpected than that—after all that the queen's government had done in the way of fierce persecution of the seminary priests and Jesuit emissaries, when scores of the former were lying in prison and actually liable to be brought to the scaffold at any moment if the law had been put in force against them—permission should be given to four representatives, who were actually in gaol, to be at large for four weeks with the purpose of collecting money from the Roman irreconcilables among the English gentry, such money to be applied for paying the expenses of these priests, who should set out for Rome to lodge an appeal against the Pope's brief (it really came to that), which had decided that the Roman priests in England should submit themselves to the authority of the Archpriest Blackwell and be virtually left in complete submission to the Jesuits and to Father Parsons at their head? Yet this is what actually happened. The queen did something more than connive at it all; and, what is more, the secular priests carried their point.

If the previous volume of documents proved a mine of curious and wonderful information on the subject of the first appeal, which ended in the triumph of Father Parsons and his allies, this volume, which closes the evidence of the whole diplomatic war, ends with the utter defeat of the previous victors, and is even more full of strange and unexpected disclosures. Mr. Law, in his able and exhaustive volume 'Jesuits and Seculars in the Reign of Elizabeth' (Nutt, 1889), has told the story as few living men could tell it; and if any one desires to test the historic accuracy and impartiality of his narrative, he has now the opportunity of doing so in the minutest particulars. And what a romance it all is! Did the queen at the end of her career really lean towards some edict of toleration? Had she any vague thought of bearing with the seminary priests? and did she meditate granting them something like a licence to exercise their functions among the Roman recusants, if only the Jesuits might be kept out of the land, and expelled, as they had already been from France by Henry IV.? Was she sick, and perhaps a little ashamed, of all the shocking persecution and bloodshed? Who shall say? But that there is room for suspicion on these points the evidence in this volume goes some way to suggest. Meanwhile, the fierce invectives the two parties hurled against one another, the brutal scurrility of Parsons, the unmeasured personal bitterness of the appellant priests, the cleverness of one side and of the other, the really grand impartiality of the Pope, and the dexterity with which, on this side and on that, thrust and parry are kept up till the reader is continually in excited suspense to determine how the battle will end, make the volume one of quite exceptional interest to those who take pleasure in watching such a game. Nor is the attraction of the book confined to what was passing in Rome and on the other side of the Channel. The astonishing state of things among the priests in Wisbech Castle, the large sums that were regularly contributed towards their support while in prison, the picture of prison life, the glimpses of the queen or her advisers admitting Roman priests to her presence, and almost leading them to believe that they might act to some extent as go-betweens in matters on which the Pope was to be approached on the other side—all these things, and a great deal more, are not a little startling. Verily and indeed fact beats fiction any day, and if any sceptic wants an illustration of that statement let him go to this volume.

Aventures Merveilleuses de Huon de Bordeaux, Pair de France, et de la Belle Esclarmonde, ainsi que du Petit Roi de Féerie Auberon. Mises en Nouveau Langage par Gaston Paris. (Paris, Didot & Cie.)

THIS is certainly the book of the season in the way of *livres d'étrennes*, and a book of not one but many seasons, which we may compare with the 'Volsungs' of William Morris or the Odyssey of Messrs. Butcher and Lang. M. Paris has taken one of the most charming of those old French romances which he knows better than any man alive, and has

rendered it in a modern French exquisitely simple, supple, light, and full of grace.

The story of 'Huon de Bordeaux' is a mere tale of adventure, a more poetic 'Swiss Family Robinson,' with none of the eternal mystery and passion of such old romances as 'Tristan and Yseult' in the cycle of Arthur, or 'Guillaume d'Orange' in the heroic cycle of Charlemagne. The Picard *jongleur* who wrote the story of Huon towards the end of the twelfth century had no other aim, as M. Paris does not fail to point out, than to amuse his contemporaries, and his work amuses us no less than them. It is the extraordinary vivacity and brilliance of the character-painting which has conferred on a book which might very fairly be classed as a book for boys this undying life and charm, this secret of true poetry.

Three characters especially stand out from the picturesque and varied background—King Charlemagne, Huon of Bordeaux, and Auberon, the prince of Fairyland. The Charlemagne of this romance is no longer the great king of the heroic cycle. He is as old as King Lear, as impulsive, as unjust, swayed as completely by the gust of a senile passion. In his old age he has had a son, Charlot, the most worthless of prodigals; but the old king dotes on the beauty and youth of his Absalom, and pardons all his offences. Charlot, disguised, lies in wait for Huon with intent to murder him; but it is Huon who kills the prince, unaware who he really is. There is the touch of real tragedy in the anger and despair of Charlemagne when the body of his dead son is brought into the banquet-hall. But the peers of France forbid their suzerain to wreak his vengeance on Huon, a blameless knight, and the tortured father, since he may not exact blood for blood, sends Huon on a fantastic message to the Ameer of Babylon—an undertaking which must certainly cost his life.

But here steps in Auberon, the most delightful of fairies. The very Oberon of Shakspeare cannot approach him! The fairy king of Monmur (Monmouth?) is not only a creature of splendid and exquisite beauty, of grace and all-compelling attraction; he compels our respect by his force, his power, his dignity, his saintliness. He is not only a fairy, but a being invested directly by the Deity with his miraculous attributes: "Know that my seat is prepared for me in Paradise." This son of Julius Cæsar and the Fata Morgana (for such is his parentage) has inherited the strength and authority of his father no less than the witchery and loveliness of his mother. And he has something more which neither of them had: he knows all the secrets of heaven and hears the angels sing. "Dieu, comme il est beau quand on le regarde!" cries Huon, "comme sa voix est douce quand on l'entend, et comme il parle bien de Dieu!" There is no fairy like him. Auberon naturally saves Huon from all the fantastic or thrilling vicissitudes which, at every turn, threaten to overwhelm him; he teaches him, moreover, to speak the truth; and brings him finally back to his own country and inheritance in company with Esclarmonde the Fair, daughter of the Ameer of Babylon, who has forsworn her father for love of him. But it must be admitted that Auberon has no easy task. Huon is an

incarnation of France in his bravery, his audacity, his chivalry, his noble fearlessness, his absolute freedom from all shade of meanness or hypocrisy, and also, we may add, in his incapacity to resist the passion of the moment, his lack of self-command, his bewitching, but no less exasperating levity in the face of danger. He is the soul of kindness and of honour; but his light-heartedness and lightmindedness are a fruitful source of trouble to himself and to all who share his fortunes. These unfortunate persons pass a great portion of their time in fruitless warnings, in stringent injunctions, in alarmed "pour l'amour de Dieu, franc chevalier, ne parlez pas si haut!" "N'agissez pas toujours en enfant!" cries his prudent mentor. His mission in the world is to seek adventures, and the more the merrier. Ah! Chevalier Huon, may you always have a fairy and an angel to protect you: "Va-t-en et que Dieu te protège!"

The book, we should add, has been brought out by the Maison Didot with a sumptuousness and delicacy worthy of the subject. It is illustrated by Signor Manuel Orazi, a disciple of Rochegrosse, and an artist of much talent. We do not wholly approve of the Byzantine character of these plates nor the costumes—of the eighth century, surely—as illustrations of what is almost a thirteenth-century romance; but, waiving these purely archæological quibbles, we must praise the rare qualities of picturesqueness, force, and dramatic expression exhibited by the artist.

Tom Tit Tot: an Essay on Savage Philosophy in Folk-Tale. By Edward Clodd. (Duckworth & Co.)

As with all progressive sciences, the burning topics of folk-lore differ from time to time. At one time it was animism, then came the turn of totemism. Mr. Frazer's researches brought into prominence the subject of sympathetic magic and agricultural customs. At present, perhaps, the most interesting of folk-lore topics is that of taboo, the curious law by which savages surround all sorts of objects and actions with penalties for infringement. An ingenious attempt has been made by Dr. Jevons to suggest that morality itself is only a survival of the fittest taboos, those which have turned out to be for the greatest happiness or wellbeing of the greatest number. The late Dr. Robertson Smith traced back most of the Biblical notions of holiness to the same conception, so that if these thinkers be right, both morals and religion have their roots in taboo.

Mr. Clodd has, therefore, very wisely, and, as they say at the music-halls, very "topically" chosen taboo as the central idea of savage philosophy, which he illustrates in these interesting pages. They contain, however, much that will appeal to the folk-lore student apart from taboo. Some of the sections deal, for example, with curious instances of sympathetic magic, which, as we have seen, is also a burning topic of contemporary folk-lore; and there are some equally curious pages on superstition about iron, and on the capacity of the devil for being over-reached. But taboo forms the chief ingredient of Mr. Clodd's farrago. He has

not, it is true, dealt with that large section of the subject which connects itself with the laws of incest and other sexual taboos, which scarcely came even within the very wide purview he has taken of his special subject. He is concerned more with the curious custom by which names of things and persons are tabooed except by privileged persons or on specially holy occasions. It is mainly in Semitic tradition that we see this importance attributed to the divine name or names. The curious nondescript term "Jehovah" in our Bibles, which really contains the vowels of another word, is a striking illustration of this. The mere invocation of the name of a saint or deity was supposed to ensure his aid, and the mediæval formulæ of exorcism illustrate the belief that the knowledge of a demon's name gave you power over his movements.

We have here arrived at the particular piece of savage philosophy which Mr. Clodd sees in the very striking English fairy tale which he unearthed some years ago from the pages of the *Ipswich Journal*, and has made the peg for his present book. 'Tom Tit Tot' is an English variant of the tale familiar in our youth under the name of 'Rumpelstiltskin.' To our mind it is told better here than in the German analogue; but in substance the story is the same, and is known, as Mr. Clodd points out, throughout Western Europe and even in Central Asia. One might suspect that the English version was an importation from the Continent, but for the fact that a tale, similar though not identical, is reported from both Wales and Ireland, and in the latter case the actual name given is 'Trit a Trot,' and it is scarcely likely that the two names should have been independently hit upon with such similar sounds. As will be remembered, the supernatural being who performs the task for a girl in distress claims herself or her firstborn as a reward if she cannot find out his name. This is discovered by accident, and the demon is foiled.

It is somewhat stretching a point to call this invitation to name-guessing a taboo in any sense of the word. If it were a taboo to name Tom Tit Tot or Rumpelstiltskin, the punishment would naturally fall upon the person breaking the taboo; but in reality all the penalties are borne by the demon-villain of the plot. As a consequence, we must hold that much of the interesting lore that Mr. Clodd has collected about taboos, and especially about name-taboos, does not bear upon the tale which he has chosen for the subject of his discussion. Still less relevant appears a rather hazardous assumption, in which the whole book culminates, that in Aryan folk-lore the name was actually the soul. This is based upon the similarity of the Celtic words for "name" and "soul," and the suggestion of a similar relation between *anima* and *nomen*. The suggestion was originally Prof. Rhys's, but has not been in much favour with philologists. Even were it true that such a relation existed in prehistoric Aryan times, it has no bearing whatsoever on the tale of Tom Tit Tot.

However, though it would seem that much of Mr. Clodd's learning has been so far wasted as not to bear directly upon the

nominal subject of his book, that does not render the work any the less entertaining, and it will rank high even among the many successful attempts at popularizing the more recent results of anthropological research with which Mr. Clodd's name is connected.

Vellei Paterculi Libri Duo. Edidit et emendavit R. Ellis. (Oxford, Clarendon Press.)

THE existing remains of Velleius are of sufficient historical and literary importance to inspire regret that the large work, the *iusta volumina* to which he often alludes as forthcoming, either never saw the light or speedily perished. Destruction nearly overtook the epitome, for its text, so far as it has been preserved, rests on three reports of a single MS., once in the Benedictine monastery of Murbach in Alsace, which disappeared soon after it was brought to the knowledge of scholars. Two of these reports are embodied in the *editio princeps*, published by Beatus Rhenanus at Basel in 1520. He formed his text by correcting a transcript of the MS. made for him by a friend; then his secretary Burer collated the printed text with the original codex. The third account is given in an apograph discovered by Orelli at Basel; it was made by Amerbach, a Basel scholar and pupil of Rhenanus, and is dated 1516. The text is thus left in an interesting condition. A close study of it would be advantageous to beginners in the art of textual criticism.

It is hardly necessary to say that Prof. Ellis treats his subject with large resources of skill, knowledge, and scholarly experience. The world of scholarship knows what to expect from his hand. In some prolegomena he supplies information as to the material which exists for the constitution of the text. This section of the work might with advantage have been less brief. A useful addition would have been a list of the contributions to the criticism of the author made by the numerous scholars quoted in the notes, with references to the places where their contributions are to be found. A somewhat more detailed estimate of the value of the lost codex would also have been welcome. As it is, the references to this subject in the prolegomena may leave on the reader's mind an impression which will not accord altogether with that derived from a careful reading of the *apparatus criticus*. The description given by Rhenanus of the MS. as "prodigiöse corruptum" is certainly exaggerated; still more so the statement of Bentley that it contained "a mere heap of errors." In truth, the text of Velleius, which depends ultimately on one codex, is left in no worse plight than some other ancient texts which have been preserved in numerous codices. The Murbach MS. deserves, indeed, to be spoken of with some respect, though for the last thirty or forty chapters its value (probably because it was worn away) is inferior to that which it has for the earlier portions of the work. Prof. Ellis brings up the question whether the transcript of Amerbach, dated 1516, is identical with the transcript used by Rhenanus for the *editio princeps*, published four years later. If it be, Rhenanus is certainly unjust in his description of it as having been made "hastily and with poor success" (*infelicitèr*). There is abundant evidence in

Amerbach's readings to show that he took great pains to supply a faithful report of the original. It is possible that Rhenanus had no very wide experience in the reading of MSS., and did not know what to expect. Prof. Ellis has made a minute examination of Amerbach's work, and has based his text on the indications derived from it to a larger extent than has been the case with previous editors. Both in the vindication of the readings of the MS. and in the correction of passages deemed corrupt he has had a large measure of success, and there is much to admire in the ingenuity and resource which he has shown in both directions. The whole number of emendations suggested is large, but the greater part of them are not inserted in the text itself, which is often marked as corrupt and left without amendment. A certain number of the corrections are defended in a "commentarius criticus" at the end of the volume. Among many attractive and able suggestions only a few can be specially mentioned here. In i. 18 Velleius marvels that cities like Thebes, Argos, and Sparta never emulated Athens in the field of literature and art, and goes on (according to the MS.): "quæ urbes et in Italia talium studiorum fuere steriles, nisi Thebas unum os Pindari illuminaret." Here Prof. Ellis reads *in imitamina* for *in Italia*, thus restoring excellent sense on sound palæographical lines. In ii. 36, 2, we find "auctoresque carminum Varronem ac Lucretium neque ullo in suscepti operis sui carmine minorem Catullum." Here *carmine* is obviously unsound; it is admirably changed by the editor to *conamine*. In ii. 127 he writes: "novitas familiae haud obstitit quominus ad multiplicis consulatus triumphosque et complura nominarentur sacerdotia," where Amerbach first set down *nominentur* and then changed it to *numerentur*. The earlier editions mostly present wider and less probable alterations.

A careful perusal of the work of Prof. Ellis has strengthened an opinion we had already formed, that several of the readings of the lost MS. which have found little favour in the eyes of modern editors may be justified. Thus we have in ii. 29, 2: "cuius viri magnitudo multorum voluminum instar exigit, sed operis modus paucis eum narrari iubet." Here *eum* is changed (with Halm) to *eam*; but *narrare aliquem* is good enough Latin. It is found in Cicero, and belongs to a very common type of phrase. II. 38, 6: "Cypro devicta nullis adsignanda gloria est." The reading preferred by Prof. Ellis is "Cypros devicta nullius adsignanda gloriae est." In post-Augustan Latin, however, it is not uncommon to find an ablative absolute placed in close relation to a noun where a modern writer of Latin would naturally use a genitive dependent on the noun; so here "Cypro devicta gloria" for "Cypri devictae gloria." Even *nullis* for *nulli* or *nemini* may be sustained. II. 39, 1: "Galliae . . . infractae paene idem quod totus terrarum orbis, ignavum conferunt stipendium." If *ignava mors* may stand for a death died in cowardly fashion, surely *ignavum stipendium* may well indicate an impost paid without attempt at resistance. II. 60, 1: "Non placebat Atiae matri Philippoque vitrico adiri nomen invidiosae fortunae Caesaris," i.e., the mother of Octavius and his stepfather were unwilling

that he should accept the heritage of Caesar's name, against which fortune had shown her spite. So Cicero, 'Ad Att.' xiv. 12, 2: "Octavius quem sui Caesarem salutabant, Philippus non." The phrase *adiri nomen* is a variation, not unnatural in the circumstances, for *adiri hereditatem*. In ii. 109, 2, it is said that the envoys of Maroboduus sometimes pleaded his cause before the Roman princes as that of a suppliant, but sometimes presented his claims as those of an equal; then the author proceeds "gentibus hominibusque a nobis desciscitibus erat apud eum perfugium, totumque ex male dissimulato agebat aemulum." The sense is that, whatever his words might be, he acted thoroughly the part of a rival. The adverbial use of the adjective *totum* is quite idiomatic; see Munro on Lucretius, i. 377. The words "ex male dissimulato" mean "in accordance with a scheme he scarcely disguised." In ii. 90, 2, the order "etiam nonnumquam" is changed to "nonnumquam etiam," which is indeed commoner; but the other is good enough, see Cicero, 'Verr.', ii. 2, 129, and 'Cael.', 45.

It is not within the bounds of possibility that an elaborate critical work of this kind, involving a multiplicity of details, should be absolutely even throughout in its execution. Here and there will be found inconsistencies and inequalities, though rarely any of importance. On the whole, Prof. Ellis is careful, beyond the general custom of editors, in matters of orthography. He lays stress on the goodness of the orthography of the original MS. as represented in the transcript of Amerbach, and recognizes the improbability that any ancient author was inconsistent, to any important extent, in his spelling. Amerbach's apograph preserves in a remarkable number of instances the older genitive form, ending in *-i*, from nouns in *-ius* and *-ium*, as against the more recent ending in *-ii*. As regards proper names, the examples of the older form are actually more numerous than those of the later. In nearly all instances Prof. Ellis writes the single vowel. But here and there are to be found irregularities. Thus, in a note on ii. 45, 4, where *ministeri* is given in the text for *ministerii*, he writes, "Kritizium dubitanter secutus sum." Why the doubt? There is nothing about the word which would induce a writer to treat it differently from others of the same type, and *ministeri* actually stands without comment in the text at ii. 111, 3, while it is suggested in the critical note on ii. 127, 2. In ii. 82, 3, *mancipii* is preserved with the remark "non ausus sum mutare in *mancipi*," though the change from *-ii* to *-i* has been made in about seventy other places without compunction. Again, keeping *servitii* in ii. 82, 3, the editor writes "non ausus sum cum Kritizio per unum *-i* scribere cum significetur servorum non servitutis." The doctrine that the two forms were used to distinguish differences of meaning is scarcely one that can be substantiated. There is also a little inequality in the treatment of locatives: *Brundusii* and like words are generally (and correctly) retained; but in ii. 50, 1, *Corfini* makes its appearance. In ii. 89, 2, *dis*, the reading of Amerbach, is better than *diis*, which is substituted. So *Ptolemaeus* rather than *Ptolemaeus* in ii. 45, 3, and 53, 1. Amerbach's spelling *Mithridaten* is allowed

to stand in ii. 18, 2, while it is changed to *Mithridaten* in four places. Some of the editor's judgments as to readings seem to need revision in the light of usage. Thus the authority of the original MS. is hardly good enough to justify *abhinc annis* in two places as against *abhinc annos* in more than twenty, especially as external evidence does not favour the former usage. In ii. 69, 3, the reading "Dolabellam obire fecerat," "had caused the death of D.," is not really justified by Thielmann's article in Wölfflin's *Archiv*, to which reference is made. In ii. 128, 2, Prof. Ellis punctuates (with Laurent) thus, "M. Catonem, novum etiam Tusculo, urbis inquilinum," giving in the "commentarius criticus" this explanation: "novus homo erat Cato etiam in oppido ubi natus est, Romae non verus civis, sed inquilinus sive μέτοικος." The use of *Tusculo* in this sense can hardly be supported. In a note on ii. 40, 1, it is argued "Albanos etiam Traiani aetate dictitatum regionem non Albaniam" (with reference to the district in the Caucasus). But the name *Albania* occurs in several passages of the elder Pliny.

These and other things that might be quoted are, of course, not more than notes in the light of a luminous and important work. We may add that the volume is daintily printed and is pleasant to the eye. Misprints are few; we have noticed only "inter duos locos" (for *locos*) on p. 7; on p. 168, "iv. 176" for iii. 176; p. xix, "vero simile" for *veri simile*; in ii. 110, 4, "se" should be italicized; on p. 84 a foot-note "*scripsi decretis senatus*" does not agree with the text.

TRANSLATIONS OF FOREIGN FICTION.

THE eighth volume of Mr. Gosse's edition of the novels of Björnson, *Absalom's Hair* and *A Painful Memory*, published by Mr. Heinemann, is not to be classed among the Norwegian storyteller's best work, though it contains scenes of great dramatic force and a few passages of exquisite beauty. It is too vague, eccentric, and odd. The symbolism is not always quite clear, the *dénouement* is an insoluble enigma, and the characters do not speak and act like men and women of this world. We seem to see throughout the disturbing influence of Ibsen on an author whose natural gifts and qualities are poles apart from those of the famous problem-monger. The only really convincing character in the book is the disreputable boarding-house keeper, handsome Angelika Nagel, one of those imperious, sensual Circes whom Björnson loves to paint, and paints so well. The hero is of the morally flabby, feckless type (a latter-day Hamlet, so to speak) which dominates Scandinavian literature just now. The book has been carelessly edited, otherwise we should not have "je donerais" for *je donnerais* in the one French quotation, or "painful" as a translation of *stygt* in the title of the second story. Moreover Mr. Gosse has contrived to make two slight mistakes in the "bibliographical note" which heads the volume. 'Absalom's Hair' and 'A Painful Memory from Childhood,' he there tells us, "were respectively the first and the second stories in the collection of 'Nye Fortællinger,' originally published in 1894 in Copenhagen." Now, with the 1894 edition of the 'Nye Fortællinger' open before us, we find that 'Absalons Haar' and 'Et stygt Barndomsminde' are not the first and second, but the fourth and first respectively in the collection indicated. Or does Mr. Gosse know of another 1894 edition unknown to us? The translation is much better than was the case with some of the

earlier volumes of this series. Occasionally, however, it obscures the author's meaning. Thus (p. 9) we were quite at a loss to understand why four stiff-backed ladies, listening to a joke from their host, should suddenly spring up with a scream. On consulting the original text, however, we find that they did not scream at all, but "roared" (*brölte*)—with laughter, of course.

A Lear of the Steppes, and other Stories. By Ivan Turgenev. Translated from the Russian by Constance Garnett. (Heinemann.)—Mrs. Garnett deserves the heartiest thanks of her countrymen and countrywomen for putting before them in an English dress the splendid creations of the great Russian novelist. Her versions are both faithful and spirited; we have tested them many times. In this, the twelfth volume of the series, we have two of the finest works of the great master, 'A Lear of the Steppes' and 'Faust,' supplemented by the charming feminine sketch of 'Acia.' We entirely agree with the spirit of Mr. Garnett's preface. In the character of Harlov we see Tourguénief in one of his strongest moods; the deep pathos underlying the commonest human lives; the almost grotesque irony of fate; the strange mixture of triviality and absolute tragedy which environs us. 'Faust' is a weird, melancholy tale, which fascinates us as we read, and absorbs us in a way we cannot explain. Vera is one of those wonderfully spiritualized women with whom Tourguénief's novels abound; she reminds us of Lisa in 'A House of Gentlefolk.' The beauty of 'Acia' as a tale lies in the profound study furnished by the untrained heroine, full of untried force and unconventionality, and still retaining much of the nature of her serf-mother in her new surroundings. No other Russian novelist has been able to draw such women as Tourguénief. His sketches of them are amazingly subtle. Here is a fine passage on heredity:—

"Who knows what seeds each man living on earth leaves behind him, which are only destined to come up after his death? who can say by what mysterious bond a man's fate is bound up with his children's, his descendants', how his yearnings are reflected in them, and how they are punished for his errors? We must all submit and bow our heads before the Unknown."

Sielanka: a Forest Picture, and other Stories. By Henryk Sienkiewicz. Authorized Unabridged Translation from the Polish by Jeremiah Curtin. (Dent & Co.)—In this handsome volume Mr. Curtin reprints his translations of the minor stories and short papers of the Polish novelist Henryk Sienkiewicz. There is a striking article on Zola, and descriptions of a bull-fight at Madrid and a journey to Athens. But the majority of readers, who have not already made acquaintance with these stories, will be most struck by the tender pathos blended with much national colour in the sketch of the poor Polish recruit Bartek, who has to fight in the ranks of the Germans, the hereditary enemies of his country, the 'Diary of the Tutor of Poznan' (Posen), and 'Yanko the Musician.' Perhaps we might add to these 'The Lighthouse-keeper of Aspinwall,' the tale of the poor Polish exile who loses his place for neglect of duty while dreaming of his far-off country. The weird pathos of these stories strikes us as essentially Slavonic; here and there they remind us of the tales of Halek, the Bohemian author. The religious element, which forms such a strong feature of the Slavonic character, is visible everywhere. Mr. Curtin translates well, and shows himself quite familiar with Poland and the Polish language. Let us hope that he will add to the obligations under which he has placed English-speaking nations by giving the world a translation, when it is finished, of the new novel of Sienkiewicz, 'The Knights of the Cross' (Teutonic Knights), now appearing in the columns of the *Tygodnik Ilustrowany* of Warsaw. We read of Mr. Curtin a little while ago in the

Polish newspapers as preparing an *édition de luxe* of the novels of Sienkiewicz, to be illustrated by views taken on the spot.

EDUCATIONAL LITERATURE.

Annals of Eton College. By Wasey Sterry. (Methuen & Co.)—One would have supposed that with Sir Henry Lyte's book for the more serious student, and the large number of volumes containing more or less scrappy reminiscences which have appeared in the course of the last dozen years, for those who like anecdote and gossip, there was hardly room just yet for another book about Eton; but we presume that publishers know their business, and that the present run of books about the public schools—for Eton is by no means alone in this respect—corresponds to a real demand. Mr. Sterry has tried, not unsuccessfully, to cater for both the classes of readers indicated above. In the earlier part he has drawn freely, and with due acknowledgment, on Sir Henry Lyte, and has very wisely availed himself of Mr. J. W. Clark's chapter on Eton in the 'Architectural History of Cambridge.' He has also gone for himself to the Calendars of State Papers. By these means he has produced a very readable account (which ought to interest others besides old Etonians) of the history of the school from its foundation, giving many pleasing glimpses of famous persons, as well as of others whose chief title to fame is the fact of their having once been Eton boys. There are many good portraits included in the volume of men already eminent, or boys to be so in later life. Particularly beautiful among the latter are the youthful Charles James Fox and Lord Grey, from the well-known portraits in the Provost's Lodge. Among the former we miss Sir Henry Wotton, perhaps the most distinguished of all Provosts. What, by the way, is the true story about Wotton's famous definition of an ambassador? Mr. Sterry gives Walton's version, according to which it was written in *Latin* in the "albo" of a citizen of Augsburg: "Vir bonus peregre missus ad mentiendum reip. causa." But if this was really the original form, where is the point? It is merely a blunt remark. On the other hand, "A good man sent to lie abroad for the good of his country" contains at least a witty play on words, quite intelligible to the people of that time. When Mr. Sterry comes to another edition he should add an appendix on the history of Eton games. There is just enough on the subject to make the inquiring reader ask for more. What became of the tennis which seems to have been played in 1600? So far as we know the game has never fallen entirely into disuse in England, and it is curious that at Eton it should have been allowed to drop. It was still played, apparently, in 1767, to judge by a boy's letter here quoted, though it is not included in the curious list of games in use a year or two earlier, which is given on the same page. In that list, by the way, "cricket" and "conquering lobs" appear as two separate games. Either the meaning of words has changed, or we should now call the latter a branch—and a most important branch to young players—of the former. Is "goals" football? It comes between "peg in the ring" (a top game, doubtless) and "hopscotch." Fancy Eton boys playing hopscotch! However, those were days when Charles Simeon "could jump over half a dozen chairs in succession, and snuff a candle with his feet"; and went near to thrash Richard Porson for calling him "the ugliest boy in Dr. Davies's dominions." Anything was possible then. Why does Mr. Sterry speak of a certain house at Eton as "the so-called Manor House"? Eton is a manor; there is a lord thereof, who, some think, is not recognized so much as he might be by his largest freeholder; and the Manor House is presumably his house, though of that we are not certain. Anyway, we believe Mr. Sterry is

wrong in implying that no part of the present house formed part of the house where the Duke of Wellington boarded. Certainly those who were there in the sixties entertained a contrary impression, and parts of the house must be older than 1818, when, as this book shows, "Ragueneau's" was still standing. Mr. Sterry has not been always so careful in the matter of verification as he should have been in a book which professes to be something more than a mere collection of anecdote and gossip. Thus, when speaking of George III., he states in illustration of his memory that he "could remind Lord Stratford de Redcliffe in after life of his school prizes." It would be interesting to know the occasion to which this refers. Stratford Canning left Eton in 1806, was at King's for two years, and then went abroad. Before he was in England again the king was blind and imbecile. A page or two before we find a story—whether told as on Miss Burney's authority or not is not altogether clear—how, "incredible though it may appear, Fox, hearing of George Canning's abilities.....came down to Eton to try and secure him as a recruit to the Whig party, but the boy's flattered vanity was not to be cajoled." Now, so far as Canning had any politics in his Eton days and for some years afterwards they were those of his nearest relations, that is Whig. His "people," as we should now say (the uncle, aunt, and cousins in whose house he was most at home), were ardent Foxites—the ladies of the family were by no means pleased at his secession some years later to the side of Pitt—and no visit to Eton nor "cajolery" would have been needed in those days to "recruit" him. Another tale must, we feel sure, be wrongly fathered: "There was some truth in Dr. Balston's sneer on hearing of Hawtrey's elevation [to the Provostship], 'It is to be hoped that Hawtrey will now read the books he has talked about all his life.'" If Mr. Sterry had ever known Balston, he would have seen the extreme improbability of this version of the story. Courteous, dignified, and kindly, Balston assuredly never sneered in his life. If he ever made any remark at all resembling that quoted, it would have been couched in a very different form, and accompanied by that grave smile and twinkle of the eye which any of his old pupils will recall. But there was an assistant master then at Eton to whom the words may with far greater plausibility be assigned. We are glad to see—for the first time, we fancy, in a generally accessible book—a correct estimate of Hawtrey's successor in the headmastership, and of the good work he did during his short tenure of office. Dr. Goodford was not a "show" head master, by any means. He had no graces, whether of manner or of speech. He was not a "magnetic personality." He had no enthusiasms, or, at any rate, he did not show them. Yet in his nine years' reign he effected reforms, both scholastic and social, such as probably no other head master has achieved, while the class lists at both universities testify to his merits as a teacher. With Mr. Sterry's criticisms of the statutes under which Eton has been governed for the last thirty years many besides old Etonians will be found to agree. His opinion, as that of one who never knew the school under other conditions, is, at any rate, unbiassed by any sentimental associations of old days; and what he says deserves all the more consideration. One would have thought it sufficiently obvious that a body composed of "busy men, out of touch [and it may be said in some cases, probably not caring to be in touch] with the opinion of the workers in the school, meeting hastily in London, and probably all wanting to catch trains whenever they do come to a meeting, does not form an ideal assembly" for managing the business, finances, and property of a great school. "Problems are everywhere arising" in all these branches, and it will not always be possible to repair neglected oppor-

tunities by small additions to "School Charges." Eton flourishes, no doubt. She is no mean city, and can afford—nay, ought—to do things somewhat magnificently; but it is the magnificence of Periclean Athens rather than that of Byzantium which she must take for her ideal if she is going to continue to turn out, in the words of the Bidding Prayer (which, *pace* Mr. Sterry, is not yet discarded at Eton), "persons duly qualified to serve in Church and State." And we fear that if she is governed merely as the fashionable school for the classes to whom "bills" are of no consequence, it will be the latter rather than the former ideal which is attained.

Psychology in the Schoolroom. By T. F. G. Dexter and A. H. Garlick. (Green & Co.)—There is no doubt that the routine of our schools of all grades would gain immensely in efficiency if teachers possessed a deeper knowledge of practical psychology than is now at all common. Most young men or young women engage in school work without much—perhaps we might say any—knowledge of the outcome of the accumulated experience of their professional predecessors; and they are therefore quite unable to make any attempt to apply the so-called laws of mental and moral science to their work in the classroom. Messrs. Dexter and Garlick have done well to bring under the attention of teachers some elementary truths in psychology, and to show that sound efficient teaching is in harmony with these truths, and follows the natural sequence of development of the mental powers in infancy, childhood, and youth. But they would have done better if they had not in compiling their volume indulged so largely in tabulations. The result of this plan of treating the subject is a volume apparently of notes, useful as such to the giver or hearer of lectures, or to the examination candidate, but not a book which may be read and considered with interest as giving a connected view of the whole subject of elementary psychology. This method exhibits the pedantry of the nomenclature with which the subject bristles, and the reader who masters the contents will feel that he has completed certain difficult verbal exercises rather than followed a course of experimental science. We do not admit the accuracy of the observations on which some psychological generalizations are said to rest; but on the whole we consider the authors' conclusions sound and adequately supported. Messrs. Dexter and Garlick show clearly that famous teachers—Froebel, Pestalozzi, and others—founded their system on a basis of accurate psychology, and the passages illustrating the relations between psychology and practical pedagogy will be studied with interest and profit by young teachers in all schools.

L'Éducation Nouvelle. Par Edmond Demolins. (Paris, Didot & Cie.)—After reading this interesting work one cannot refrain from the question, Is the education of the average English boy so good, so rational, as it appears to M. Demolins? and can that of his brother across the Channel possibly be so bad as it is represented by him? Probably both presentments must be received with caution and with the proverbial grain of salt. Recent educational works show a feeling in France, in Italy, and even in Germany, of much dissatisfaction with the national school-systems, and a strong desire to assimilate these more closely to those of England and America. M. Demolins seems to admit that the Anglo-Saxon race exhibits marked superiority over continental nations in manliness and power of effective colonization, and this he attributes mainly to the training of the boys at home and in school. Although he speaks in terms of general commendation of the schools of the United States and of Great Britain, most of his examples of school life at its best are drawn from England, and the two schools which are considered typical, and of which he seems to

speaking with personal knowledge, are Abbotsholme and Bedales. It may be that the favourable criticisms of our English school life will cause some of our over-ardent educational reformers to pause in their career of alteration, and in some degree lessen their admiration of all things scholastic "made in Germany." If so, it will be well, for there is real danger lest in radical changes in our school routine that may incidentally be lost which is of incalculable value to the State—the formation of character of a high type. "Nous fabriquons des lettrés, dit M. Duhamel; les Anglais créent des hommes." The discipline and life of an English school are so different from those of the corresponding French institution that comparison between them is difficult. We are all acquainted with the English good public school, and admit that it turns out strong, fearless, truthful boys, with a passion for open-air sports, and, as a rule, with no inconveniently keen love of study; but, if we may believe M. Demolins, the boy who leaves a French school or college has not the manliness of an English boy, and has acquired less useful information and even slighter love of learning. The functions of the English master are in France separated into two groups and performed by two people—(1) "le maître de classe," who teaches only, and (2) "le surveillant," irreverently called "le pion." The first of these, "le maître de classe," lectures the scholars so many hours a week, but, with rare exceptions, comes into no relation of personal intimacy with his pupils; while the second, who is a permanent inmate of the school, is in close and unenviable relationship with the boys as official spy and punishment agent. Neither of these officers gains any sympathetic moral hold over the scholars under his superintendence. These, left to their own devices, are thrown upon one another for social intercourse, without games and outdoor sports, and under these conditions they really educate themselves, and, unfortunately, the boy who most gains his fellows' admiration is he who can most often and most successfully get the better of the common enemy—"le pion." Hence, says M. Demolins, result habits of dissimulation and untruth, with their disastrous consequences. M. Demolins is dissatisfied with the discipline of French schools and its moral effects, but he is almost more so with the methods and courses of instruction which are officially sanctioned. The time devoted to dead languages is so great that the opportunities of learning anything else in any class are minimized; and to make matters worse, he maintains that the instruction in Latin and Greek is inefficient and unsuccessful. In "l'école nouvelle" these languages will not be taught at all in the first three years of school life, and much time will be gained for modern languages, mathematics, science, &c. This saving of time is rendered possible by the adoption of M. Benoist's method of language-teaching, which is essentially the same as that advocated by Hamilton early in this century. M. Benoist maintains that the dead languages can be effectively taught in the last three years of school life, and that it is advisable to teach them only to those who specialize in literature: science, mathematics, and modern languages will be the subjects taught to boys specializing in sciences, agriculture, manufactures, and kindred active pursuits. One striking feature of the "école nouvelle" is that book-work is studied during the morning session only; the whole of every afternoon is devoted to practical work—gardening, manual work in wood and iron, visits to farms and workshops, and the collection of specimens and the like; and all evenings are to be spent in artistic occupations, social recreations, &c. Open-air games and sports will receive considerable attention, and in these pastimes the under masters will take their share, following in this respect the usual English practice. M. Demolins has drawn up a programme which is

most attractive; but he is not content with merely theorizing. The book contains a prospectus of a school which will soon be in full, and, as we hope and expect, successful working. M. Demolins and other gentlemen interested in education have subscribed the capital necessary to purchase the estate and Château des Roches, near Verneuil, in Normandy. The old house will be converted into a school with every recent appliance for class work, laboratory and workshop practice, and outdoor pursuits and sports. The "école nouvelle" will be ready for the reception of pupils in about a twelvemonth, and the progress of the system will be attentively watched by persons interested in boys' instruction and training on both sides of the Channel, and we certainly hope that M. Demolins's experiment will prove a success financially and educationally.

SCOTTISH FICTION.

Windyhaugh, by Graham Travers (Blackwood & Sons), will appeal to the religious reader who delights in moral problems. It traces the progress of a child brought up in the strictest Puritanism, through despondency, disillusionment, and pain, to agnosticism or paganism, and back again to a more liberal type of Christianity. As a matter of true art we rather demur to the extreme severity of old Mrs. Galbraith, the terrible grandmother. She is soured in feeling by the disappointment and agony inflicted by her son, a selfish and somewhat disreputable *roué* and man of the world, and so endeavours to discipline his motherless child, who lives with her in the old family house, into the way of godliness. But, with all allowances, she is an exaggeration, and one is rather tired of the gospel of happiness constantly preached to a generation which repudiates duty. People are better than their creeds, and even Puritans can smile. The worthless George Galbraith is a more probable figure, and Wilhelmina herself is interesting, though her relations with her husband, especially her running off without appeal to him on the receipt of her sister-in-law's letter, are a trifle overdrawn. The author's style is grammatical, and where dialect is used her Scotch is sound.

In *The Master of Craigend* (Oliphant, Anderson & Ferrier) Mr. A. D. Ritchie introduces us to a little society of agriculturists in the Carron-side district, who speak their variety of "Doric" with sufficient moderation. The title is a little misleading, the "Master" not being a term of honour as in old Scotch usage, but merely equivalent to goodman or farmer. Such as he is—and that is considerably the worse for habitual drunkenness, and the suspicion he is under of killing a pedlar one wild winter night—he would ingratiate himself with Nancy, the innkeeper's daughter. The story relates with some success the removal of the dark suspicion, and the identification of the real criminal with an insane labourer. So Nancy marries the farmer when her professional admirer Edward Lawton cools in his addresses. The descriptive portions show some power, but it would be rash to hail this book as any great acquisition to the school to which it belongs.

OUR LIBRARY TABLE.

It is pleasant to receive *The Spirit of Place* (Lane), a new volume of essays by Mrs. Meynell. Her work is original, distinguished for delicacy and refinement in thought and language, and free from the undue intrusion of the Ego and the throwing about of ill-considered Latinisms which constitute the manner, and apparently the charm, of some modern essayists. The danger which these pages bring before a critic is that of preciosity. It spoils the ease of a narrative to be perpetually brought up short by a new sudden picture, when the one in view is but half suggested, or by an adjective perversely

different from the common, which is not always the wrong selection. Mrs. Meynell dilates with a great deal of charm, often of a wayward sort, on several subjects. Particularly attractive are her studies on the 'Lady of the Lyrics' whom the Elizabethans wooed (so impersonally and unsatisfactorily, according to modern lights), and on the unduly neglected Mrs. Dingley, familiar from the 'Diary to Stella.' Here is a comment on the two ladies addressed in that most human of documents:—

"They are, every now and then, 'poor M D,' but obviously not because of their own complaining. Swift called them so because they were mortal; and he, like all great souls, lived and loved, conscious every day of the price, which is death."

Was it necessary to ascribe so much of intention to an expression which is the veriest commonplace of human sympathy? Another essay, which attacks the ladies of 'The Vicar of Wakefield,' is neatly done, but rather overstrained. To say that Olivia and Sophia "are so envious as to refuse admiration to a sister-in-law," because they cannot allow that Miss Arabella Wilmot is "completely pretty," is hardly fair on the evidence. They may well have thought her pretty—Goldsmith does not say that they did not: "completely pretty" is a different thing, and a human touch (they were handsome, too) that to ordinary comprehension will not convict them of any serious ill feeling. Indeed, we know they behaved well, as the two families of Wilmot and Primrose are a little later expressly stated to have lived in "harmony" together. There are many things in this slender volume worth reading, and we hope Mrs. Meynell may give us more of the sort, with, it may be, more simplicity of style.

Gloria Victis, by Mr. J. A. Mitchell (Nutt), is a droll book. The author appears to be quite serious, and certainly he is quite dull, but he treats murder as a venial defect of character—one of those trials through which the murderer must pass to purify his soul. Possibly the whole thing is a lumbering sort of joke, and the author may be making fun, according to his lights, of a well-known incident in 'Les Misérables.' The story is that of a young ruffian who starts at the age of ten as a highwayman, and nearly succeeds in murdering a bishop. The good bishop takes him up and treats him as one of his own family. The boy murders the bishop's son-in-law, and is hardly so much as scolded for the crime. But the boy runs away. Years afterwards the bishop meets him as a trapeze artist in a circus and asks if he has been a good boy or a bad boy. It seems he had been a good boy, for he had never stolen anything, but had only helped in passing counterfeit coin. The bishop had the good taste not to speak of murder. After nearly murdering his sweetheart (whom, by the way, in earlier years he had robbed), the trapeze artist makes it up with her, and "her answering smile told the simple story of an unalterable trust." Having passed through the fiery ordeal of highway robbery, theft, and murder, the hero "made no mistake in believing himself the happiest man in the world."

The Great Campaigns of Nelson (Blackie & Son), by Judge O'Connor Morris, is a somewhat enlarged reprint of four articles which originally appeared in the *Pall Mall Magazine*, where no serious objection was made to them. When they now appear in a more pretentious form it becomes necessary to say that they show neither a mastery of the facts nor an understanding of the problems suggested by them. The author has read and, like many others, has admired Capt. Mahan's 'Life of Nelson'; but that and Admiral Jurien de la Gravière's 'Guerres Maritimes,' though sufficient groundwork for some magazine articles, are not adequate for a book which pretends to discuss some of the most important problems of naval war. Nor, if we may judge from some curiously contradictory remarks, does the author seem to be quite

clear as to the relative merits of the leaders whose conduct he attempts to review. What, for instance, is to be made of such sentences as these?—he is speaking of Napoleon—"He was by no means a safe director of operations at sea." "He was by far the greatest warrior of modern times." "He landed an army in Egypt, and, had fortune smiled on his enterprise, he would most probably have shaken British rule in India." Why not—"He invaded Russia, and, had fortune smiled on his enterprise, he would most probably have enslaved Europe"? Again: "He combined against England a League of the Northern Powers; and though his efforts were ere long baffled, his capacity and statecraft were not the less made manifest." "His greatest and most daring attempt to strike England at the heart ended at Trafalgar, in the annihilation of the power of France at sea. But it was not the less marked by Napoleon's genius in war." When Judge Morris says, "Nelson cannot be compared with Napoleon," we are disposed to agree with him to some extent, just as we cannot compare the fighting power of a tiger and a shark. When he adds, "nor did he [Nelson] possess Napoleon's universal genius," we are forced to notice that Napoleon's universal genius was exemplified only by blunders and failures when he meddled with war by sea. That Nelson would have made similar blunders and failures if he had attempted any extended operations on land is highly probable; though, as matter of fact, he had never the opportunity of trying. Altogether we do not think this little book will increase the reputation which Judge Morris has deservedly won in other branches of literature.

WE have received from Messrs. Lawrence & Bullen *Jerome Cardan, a Biographical Study*, by Mr. W. G. Waters. On opening this well-printed book we lighted on these statements: "The University of Pavia [founded 1361]..... was by tradition one of the learned foundations of Charlemagne" (p. 18); "Padua cannot claim for its University [founded 1222] an antiquity as high as that which may be conceded to Pavia" (p. 24).

M. CHARLES BRÉARD has brought out through MM. Picard & Fils the *Correspondance du Général de Martange*. The popularity of Napoleonic literature will do some harm to this volume, which deals with European politics chiefly between 1761 and 1779. De Martange was a Frenchman who had no right to the name he bore, and who entered the Saxon service. He then became the representative in Paris for some years of Prince Xavier of Saxony (the brother of the Dauphin's second wife), with whom he ultimately quarrelled, after having made his own way for a time through Madame du Barry, and fallen at her fall. During the moment of power of Madame du Barry, De Martange played a considerable part, and his grand day was when he was sent to London in 1773 by the French Minister for Foreign Affairs as a secret agent to try to conclude a treaty of alliance between England and France. He was presented to the King and Queen by a Secretary of State to whom he had been presented by the French Ambassador, who, however, was not acquainted with the object of the mission, and not trusted with the secrets of his Court. Another curious document relating to this country is the plan for the invasion of England drawn up by De Martange. This person appears to have been an adventurer of much talent and no scruple. The book contains a few eighteenth-century anecdotes, but not enough to reward the general reader for its perusal. There are, however, a great number of documents printed in it which are important for the history of Poland, and a few points which bear on the character of Louis XV.

WE have received a further instalment of Messrs. Constable's handsome edition of Fielding: the concluding volume of *Tom Jones* and the first of *Amelia*. Both are prefaced

by a characteristic specimen of Cruikshank's etching.

OUR distinguished contributor Prof. Altamira, of Oviedo, has published a collection of essays under the title of *De Historia y Arte* (Madrid, Suárez). One of the topics most interesting to a foreigner is the bibliography of works on travel in Spain, to which M. Foulché-Delbosc has recently made a valuable contribution in the pages of the *Revue Hispanique*. There is a good article on the plays of Pérez Galdós, and a glowing eulogy of Yxart, a critic with whose Spanish works we are unfortunately not acquainted, knowing only his Catalan writings. The essay on the 'Dictadura Tutelar' is one of those excursions into political theory of which Spaniards are fond. 'La Descentralización Científica' is an able contribution to the literature of education. The volume, taken as a whole, is worthy of the writer's high reputation. There are too many misprints, however, and an index is much needed.

MESSRS. SMITH & ELDER are to be congratulated on the handsome reprint in three volumes of the late Mr. Addington Symonds's *Sketches and Studies in Italy and Greece*. These highly agreeable articles have been rearranged by Mr. Horace Brown, greatly to their advantage, and may be warmly recommended. Occasionally too florid, they contain a great deal that will interest and inform the ordinary reader. There is, for instance, a much more readable essay on Vittoria Accoramboni than the one to be found in the *Nineteenth Century* for this month.

Lean's Royal Navy List (Witherby & Co.) is a useful publication that we have frequently praised.

WE have on our table *British Rule and Modern Politics*, by the Hon. Albert S. G. Canning (Smith & Elder),—*The Cambridge Series for Schools and Training Colleges: Ode on the Spring and The Bard*, by T. Gray, edited by D. C. Tovey (Cambridge, University Press),—*A Middle Algebra*, by W. Briggs and G. H. Bryan (Clive),—*Differential and Integral Calculus*, by P. A. Lambert (Macmillan),—*How to Work Arithmetic*, by L. Norman (Rugby, Over, the Rugby Press),—*Proceedings of the Royal Colonial Institute*, Vol. XXIX. (The Institute),—*Clear Speaking and Good Reading*, by A. Burrell (Longmans),—*Reading and Readers*, by C. Harrison (Methuen),—*That Fascinating Widow*, by S. J. Adair FitzGerald (Greening),—*The Gortchen*, by S. Dene (Digby & Long),—*The World Wonderful*, by C. Squire (Nutt),—*Through Peril, Toil, and Pain*, by Lucy Taylor (Nelson),—*The Hush-a-by Papers*, by J. R. Clegg (Fisher Unwin),—*The Child of Pleasure*, translated from the Italian of Gabriele d'Annunzio by G. Harding (Heinemann),—*A Fighter in Green*, by H. Hayens (Nelson),—*The Children of Swift Creek*, by Noel West (Wells Gardner),—*The Seed of the Poppy*, by C. Holland (Pearson),—*The White North*, by M. Douglas (Nelson),—*Waima, and other Verses*, by V. E. Sidney (Stock),—*Some Verses*, by H. Hay (Duckworth),—*In a Village*, by J. A. Bridges (Elkin Mathews),—*Comfort and Counsel*, Selections from the Writings of E. R. Charles (Hodder & Stoughton),—*Eight Sermons of the late Dean Goulburn on St. John Baptist (S.P.C.K.)*,—*The Teacher's Prayer-Book*, with Introduction by the Right Rev. A. Barry, D.D., and a Glossary by the Rev. A. L. Mayhew (Eyre & Spottiswoode),—*Simple Thoughts for the Church's Seasons*, by A. B. Tucker (Church Newspaper Company),—*Some Features of Modern Romanism (S.P.C.K.)*,—*One Hundred Years, being the Short History of the Church Missionary Society* (Church Missionary Society),—*The Kingdom of Heaven Here and Hereafter*, by R. Winterbotham (Methuen),—*In Memoriam: Poèmes de Lord Alfred [sic] Tennyson, traduits en Vers Français*, by Léon Morel (Hachette),—and Dr. Karl Krause's *Deutsche Grammatik für Ausländer*, by Dr. K. Nerger (Rostock, Werther). Among New Editions we have *Biographical*

Stories, by N. Hawthorne (Sonnenschein),—*The Attic Theatre*, by A. E. Haigh (Oxford, Clarendon Press),—and *Chemistry for Schools*, by C. H. Gill, revised by D. H. Jackson (Stanford).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bible Readings from the Pentateuch: Vol. 3, Leviticus, Numbers, Deuteronomy, 8vo. 6/ net.
Bygone Church Life in Scotland, edited by W. Andrews, 7/6
Ecclesiastical Curiosities, edited by W. Andrews, 8vo. 7/6
Gibson's (J. G.) Divine Song in its Human Echo! 7/6
Green's (S. G.) The Christian Creed and the Creeds of Christendom, cr. 8vo. 6/
Hore's (A. H.) Eighteen Centuries of the Orthodox Greek Church, 8vo. 15/
Picard's (L.) Christianity or Agnosticism? 8vo. 12/6 net.
Rainsford's (M.) The Fullness of God, and other Addresses, cr. 8vo. 3/6

Law.

- Cheary (B. L.) and Marigold's (H. W.) The Land Transfer Acts, 1875 and 1897, royal 8vo. 18/
Summary of the Leading Principles of the English Law of Contract, cr. 8vo. swd. 5/ net.

Fine Art.

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Steeley (F.) and Trotman's (B. H.) Guide to Blackboard Drawing, 4to. 3/6 net.

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- Parker's (E. J.) Summer Sonnets, and other Verses, 2/6 net.
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Philosophy.

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- Cadell's (R.) Sir John Cope and the Rebellion of 1745, 4to. 10/6 net.
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Ferrier (S.), Memoir and Correspondence of, 1782-1854, by her Grand-Nephew, J. Ferrier, 8vo. 18/
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Graham's (W.) Last Links with Byron, Shelley, and Keats, 8vo. 6/ net.
Lodge's (H. C.) The Story of the Revolution, 2 vols. 32/
Trevelyan's (G. O.) The American Revolution: Part 1, 1766-76, 8vo. 16/

Geography and Travel.

- Carnegie's (D. W.) Spinifex and Sand, 8vo. 21/
Conant's (T.) Upper Canada Sketches, 8vo. 17/6
Giles's (A.) Across Western Waves and Home in a Royal Capital, 16mo. 6/ net.
Hearn's (Lafcadio) Exotics and Retrospectives, cr. 8vo. 8/6
Peters's (C.) King Solomon's Golden Ophir, cr. 8vo. 2/6
Waddell's (L. A.) Among the Himalayas, royal 8vo. 18/

Philology.

- Ehrke's (E.) German Passages for Unprepared Translation, 12mo. sewed, 3/

Science.

- Bailey's (L. H.) Sketch of the Evolution of our Native Fruits, cr. 8vo. 7/6 net.
Lockwood's Builder's, Architect's, Contractor's, and Engineer's Price-Book for 1899, 12mo. 4/
Lydekker's (R.) Wild Oxen, Sheep, and Goats of all Lands, Living and Extinct, 4to. 105/ net.
Schnabel's (C.) Handbook of Metallurgy, translated by Henry Louis, 2 vols. royal 8vo. 42/ net.
Valzah (Wm. W. van) and Nisbet's (J. D.) The Diseases of the Stomach, 8vo. 20/

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Young's (F. K.) The Grand Tactics of Chess, 8vo. 15/ net; The Major Tactics of Chess, 8vo. 12/6 net.

FOREIGN.

Theology.

- Égremont (C.): L'Année de l'Église, 1898, 3fr. 50.

Fine Art and Archaeology.

- Burel (P.): Les Fêtes Antiques, 3fr. 50.

Music and the Drama.

- Lavignac (A.): Les Gaîtés du Conservatoire, 5fr.
Lintilhac (E.): Conférences Dramatiques, Odéon, 1888-98, 3fr. 50.

History and Biography.

- Charles (J. E.): Praticiens Politiques, 1870-99, 3fr. 50.
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Ronsière (C. de la): Histoire de la Marine Française: 1, Les Origines, 8fr.

Geography and Travel.

- Carte Géologique Internationale de l'Europe, Part 3, 7 sheets, 15m. 75.
Oberhammer (R.) u. Zimmerer (H.): Durch Syrien u. Kleinasien, 18m.

Philology.

Wendland (P.): *Philonis Opera*, Vol. 3, ed., 9m.

Science.

Denkschriften der kaiserl. Akademie der Wissenschaften: Mathematisch-naturwissenschaftl. Classe, 69m. 20.

General Literature.

Champsaur (F.): *Un Nid Détruit*, 3fr. 50.Faciou (D.): *Fiorina*, 3fr. 50.Pertuis (J.): *Cœur Incompris*, 3fr.Robert (L. de): *L'Anneau*, 3fr. 50.

A NOTE ON SAVONAROLA AND RABELAIS.

A CURIOUS case of plagiarism or of literary coincidence, which, so far as I know, has not been noticed by any one, came under my eyes a few years ago when I happened to be reading Rabelais. In the forty-fourth chapter of 'Gargantua' (Jannet's edition, vol. i. p. 153) Rabelais makes use of a bold metaphor of Savonarola almost in the exact words. The occasion is when the monk Jean des Entommeures, who had done such great deeds in the war against Picrochole, slays one of the guards who had taken him prisoner, and is about to murder the second, who calls out for mercy, promising to pray that the monk be made an abbé. The inexorable monk is made to reply, "Par l'habit que je porte, je vous feray icy cardinal. Rensonnez vous les gens de religion? Vous aurez ung chapeau rouge à ceste heure de ma main." Then Rabelais, who never loses an opportunity of displaying his surgical knowledge, gives a minute account of the operation, and ends up with "et demoura le craine pendent sus les espaulles à la peau du pericrane par derriere, en forme d'un bonnet doctoral, noir par dessus, rouge par dedans. Ainsi tomba roidde mort en terre." Now Savonarola, in the most brilliant of all his sermons, which was preached August 20th, 1496, in the cathedral at Florence, had already made use of this figure, but in an infinitely more solemn manner. It occurs in the magnificent passage in which he refuses the bribe of a cardinal's hat which Alexander VI. had dangled before him. The words are these: "Io non voglio cappelli, non mitre grandi, nè piccole. Non voglio se non quello che tu hai dato ai tuoi santi: la morte; un cappello rosso, un cappello di sangue, questo desidero" (Bacini's edition, Firenze, 1889, p. 427). There can be no doubt that a man like Rabelais, who was an omnivorous reader, must have read the sermons of Savonarola. They were published even during the friar's life, and Rabelais, himself a Dominican, had doubtless studied them. He always kept a keen eye on Italy, and as early as 1532 published an edition in French of a medical work by Mannardi of Ferrara. 'Gargantua' appeared in 1533, or thereabouts, the exact date not being quite certain. Whether, of course, Rabelais used Savonarola's phrase in jest and mockery is another question. He was certainly capable of it. And in this connexion it is also curious to notice that in the thirty-ninth chapter of 'Gargantua' he uses the word "cardinalize" to describe the operation of boiling lobsters alive.

BENJAMIN SWIFT.

THE GAME OF "CONKERS" IN THE THIRTEENTH CENTURY.

Dorney Wood, Burnham, Bucks, January 7, 1899.

A MOST interesting mention of the game of "conquerors" or "conkers," alluded to in the review of Mrs. Gomme's 'Dictionary of Folklore' in to-day's *Athenæum*, occurs in the old French poem 'Guillaume le Maréchal,' which was written early in the thirteenth century.

While King Stephen was besieging Newbury in 1152, William Marshal, afterwards Earl of Pembroke and Regent of England, then not ten years old, was detained as a hostage in the king's camp. One day, as Stephen was seated in his tent, the boy amused himself with picking out the plantains from the cut grass with which the floor of the tent was strewn, and, making a bundle of them, challenged the king to a game

of "knights" (as it is called in the poem). The challenge being accepted, William laid half the plantains in the king's lap, and asked who was to have the first stroke. "You," said the king, holding out his plantain, which the small boy promptly beheaded, greatly to his own delight. King Stephen (strictly in accordance with the rules of the game) then held out another plantain, but the game was interrupted. The passage in the original runs as follows:—

Li reis fu al siege a sejour.
En sun pavillon sist un jor
Qui esteit d'erbes e de flors
Junchiez de diverses colors.
Willeme les flors regardout,
Amont e a val esgardout;
Trop bonement e voluntiers
Alout coillant les chevaliers
Qui creissent en la lancelee
Qui a la foille agie e lee.
Quant il en out coilli asez
E dedenz son poing amassez,
Si dist al rei: "Beau sire chiers,
Volez joer as chevaliers?"
"Oil," fet il, "beau duz amis."
E cil une part en a mis
Tost al rei dedenz son devant,
Puis dist: "Li quels ferra avant?"
"Vos," feit li reis, "beals amis chiers."
Lors prist un de ces chevaliers
Et li reis tint le son encuntre,
Mais isi avint en l'encontre
Qu'il cil al rei perdi la teste;
Willemes en fist mult grant feste.
Li reis un autre l'en tendi...

Ll. 595-619.

This episode, with its sequel, whether it be history or not (and the poem ranks as an historical document), is one of the most charming in the whole range of mediæval French literature.

PAGET TOYNBEE.

AN OLD STORY.

The Athenæum, S.W., January 11, 1899.

MR. PAGET TOYNBEE has omitted to look up the story of which Tennyson was fond in the proper quarter, A. Macrobii Saturnal. II. iv. John of Salisbury merely quotes the classical Joe Miller.

GEORGE YOUNG.

AN EARLY LATIN GRAMMAR.

Worcester College, Oxford, December, 1898.

IN your issue of November 4th, 1871, Mr. J. H. Hessels drew attention to some fragments of an early Latin Grammar printed in Oxford. These fragments consist of two leaves, printed by Rood, of Oxford, with the type used by him in 1481 to print 'Alexander de Ales, Expositio in libros Aristotelis de Anima.' The recto of the first leaf, beginning "case As I muste goo," and ending "quoque prestat," has been transcribed by Mr. Hessels, and bears the signature b ij; the other leaf (non-consecutive) has no signature. Mr. Blades had a facsimile made of the fragments, one copy of which is in the Bodleian Library.

The grammar was believed to be the first English and Latin Grammar ever printed, and this is doubtless the case. The authorship was doubtful, Mr. Blades considering the fragment to bear internal evidence of having been compiled by John Anwykyl, the first master of Magdalen Schola Grammaticalis, while Mr. Hessels found resemblances to the 'Parvulorum Institutio' of John Stanbridge, the first usher of Magdalen School, printed in 1521 by Wynkyn de Worde.

In the course of investigations on the progress and methods of schools in England before the Reformation I find that this fragment corresponds almost word for word with a book entitled 'Longe Parvula,' "Enprynted at London in Fletestrete at the sygne of the sonne by Wynkyn de Worde prynter unto my lady the kynges graundame. Anno dni. mcccc. ix." I enclose Mr. Hessels's transcription of the fragment, and one of the 'Longe Parvula.'

I do not know whether this resemblance has been noticed before, but it seems to me to point to Anwykyl as the source of the celebrated 'Stanbrigiana Collectio,' which was taken as the model for the Latin teaching at Manchester Grammar School in 1525, and inspired

Colet in his "editio" for St. Paul's School. Stanbridge died in 1510, and his works, revised by subsequent editors, were ruled out of court, though not out of fashion, by Lilly's more powerful efforts.

I should like to point out a small slip in Mr. Hessels's transcription, owing, perhaps, to the blurred type of the fragment. He writes: "Nanque refert nostra me tu su tu quoque vestra." The latter "tu" should be *cu* (*cui*), as the 'Longe Parvula' clearly shows.

A. E. SHAW.

'LYRICAL BALLADS, 1798.'

SOME weeks ago there came into my hands a copy of 'Lyrical Ballads' with the very rare Bristol imprint, the title-page running, "Lyrical Ballads, | with | a few other Poems. | Bristol: | Printed by Biggs and Cottle, | for T. N. Longman, Paternoster-row, London. | 1798." To judge by the "paste-downs," which are water-marked 1797, the little book is in contemporary binding. Up to the present I know of only two copies with this Bristol imprint—Southey's in the British Museum, which has the added interest of containing Coleridge's 'Lewti,' and the copy which is now mine.

This copy, after the 'Yew-tree Inscription' (pp. 59-62), has an extra leaf (recto unnumbered, verso numbered 63*), on which are printed the following lines, entitled 'Domiciliary Verses, December, 1795':—

Invitingly yon single-storied cot
Peeps o'er the frosted heath. The broad, brown door,
Scaled of its white-wash, is so low that he
Who steps in upright, steps in jeopardy
To smite his forehead. Two projecting walls
Fence in the roomy fire-place. Close by each
Is set an oaken bench, on whose hard sides,
His sore impatience, many a lubber loon,
Keen for his meal, has notched. Here, when silently
Coating the green and lozenged panes, thick snow
Bedims the scanty daylight, nestles the snug
Family, delighted up the chimney's shaft,
Illumining the chasm, to trace the spark's
Ascent; or touch with timid finger-tip
The faggot's hissing ooze, and snuff the fumes.

I knew an Irishman; to England he
Came every spring a hay-making; and much
Would praise his cabin. By a bog it stood,
And he had store of peats. Without a chimney
Stood the little cabin. Full of warmth and smoke,
It cherished its owner. The smoke he loved,
Loved for the warmth's sake, though it bleared his eyes.

Now when the North-East pinches, I bethink me
Of this poor Irishman; and think "how sweet
It were to house with him, and pat his cur,
And peel potatoes mid his cabin's smoke."

After this inserted leaf 'The Nightingale' immediately follows, paged as in ordinary editions. The 'Domiciliary Verses' appeared afterwards in the 'Annual Anthology' for 1799 (pp. 287-8), where they are assigned to Dr. Beddoes (*errata*, p. 300), founder of the Pneumatic Institution, Bristol, and father of Thomas Lovell Beddoes, the poet. It was through Dr. Beddoes that Coleridge, in June, 1796, received from Perry an offer of the assistant editorship of the *Morning Chronicle*. According to the original design of the authors, 'Lewti' was to have followed the 'Yew-tree Inscription.' When, at the last moment, 'Lewti' was cancelled, it may be that Coleridge entertained for a time the notion of utilizing his friend's 'Domiciliary Verses' as a partial stopgap. This would explain the 63* on the verso of the inserted leaf. Finally, however, the poets decided to substitute 'The Nightingale'—a course which had the effect of disordering the pagination. One would like to know if any other copy exists containing this extra leaf with Dr. Beddoes's laboriously artless effusion.

R. A. POTTS.

Literary Gossip.

THE concluding volume of the 'Verney Memoirs,' which Messrs. Longman are going to bring out next week, carries the reader from the Restoration to the reign of William and Mary, and the year 1696, when Sir Ralph Verney was gathered to his fathers.

During these thirty-six years the letters are numerous. In tracing the family history, Sir Ralph Verney is still the central figure round which all the others are grouped. His lifelong friend Sir Roger Burgoyne has drawn this portrait of him in his sixtieth year:—

"However you come by it, you have the quickest intelligence of any man I know..... You are now become, I think, the General Trustee of all that know you. Your Charity, Piety, & Friendship, though it bring much outward trouble, yet I am confident it is attended with a great deal of inward contentment; it is so natural to you soe to do kindnesses to your friends, that I beleve the pleasure they have in the favours they receive, cannot exceed that you take yourself in those you give."

For a long time he was content with his home life, but the disputes with Charles II. brought him once more to the front; he took an active share in the elections of 1681 and 1685, and was twice returned for the borough of Buckingham in opposition to the Crown. Strong Protestant as he was, his sympathies were with James II. against Monmouth, but the subsequent acts of the monarch naturally alienated Sir Ralph; he was a member of the Convention Parliament, and he supported the accession of William and Mary.

THE portraits include Sir Ralph Verney, Bart., from a painting by Sir Peter Lely; Catherine of Braganza; Elizabeth Verney, wife of the Rev. Charles Adams; Cary Verney, Lady Gardiner, from a drawing in chalks; Sir John Verney, second Bart., afterwards first Viscount Fermanagh; James Butler, twelfth Earl, afterwards first Duke of Ormond, from a painting by Egmont; Anne Lee, wife of Thomas, afterwards first Marquis of Wharton, from a painting by Lely; Elizabeth Palmer, first wife of John Verney, from a painting by Lely; Eleanor Lee, wife of James Bertie, first Earl of Abingdon, from a painting by Lely; Mary Lawley, second wife of John Verney; and Elizabeth Baker, third wife of Sir John Verney. The woodcuts depict Blacknall Monument at Abingdon, with the effigies of Dame Mary Verney's father, mother, and sister, showing the loaves still distributed to the poor under John Blacknall's will; the porch of the White House, East Claydon; views of the White House, East Claydon, from the west and south; the monument to Mrs. John Verney; and the monument to Col. H. Verney and Lady Osborne.

MESSRS. MACMILLAN & Co. will shortly add to their sixpenny series two volumes of Tennyson's 'Poems,' the first to contain all the early poems and 'In Memoriam'; while the second will include 'Maud,' 'The Princess,' and 'Enoch Arden.'

THE title of Dr. Conan Doyle's next novel, which he has just completed, is 'A Duet—with an Occasional Chorus.' The story has been withheld from serial publication because it appeared to the author that a work depending as this does for its effect upon feeling and atmosphere rather than upon incident is liable to produce a false impression if published in that form. His endeavour is to draw married life as it may be and frequently is, to describe the humours and incidents of the domestic experiences of a young couple of the middle class.

Such a book cannot be true without being intimate; but the author has tried to use his judgment as to what may and what may not be treated in a work meant for popular reading. It is likely that it will be published by Mr. Grant Richards during March, or in April at the latest.

MESSRS. SMITH, ELDER & Co. are about to publish a new novel by Katharine Tynan (Mrs. Hinkson), entitled 'The Dear Irish Girl.' This is Mrs. Hinkson's third novel in order of publication. She has published several volumes of short stories, and has recently made a new departure with 'The Handsome Brandons,' a book for girls, published by Messrs. Blackie. This is a field she is desirous to work; and it may be said of 'The Dear Irish Girl,' as of her other novels, that they are *virginibus puerisque*, simple love stories, not at all connected with the problems of life or the darker sides of human nature.

THE Indian Government has at last made a move in the right direction. It has just issued an order that officers of native regiments shall make themselves proficient in the language chiefly spoken by the men of the corps to which they may be permanently posted. This order affects no fewer than forty-five regiments in which Pushto is chiefly spoken. Major Raverty, the first to render the study of the Afghan language possible as far back as 1859-60, has been for some time past preparing a new and improved edition of his works—the 'Grammar,' 'Dictionary,' and 'Selections'—and will now hasten their publication in order to meet the new demand. The edition will be necessarily limited. If all officers and *employés*, civil and military, without exception, employed on the North-Western Frontier were also required to qualify, as explained above, it would be greatly to the interest of the Indian Empire and the Amir's Government as well.

In the forthcoming number of the *English Historical Review* the Rev. A. C. Headlam writes on 'Methods of Early Church History'; Mr. W. H. Stevenson on 'The Beginnings of Wessex,' in reply to Sir Henry Howorth; Mr. A. Ballard on 'The English Boroughs in the Reign of John'; Mr. J. R. Tanner on 'The Administration of the Navy from the Restoration to the Revolution,' in continuation of previous articles; and the Rev. George Edmundson on 'The Swedish Legend in Guiana.' Among the notes and documents included in this number will be found a series of extracts from the despatches of Col. Thomas Graham, afterwards Lord Lynedoch, on the Italian campaign of 1796, edited by Mr. J. Holland Rose.

MR. FISHER UNWIN writes:—

"In the review of Mr. McCarthy's 'Modern England' appearing in the current issue of the *Athenæum* it is remarked that "'Caprea" for Capua is an unfortunate misprint." In a letter to hand this morning we are informed by the author that 'there is no misprint, and the allusion is not to Capua, but Caprea or Caprese, the island to which Tiberius withdrew from Rome.'"

A CURIOUS collection was sold at Messrs. Sotheby's on Tuesday last in the shape of the 'Roxburghe Revels,' extracted from the *Athenæum* of January, 1834, mounted, and illustrated, among other things, with

numerous portraits, autograph letters from Haslewood, R. Wilbraham, Hibbert, Lord Spencer, Dibdin, Heber, Boswell, Sir Walter Scott, and others. The material upon which these 'Revels' were founded was purchased at Haslewood's death by Thorpe, the bookseller, the underbidder being Mr. Dilke. Thorpe at once wrote to Dibdin as follows: "I bought it for 40*l.* against the editor of the *Athenæum*, who, if he got it, would have shown the Club up finely larded." Dibdin did not care to purchase silence at so high a price, and the bookseller, having no sentiment in the matter, quickly disposed of the 'Revels' to Mr. Dilke for 50*l.* That the Club got "finely larded," as Thorpe predicted, is a matter of history, for probably no literary club ever received such an exposure. The Roxburghe Club still exists, but an annual dinner and an occasional privately printed volume are the extent of its "revels."

MR. GEORGE NEWCOMEN, the author of 'The Maze of Life,' tells us that we were mistaken in surmising that he was a woman writing under a masculine pseudonym.

THE decease, after a long illness, is announced of M. Lichtenberger, the distinguished writer on the history of dogma. Born at Strasbourg, he was a professor in the Protestant Faculty of Theology of his native city till it was bombarded and taken by the Germans. On the removal of the seminary to Paris he became its head. His 'Encyclopédie des Sciences Religieuses' and his 'Histoire des Idées Religieuses en Allemagne' are standard works.

A SECOND edition of Sir Frederick Pollock's excellent monograph on 'Spinoza, his Life and Philosophy,' which has long been out of print, will be published by Messrs. Duckworth & Co. The book has been revised throughout.

'FRANK REDLAND, RECRUIT,' is the title of the new novel with which Mrs. Coulson Kernahan will follow up 'Trewinnot of Guy's.' It is dedicated to the author's friend Mrs. Clement Shorter, and will be issued early in February by Mr. John Long. An entirely new edition (the fourth) of Mrs. Kernahan's first novel, 'The House of Rimmon,' is being prepared by Messrs. Ward, Lock & Co., and will be issued in a new binding and at a popular price in the spring.

'THE HISTORY OF THE FAMILY OF DEAN, DEANE, AND ADEANE,' by Miss Mary Deane, will be published shortly by Mr. Elliot Stock. It will contain many pedigrees of the Dean family, and will be copiously illustrated with arms and other heraldic drawings.

TWO new volumes of "The Saints" series are in hand, and will be published by Messrs. Duckworth & Co.: 'S. Ignatius of Loyola,' by Henri Joly, translated by Mildred Partridge; and 'S. Louis,' by Marius Lepet, translated by Mr. Kegan Paul. Both will be edited by Father Tyrrell, S.J.

PROF. W. JURGEWITSCH, one of the intimate friends of Pushkin and Mickiewicz, died a short time ago, in his eightieth year, at Odessa, where he had lived for the last forty years. He was President of the Imperial Archaeological Society (for South Russia), and was busy to the very end of his

forms of implement survived—a time that fills in the gap between what has been called the mesolithic period and the neolithic period, but which implies no geological change, as its fauna and flora are those of the present day. The authors think that traces of this Campignian period are also to be found in England.

SOCIETIES.

SCHOOL-BOOKS.

CHEMICAL.—*Dec. 15.*—Prof. J. Dewar, President, in the chair.—The following papers were read: 'The Interaction of Ethylic Sodiummalonate and Mesityl Oxide,' by Dr. A. W. Crossley, 'Derivatives of Camphoric Acid, Part III,' by Dr. F. S. Kipping, and 'Synthesis of α β 3 Trimethylglutaric Acid,' by Mr. W. H. Perkin, jun., and Mr. J. F. Thorpe.

INSTITUTION OF CIVIL ENGINEERS.—*Jan. 10.*—Mr. W. H. Preece, President, in the chair.—The paper read was 'On High-Speed Engines,' by Mr. J. H. Dales.—It was announced that ten Associate Members had been transferred to the class of Members, and that twenty-five Candidates had been admitted as Students.—The monthly ballot resulted in the election of four Members, nineteen Associate Members, and three Associates.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*Jan. 10.—Annual Meeting.*—Prof. A. H. Sayce, President, in the chair.—The Secretary's Report for 1898 was read.—The officers and Council were elected: *President*, Prof. A. H. Sayce; *Vice-Presidents*, the Archbishop of York, the Marquess of Bute, Lord Amherst of Hackney, Lord Halsbury, A. Cates, F. D. Mocatta, W. Morrison, Sir C. Nicholson. A. Peckover, and Canon G. Rawlinson; *Council*, Rev. C. J. Ball, Prof. T. K. Cheyne, T. Christy, Dr. J. H. Gladstone, F. Ll. Griffith, Gray Hill, Dr. A. Löwy, Rev. J. Marshall, C. G. Montefiore, Prof. E. Naville, J. Pollard, and Dr. E. B. Tylor; *Hon. Treasurer*, B. T. Bosanquet; *Secretary*, W. H. Rylands; *Hon. Secretary for Foreign Correspondence*, Rev. R. Gwynne; *Hon. Librarian*, W. Simpson.

MEETINGS FOR THE ENSUING WEEK.

MON. United Service Institution, 3½.—'General Gordon, the Mahdi, and the Reconquest of the Sudan,' Col. E. T. Brownell. (Juvenile Lecture.)

— Royal Academy, 4.—'Tintoretto and Titian,' Lecture I, Sir W. B. Richmond.

— Victoria Institute, 4½.—'Glacial Action in the Southern Hemisphere.'

— London Institution, 5.—'The Future of British Trade in China,' Prof. R. K. Douglas.

— Society of Arts, 8.—'Bacterial Purification of Sewage,' Lecture I, Dr. S. Rideal. (Cantor Lectures.)

TUES. Royal Institution, 3.—'The Morphology of the Mollusca,' Lecture I, Prof. E. Ray Lankester.

— Statistical, 5.—'The Excess of Imports,' Sir R. Giffen.

— Institution of Civil Engineers, 8.—'The Effects of Wear upon Steel Rails,' Mr. W. G. Kirkaldy; 'The Microphotography of Steel Rails,' Sir W. C. Roberts-Austen.

— Colonial Institute, 8.

— Zoological, 8½.—General Account of his Zoological Expedition to the South Seas, Dr. A. Willey; 'The Characteristic Points in the Cranial Osteology of the Parrots,' Prof. D'Arcy W. Thompson; 'Report on the Gorgonacean Corals collected by Mr. J. S. Gardiner at Funafuti,' Miss Isa L. Hiles.

WED. Meteorological, 7½.—Annual General Meeting; President's Address on 'The Government Meteorological Organizations in Various Parts of the World.'

— Society of Arts, 8.—'Canals and Inland Navigation in the United Kingdom,' Mr. L. F. Vernon-Harcourt.

— Geological, 8.—'A Small Section of Felsitic Lavas and Tuffs near Conway,' Mr. E. Rutley; 'The Geology of Southern Morocco and the Atlas Mountains,' by the late Mr. J. Thomson.

— Entomological, 8.—Annual Meeting; President's Address.

— Microscopical, 8.—President's Address.

THURS. Royal Institution, 3.—'Tibet and the Tibetans,' Lecture I, Mr. A. H. Savage Landor.

— Royal Academy, 4.—'Tintoretto and Titian,' Lecture II, Sir W. B. Richmond.

— Royal 4½.

— Society of Arts, 4½.—'Railways in Burma,' Dr. J. Nisbet.

— London Institution, 8.—'Gardens, their History and Literature,' Mr. A. F. Sleveking.

— Linnean, 8.—'New Peridiniaceæ from the Atlantic,' Mr. G. R. Murray and Miss F. G. Whiting; 'The Structure of Lepidostrobos,' Mr. A. J. Maslen; 'Some Observations on the Caudal Diplospondyly of Sharks,' Dr. W. G. Ridewood.

— British Archaeological Association, 8.—'Notes on the MSS. of Romsey Abbey,' Dr. de Gray Birch.

— Chemical, 8.—'Researches on Moorland Waters: I. Acidity,' Mr. W. Ackroyd; and eight other Papers.

— Society of Antiquaries, 8½.—'An Early Fourteenth-Century English Stole and Fanon at Segrain Hall, Lancs,' Mr. L. C. Lindsay, with Notes by Mr. Everard Green; 'The Age and Purpose of the Megalithic Structures of Tripoli and Barbary,' Mr. J. L. Myres.

FRI. Royal Institution, 9.—'Liquid Hydrogen,' Prof. Dewar.

SAT. Mathematical Association, 2.—Annual Meeting; 'The Expression "Motion at an instant,"' Mr. S. A. Saunders; 'Poisson's Equations,' Mr. R. F. Davis; 'Arithmetical Division,' Mr. E. M. Langley.

— Royal Institution, 3.—'Liszt,' Sir A. C. Mackenzie.

THE volume on 'Birds' in the "Cambridge Natural History" is nearly ready for issue. The compiler, Mr. A. H. Evans, has aimed at giving a short description of each family, and of the most typical and important species, so accurate as to enable the traveller or sportsman to identify any specimen he may come across. The numerous illustrations are from the skilled

pencil of Mr. G. E. Lodge. Messrs. Macmillan & Co. are the publishers.

THE Rev. G. Procter, a retired schoolmaster, has bequeathed 3,000*l.* to the University of Aberdeen as a contribution to the erection of an observatory at King's College.

ON December 22nd Wilhelm Dames, Professor of Geology and Palæontology at the University of Berlin, died, after a long illness, in his fifty-sixth year. He was a pupil of Beyrich, and succeeded him in 1896 as director of the geological-palæontological collection. Amongst his many scientific publications, his studies upon fossil fishes stand in the foreground. Since 1883 he had been the co-editor with E. Kayser of the Berlin *Paläontologische Abhandlungen*.

THE greatest damage, from a scientific point of view, caused by the conflagration which recently broke out in the physical laboratory of the University of Geneva is the total destruction of Prof. Chodat's botanical collection, together with 200 drawings by the professor, which were the result of ten years' labour. Moreover, the professor's herbarium and a number of plants lent by other institutions were consumed at the same time by the fire.

A CIRCULAR recently issued by the Harvard College Observatory communicates the interesting fact that the small planet (discovered by Herr Witt at Berlin last August) which revolves within the orbit of Mars, and at times approaches the earth more nearly than any other planet, was found, after a long and laborious search, to have been several times registered as a faint object on photographic plates taken at Harvard, the first of these being in December, 1893. By combining the places thus obtained with the observations made since the discovery, Prof. Chandler has made a most accurate determination of the orbit of this remarkable planet.

FINE ARTS

French Wood Carvings from the National Museums. Edited by E. Rowe. Three Series. Illustrated. (Batsford.)

THE first two of these folios contain specimens which are desirable objects of study, and explain the way in which the handicraft should be practised. The third instalment is largely, though not entirely, made up of objects the greatest value of which lies in their illustrating what ought to be avoided. No piece, indeed, is other than excellent in its way, but not a few are useful in indicating that sort of sculpture which, according to the logic and harmony of design, is fitted for execution in bronze rather than in wood, for which bolder and simpler schemes of ornamentation are best adapted.

It is one of the most indispensable elements in the education of a teacher of art that he should learn to appreciate and insist upon the adaptation of every sort or mode of decoration to the material to be decorated. Mouldings to be cut in granite should differ radically from those which are employed in sandstone; what suits glass does not suit metal; and wood should not receive the same treatment as plaster. Mrs. Rowe, who, we suppose, intended to instruct rather than to amuse those who turn to her folios as a help to study, does not seem to be sufficiently aware of (or rather, perhaps, it would be fairer to say, is hardly enough impressed by) the importance of this underlying principle, although her criticisms of details of wood carving are, as a rule, marked by sym-

pathy and somewhat unusual intelligence. The much-lauded style of Francis I., with its flat, crisp, and somewhat florid treatment, was neither more nor less than the beginning of a period of decadence which reached its nadir in such exceedingly elaborate and dainty pieces as that on plate liv., a French panel of the latest Renaissance type preserved in the Musée des Arts Décoratifs, and executed quite late in the eighteenth century, when decorative, like pictorial art seemed to know nothing of the logic of design. The console table of Louis XV.'s days (plate li.) is still less desirable; it belongs to a vicious type and style. On the other hand, while these things had better have been cast in metal and chased, the bedpost on plate liii., which we take to be German, and not French, and to be earlier than the period of Louis XIV., the date assigned to it here, is charming in its way. The panel on the same plate, carved with lilies and olives, is, apart from its marked realistic treatment, really pretty and graceful. It might as well be English as French; but we think it is older than the period of Louis XVI., conjecturally assigned to it by Mrs. Rowe. It seems to us that the exaggerated "curliness" and tortured foliage of the candelabrum of the most debased Louis XIV. style on plate xli. is a capital specimen of what ought to be avoided. In this opinion we differ entirely from the compiler, whose admiration for over-laboured florid examples is, in our opinion, misplaced. Of course she condemns the childish crudities of *rococo*, *rocaille*, and *baroque*; but she does not extend her condemnation far enough, especially when what would not have been amiss in bronze or ormolu is treated as a specimen of proper carving in wood. She is strongly opposed to the work of J. E. Meissonier, and rightly denounces it as the worst of *baroque*. She has such hard words for the frivolities of the Pompadour and Du Barry periods—heartily endorsing, indeed, the criticisms of J. F. Blondel on Robert de Cotte, which, considering that Blondel wrote in 1752, were greatly to his credit—that we fancy she is, despite what she says elsewhere, much of the opinion of artists in general with regard to work of the kind.

It is all the better for her book and the students to whom it is addressed that there are few or none of those florid, not to say imitative examples which amateurs associate with the name of Grinling Gibbons. It was the height of that carver's ambition to make his work as like nature as possible, as if that were the end of art. The influence of Gibbons in England overrode everything else for a long period, and quite in our own time Mr. Harry Rogers was admired because his fruit, birds, and flowers were "so wonderfully like nature" that nothing, it was said, but colour was wanting.

It is fortunate for her readers that, in historical matters, Mrs. Rowe has had the sense to depend upon such authorities as MM. Bonnaffé, De Champeaux, and Pollen. For her biographies of carvers she has had recourse to the 'Nouveau Dictionnaire et Critique' of M. Bauchal. Part of the history given here is commonplace, and some of it is superfluous. The lady is more for-

tunate in what she says of the technique of the carver's craft, upon knowledge of which the correctness and aptitude of her criticisms largely depend; but she would have done better if she had furnished a digest of the opinions of experts upon its nature and limits instead of writing that "to those of my readers who would pursue the subject further I would recommend M. E. Bonnaffé and M. de Champeaux's excellent works." A compact body of opinion might have been invaluable to students and amateurs alike. Still it is right to say that, having got her examples together and placed them in a sort of chronological order, the correctness of which is not beyond dispute, she has found no difficulty in commenting upon their general characteristics. Indeed, her remarks are invariably intelligent and careful. As she confines her studies entirely to the English museums, it could not be expected that every specimen she selects should be the best of its kind; but, on the other hand, it is not to be denied that in illustrating the carver's craft by means of examples she could not have done better than select French work, the fact being that, speaking of the best periods only, we may say that France was always foremost, transcending even Italy, while Germany produced hard, somewhat tortured, and liney oak carving, and Britain, whence much good woodwork came, suffered from clumsiness and lack of refinement. We should like to have had a certain number of miseres of the earlier epochs, for the sake of comparison with the stalls and chests which are multiplied here, and are seldom older than the end of the fifteenth century. No doubt French examples of the earlier epoch were not easily obtainable, but it would have been as well, in an educational work such as this, to insert an English specimen or two. There are vigour and freshness in many early English carvings which are rarely to be found in late French instances.

To examine some of the specimens in detail may be interesting as well as profitable, especially as it is difficult invariably to agree with the ascriptions of date and origin given here. To begin with, the front of the oak coffer on plate i., with its clumsy figures of saints and mechanically treated vine foliage, seems to be an undesirable example, and, so far from its characterizing the carving of Northern France late in the fifteenth century, it appears to us distinctly Flemish with only a dash of French taste, while we should date it as *c.* 1520. The flamboyant oak cabinet illustrated on plate ii. is rather liney and hard; but it is exceedingly suitable and good, especially the front of the drawer. The Gothic tracery on the back of an oak seat, plate iii., *c.* 1480, is a capital specimen, though it lacks the grace and freedom of a style less stringently conventionalized. We know much better Gothic tracery than that shown in a panel, *c.* 1490, plate v., with the arms of France in the centre, and far finer work displaying stiff-leaf foliage and carving of the seaweed type. Still the example before us is excellent in its way. The same may be said of nearly all the plates of Northern French carvings which form the staple of the first series. Of these we prefer to all its neighbours the beautiful oak door

ornamented with foliage, dragons, and birds in the upper panel, and linen-fold work in the lower panel. Decidedly good, too, is foliage in the borders on plate xviii. On the other hand, the retable, plate xiii., of a somewhat later date, is but poor, and its perforated cresting of a late flamboyant type is only a little less undesirable. The statuette, evidently a portrait of a monk, on plate xiv., is first rate so far as it goes, yet we have seen better and earlier figures. There is a touch of Flemish taste in it. It may be added that the collotype reproductions from photographs, of which these plates consist, are simply perfect.

The Church Towers of Somerset. A Series of Fifty-one Etchings by E. Piper, R.P.E. With Introduction and Descriptive Articles by J. L. W. Page. Parts I., II., and III. (Bristol, Frost & Reed.)—Mr. Piper's etchings, of which the three parts before us contain seven, may not satisfy the architect who looks for a minute delineation of detail, and as etchings they are somewhat over-laboured. Nevertheless they give a good idea of their subjects, and so far the subjects chosen have deserved the trouble taken about them. It would hardly do to give to the Somerset towers the first place amongst English church steeples, as some have claimed for them; still their place is high, and we wish Mr. Piper success in his attempt to represent them worthily. The writer of the letterpress describes his work as "popular rather than technical," and this witness is true.

The Amateur Antiquary: his Notes, Sketches, and Fancies concerning the Roman Wall. By R. H. Forster. (Newcastle, Mawson.)—This volume wears the outward semblance of a quarto; its true character is indicated by its title and sub-title. It is concerned principally with the Roman Wall which can still be traced across Northern England from Newcastle to beyond Carlisle, and it is largely a reprint of papers about that wall which first appeared in a Cambridge college magazine. We doubt if Mr. Forster did well to reprint these papers, unless, perhaps, to please personal friends. They are fluently written, but they are unquestionably the work of an amateur, and they include a fair share of fancies; they cannot claim any serious importance either for the general educated reader or for the antiquary in particular. They may have served their purpose well enough in an undergraduate periodical; they are too slight and sketchy, too full of "chatter" and irresponsible conversation, to take rank as a book.

THE ROYAL ACADEMY.

THIS exhibition has come upon the public as a surprise, for no one not acquainted with the wealth of English private collections could have imagined that so noble a gathering would be forthcoming. There are, however, more Dutch pictures in the United Kingdom than in Holland, and the only important group of works that has crossed the Channel for this exhibition—M. Bonnat's fine collection of drawings, Nos. 174-198—comes from France. Of the pictures, only one or two are open to challenge; and, what is very much more important, not half a dozen out of more than a hundred have been meddled with by the restorer, and of these it cannot be said that more than two have suffered materially. To be sure, these two have been so completely ruined by coarse repainting in a modern mode (which is anything but Rembrandt's) that it is matter for wonder why room was given to them by the Academicians—unless, indeed, they designed to warn owners by shocking examples how perilous it is to "restore" pictures, and most of all Rembrandt's.

To place the collection in chronological order would have been the more instructive plan,

but it would not suit the decorative purposes of the hangers; and we are enabled by the excellent chronological index of the Catalogue to criticize the works in the order of time, and thus, so far as the necessarily incomplete nature of the exhibition permits, attempt to illustrate the development, culmination, and decline of Rembrandt's genius and his technique. No other method is at all scientific; but it is right to remind the reader who is not specially instructed in the master's ways that, prodigiously fine as the collection is, it does not even attempt to illustrate his etchings, while his *genre* and religious pictures are very incompletely represented. In portraits and in drawings only does it excel; indeed, there are in this country enough Rembrandts to furnish at least two more gatherings as fine as this one.

We are inclined to disbelieve in a *Portrait of the Painter's Mother* (No. 1), and it is permissible, especially as we know how Rembrandt painted in his youth, say in 1628 (when he was twenty-one), a date which Dr. Bredius assigns to his loan, to ascribe the picture to another hand. The dame seems older than Neeltje Willems (who was born in 1558) would be in 1628, nor do her features very closely resemble those of other portraits said to represent Rembrandt's mother. Mr. Alexander's contribution (3) is manifestly a copy, or replica, of No. 1, or a copy of a common original. The Queen's *Portrait of a Young Man* (46), which is signed and dated 1631, is a capital specimen of Rembrandt's earlier manner of painting, characteristically smooth, highly finished, solid, and searching. The technique of No. 1 seems to practical painters that of a hand more forthright and less laborious, therefore more advanced, than that of this unchallengeable picture, of which the date is three years later. The *Portrait of a Young Man* (16), from Dulwich, justifies the date 1632 which it bears, being solid, finished as if polished, and replete with golden tones; and the signed *Portrait of the Painter* (41), also signed in the earlier manner with a monogram, and dated 1632, exhibits a technique similar, but perhaps somewhat less timid, while its powerful reading of the sitter's personality and temperament makes it the earliest of Rembrandt's masterpieces of character painting. The sensitive lips and the full eyes indicate a mind eager in observing, absorbing, and digesting, as well as capable of putting in order all the matters which came to its notice. There is no mistaking the man. Painful, indeed, is the comparison of this subtle and perfectly idiosyncratic likeness with other self-portraits which represent the Rembrandt of later days, his bloated features worn into deep furrows, and his eyes somewhat dull and glazed.

The pictures Nos. 63 and 65—i.e., Capt. Holford's famous *Martin Looten*, dated 1632, and the Earl of Yarborough's *Portrait of an Old Lady*—come next. The latter is peculiarly interesting because of the dame's animation, to which no one could better give immortality. The Queen's renowned life-size group of the elderly *Shipbuilder and his Wife* (67), which is dated 1633, is a little more advanced in the forthrightness and firmness of its handling, and yet shows that Rembrandt had as yet not attained to full capacity of massing his colours, tones, lights and shades in the unsurpassed and characteristic manner which but a short while later became his. Another striking example of the progress of art (only Frank Hals had, before 1633, attempted anything of the kind in portraiture), these inimitable portraits of two old-fashioned people (the costumes refer to c. 1600) have commanded the homage of two centuries and a half. That humour which often pervades Rembrandt's pictures, and is hardly less frequent in his portraits, is very manifest here, and we wonder what wife of a distinguished shipbuilder of our time would suffer herself to be painted in the uncompromising manner which, it is to be supposed, did not disturb the

self-complacency of this old vrow of Amsterdam in the middle of the seventeenth century. Rembrandt was twenty-seven years old when he painted this stupendous piece, the fame of which has always been great—so great, indeed, that in 1800, after passing through several hands, it realized at the Geldermeester sale the then large sum of 726*l.*; ten years later, when belonging to the great collection of Smeth Van Alpen, the 'Shipbuilder' was knocked down for 1,485*l.* Sold, or put up, again in the following year, there was an offer of 5,000 guineas for it, as to which John Smith, of the 'Catalogue Raisonné,' not accustomed to bids of such magnitude, gravely remarked that "this sum must be considered an artificial price, as it was run up by the proprietor [M. Lafontaine], the picture having been previously sold to His Majesty." Nowadays it would fetch 10,000 guineas. It was well mezzotinted by J. Hodges.

The Head of a Boy (37), dated 1634, hardly coincides with our notions of Rembrandt's progress; still less so does Sir F. Cook's subject picture of *The Prodigal Son* (89), said to have been painted about the same time. It is the earliest example in the exhibition not a portrait or group. A very fine picture, which we think has never been exhibited in this country before, is Lord Leconfield's *Portrait of a Lady* (55). It seems to have been exposed to strong sunlight or excessive heat, and is over-varnished; but it exactly indicates the painter's transition from smooth, polished, and highly finished methods to that freer and firmer manner in which his art culminated. The Queen's *Portrait of a Rabbi* (90), a capital study of character, may or may not be the likeness—the earliest of many—of one of Rembrandt's Jewish friends. It is, like nearly all Her Majesty's pictures, practically intact, and it is remarkable here in being almost the only work that is thus fortunate in Gallery IV., where the Academicians have hung several works that are by no means in good condition. Lord Leconfield's *Portrait of the Painter's Sister* (39), a distinctly transitional example of very rare merit, has been dated 1630-5. The form of the signature, "RHL," connected, not a monogram, lends itself to the ascription. It retains the finish of a miniature; the softness and lucidity of Rembrandt's best time are almost attained; and the handling of the ruff the damsel wears is characteristic of the methods of the earlier Dutch School, when a tribe of ruff painters flourished. Here we see Rembrandt succeeding in massing the light and dark colours of the dress into unimpeachable chiaroscuro, and securing that harmony earlier works had but imperfectly achieved. Later on this perfection, which meant a great deal in the history of art, was more or less constantly attained by him. As to No. 45, the so-called 'Countess of Desmond,' it, of course, represents nobody of that name. It may have been painted from the person who sat for No. 1, and if a Rembrandt at all, which we should not like to affirm, the carnations and the handling of the crenellated features betray, to our thinking, the touch of the restorer. *The Portrait of a Young Man* (88), from Dublin, is open to the same criticism; but the hands that operated upon it were skilful, which was not the case with its neighbour the too-notorious *Man in Armour* (85), from Glasgow, of which there is a far finer version at St. Petersburg. It has been suggested that No. 88 is by Jan van Ravesteyn, and the notion is not ill founded.

The Queen's Christ and Mary Magdalene at the Tomb (28) is a technical triumph of the year 1638, wonderful for its luminousness amid limpid masses of shadow, and, artistically speaking, the exact opposite of Italian art, which, like the antique, is marked by reserve and the suppression of passion. It is a marvellous portrayal of pathos and devout ardour, qualities which culminate in the intensely touching face and demeanour of the woman. This great work is John Smith's No. 103, and he

tells us that it was purchased, along with many others, for 40,000 florins, of Madame de Reuver, in 1736, for the Prince of Hesse Cassel, and was taken by the French in 1806, and presented, with others, to the Empress Josephine at Malmaison. At the dispersal of her collection in 1816 it was brought to England and sold to the Prince Regent. Besides appearing at the British Institution and elsewhere, it was at the Academy in 1882 and 1893. In the *Portrait of Alotte Adriaans* (60) the face has been rubbed; the charm of the picture lies in the character-rendering of the features of an elderly widow, austere and rather bitter. The date 1639 is probably correct. *The Salutation* (52), dated 1640, exhibits the perfect art and genius to which we owe the 'Christ and Mary Magdalene' of 1638. In its way we know no finer Rembrandt. Almost pre-eminent in its dignity and pathos, the passion of St. Elizabeth and the Virgin's look of mingled surprise and joy, not unmixed with pride at the honour done to her, are admirable points in the design. The humour which is seldom lacking in a first-rate Rembrandt appears in the looks of the negro girl who takes her mistress's cloak from the latter's shoulders; there is humour, too, in the sedate air of the dog in front of the group, who is surprised at nothing. Colour, finish, and luminosity can no further go than here. This work, Smith's No. 57, was formerly the property of the King of Sardinia, and imported to England in 1812. It was here in 1870 and 1895.

When describing the Earl of Derby's gallery at Knowsley ('The Private Collections of England,' No. LXIII.) we expressed considerable doubts about *Belshazzar's Feast* (58), a large picture which is now at the end of Gallery III. These doubts have since then grown into convictions, and we suspect that this ambitious work—which H. Winstanley, the engineer of the Eddystone Lighthouse, then Lord Derby's purveyor of pictures, bought of Mr. Fulwood for 125*l.*—is by F. Bol, whose technique, including the yellowness of the carnations and the somewhat infirm touch, it thoroughly represents. The violent demonstrativeness of the rather ignoble faces and figures points in the same direction. Many Bols bear Rembrandt's name. This work is not signed; yet whoever painted it was a man of force, character, and well-trained skill. The so-called *Burgomaster Paneras and his Wife* (80), an undoubted Rembrandt, belongs to the Queen, but only its unusual size makes it prominent. No doubt it really depicts Rembrandt and Saskia in fancy costumes. It appears to us to have been painted somewhat later than 1635, to which epoch the Catalogue assigns it. It is Smith's No. 298. One of the finest of Rembrandt's portraits is Her Majesty's renowned *Portrait of a Lady* (48), the date on which is 1641. Here drawing, finish, colour, a lively and individual expression and sentiment, are at their best. As this gem was here but a few years since (1889) we need not linger over it, much as we admire it. It is one of the finest productions of the master's second epoch. He never painted better, and did not very long paint so well. Smith, whose No. 511 it is, says it was brought to England by Mr. Nieuwenhuys, and knocked down at Christie's for 790 guineas; Smith himself sold it to Lord Charles Townshend for 1,000 guineas; when again sold the Prince Regent gave 720 guineas for it. Lord Iveagh's *Portrait of a Woman* (7), dated 1642, is a noble example of the same golden time: a solid, finished, broad, and luminous masterpiece. The sapphire ring on the woman's right forefinger illustrates a custom of which No. 2 affords another example. Equally admirable, but unusually darkened by time, is the Duke of Westminster's *Gentleman with a Hawk* (79), dated 1643, Smith's No. 294, and the companion portrait to No. 81, *Lady with a Fan*, with the same date, Smith's 534. These works were here in 1871 and 1895. The *Tribute*

Money (21) again reveals Rembrandt as a subject-painter of the first class; it is a work of the highest reputation, and illustrates the master's prodigious power of realizing and dramatizing all the phases of an incident. Put aside the Dutch costumes and faces, and the subject is acted before us to the life. McArdell engraved it.

The *Girl at a Window* (32), which comes from Dulwich, is a very good replica, or school copy, and excellent as a work of art. It lacks the clearness, coolness, brilliancy, and wealth and diversity of tints which characterize genuine Rembrandts, nor does it possess his characteristic impasto and modelling. On the other hand, there is a great deal of vivacity and ingenuousness in the expression and attitude. Few examples here excel in their interest and the associations which attach to them the *Portrait of Dr. Bonus* (62), the life-size, half-length standing figure of the blond Jewish physician of Amsterdam, of whom, many years later than 164—(the imperfect date on this picture), our master made a famous etching, which shows the Jew, then an old man, about to descend a staircase outside his patient's bedroom, and mechanically feeling with a much-withered hand for the balustrade, while his mind reverts to the sick man and the medicines he has prescribed for him. This etching, which is full of sentiment and expression, exists in certain prodigiously rare states, of which that known as 'Ephraim Bonus with the Dark [Finger] Ring' has fetched astounding prices (such as at the Holford sale 1,950*l.*), and is the despair of collectors and the idol of artists in black and white. Bonus, the special crony of the artist, is said by John Smith to be represented in a seated figure formerly in the Six Van Hillegom Collection, Smith's 258. The work has not been here before. The highly intelligent face of the physician, which is nervous and profoundly, that is inherently, sincere and thoughtful, displays astonishing insight. It is stippled, an unusual circumstance in a Rembrandt; it has, too, a rather thin impasto, and yet plainly reveals the magic of the master's touch; but the collar was, no doubt, painted by another hand. Every one who looks at the *Portrait of a Lady* (69), dated c. 1645, would like to have known the genial old dame, with the quaint, sympathetic, and energetic face, who sits before us so full of life. *The Painter* (70) is another Rembrandt from the Buckingham Palace collection, which has furnished the Academy with so many fine things.

The *Wife of N. Berchem* (2) is a thoroughly fine portrait, dated 1647, and does justice to the vivacity and homeliness of the lady who married the famous landscape painter, Rembrandt's pupil; her rounded and blunt features, her energetic eyes, and even the action of the hands clasping each other bespeak an habitually active mind. An extremely solid example of sympathetic research, it will amply repay profound attention. The *Portrait of N. Berchem* (25), husband of the last, is dated 1647, and is so thoroughly well known that one seems to recognize in it the likeness of an old friend, of whom it may be said that his pictures harmonize with his looks.

No. 10, the Duke of Devonshire's *Portrait of an Old Man*, dated 1652, is not a first-rate Rembrandt, yet in it we find him outdoing Velazquez in his own line of technical art, and investing the likeness with a pathos and tenderness the great Spaniard, whose faces are sometimes simply masks, rarely attained, and did not often attempt. It is true that the spheres of the two masters were radically different. 1652 was a year of transition with Rembrandt; his energy was beginning to give way, his thoughts were becoming less concentrated on his work, the touch of his hand began to lose some of its firmness, while the freshness of his sympathetic insight (so precious in portrait painting) was no longer so complete as before. At the same time

this diminution was of degree, and not of kind; many fine things were yet to come from his hands, and he had yet a great deal to do. How powerful was his poetical feeling in 1654, or thereabouts, is amply proved by the famous picture from Bowood which is known as *The Mill* (40), and has been the forerunner of a host of similar pieces, including one of the finest of Linnell's landscapes. This is not merely the likeness of a windmill, built high on a bluff above a river, so that the last lustre of the setting sun flushes its highest vans, while the twilight shadow creeps up from the ground. Burnet, one of the few writers on technical art who understood their business, rightly chose it as an example of the chiaroscuro of tone, and thought it of the highest value—worthy, indeed, to be compared as such with Titian's 'Entombment of Christ,' now in the Louvre, which all students accept as a model of the chiaroscuro and harmony of colour. Still, apart from all this, the touch of 'The Mill' is distinctly looser and less precise. Even the lighting itself, Rembrandt's own special province, is perceptibly less researchful and faithful than in his previous period. However, as a poem in paint it is entirely adequate; indeed, it is in this respect one of the earliest, as it is one of the finest, landscapes of an impressive and pathetic kind. The *Portrait of the Painter* (61) which Lord Ilchester has sent is dated 1658, and shows not only the stealthy progress of the change which we have hesitated to call deterioration, but the earliest illustration of the artist's habit of painting his own portrait (the suggestion is that he had no more profitable sitter) in character—that is, clad in one of those fancy costumes he affected while he made use of the draperies, arms, and other *bric-à-brac* of which his house was full, as the sale catalogue shows. Another *Portrait of the Painter* (6) is dated 1659, and again informs us that Rembrandt had at that time no more profitable sitter. Although he painted himself, as we have seen, when he was young, he was during his middle period evidently too much occupied to think of such a thing. Later—and the fact is painfully suggestive—these likenesses of himself became more and more numerous. To our minds No. 6 is remarkable for the sorrowful introspection of the eyes, and a disturbed or anxious expression which had evidently become permanent. Apart from this there is no loss of dignity and manly intensity in his face and demeanour. His self-respect had not departed; he was not yet a broken man who had become apathetic and lost his energy. The *Portrait of a Merchant* (74), from Helmsley, is another really choice study of character; but artistically speaking it bears signs of the approach of the end of the master's second period. The *Portrait of an Old Woman* (8), said to be the mother of the painter, is irreconcilable with No. 1, still it is a very fine, subtle, and choice rendering of the effect of light reflected from the book she holds in the dark shadow of the nun's hood she wears. As the likeness of a nun this is presumably a "made-up" example, or portrait in character. The date is 1655, when Rembrandt was nearly fifty years of age, and still in full vigour. The intelligent animation and ingenuousness of the face in the *Portrait of a Boy* (30) are charming, and the portrait is also interesting to us because it was long believed to be a likeness of William III. when a child, a notion which is, of course, quite groundless. When freshly painted the carnations of this delightful picture must have been very fine and delicately painted. The headdress in the *Portrait of an Old Woman* (15), 1661, which belongs to Lord Wantage, indicates that the sitter was a widow. It is spontaneous and sincere, but it clearly belongs to Rembrandt's third period. The *Portrait of a Man* (99) is a powerful, though rough masterpiece of 1661. The hands show but too plainly what had happened to Rembrandt when they were drawn, or rather not drawn.

The Circumcision (5) is overcharged with colour, and more gloomy in its effect than Rembrandt's interiors commonly are, but no doubt it has darkened to an uncommon degree without losing its limpidity. The lights on the gold and precious stones worn by the figures positively sparkle in the darkness of the synagogue. The faces, attitudes, and expressions, the massiveness of the light, shade, and colours, are truly Rembrandt's, and as precious as they can be. The *Portrait of the Painter*, holding a palette (20), is in its way stupendous—a masterpiece of technical and subtle eminence of the type of No. 6, which we have already admired so highly and praised so thoroughly. It was probably not finished before 1665, and represents the acme of Rembrandt's third epoch. That is the period which many are pleased to use as an apology for Impressionism by citing as Rembrandt's best, forgetting what had gone before, quite ignoring how carefully he laid the foundations of his technique. The sorrow-laden face of *Titus*, Rembrandt and Saskia's son, appears with infinite pathos in No. 82, by his father, who was decidedly on the downward path when, c. 1660, it was painted with a transcendent skill, forthright craft, and breadth that is precious in itself. The dutiful and self-sacrificing son is before us in this face of pain. The large, dark, and limpid eyes gather a fresh tenderness in the shadow of his broad-rimmed hat, and the picture is surprisingly strong and masterly; its broad touches and full impasto are to be admired almost as much as its pathetic expressiveness. What we know of the life and character of Titus agrees with the inspiring motives of this remarkable piece of portraiture. In Gallery IV. is another portrait of Titus, there called *Portrait of a Youth* (96), which is a good picture, and, apart from its lack of sentiment and romance, really a fine thing of, perhaps, 1659-61.

The remainder of the pictures we have to discuss are either of uncertain date or not to be fitted exactly into any of their author's periods. They include *Portrait of the Painter* (4), a very late work, made sad and suggestive by its blunted and puffy features of a livid hue, when the fires of life were sinking. The surface here is rough, the shadows are somewhat opaque, and the opacity of the carnations indicates the decline of the sitter as well as of the painter. No. 9, *Isaac and Esau*, reminds us of that phase of the master's art which influenced *Bol* at his best, whose work, though it is much better, it decidedly resembles. The *Portrait of the Burgomaster Six* (38) is really a marvellous piece of lifelike characterization, and no doubt perfectly faithful to Rembrandt's friend, the subject of one of his finest etchings. The lymphatic, strumous young citizen stands before us, with every part finished to the highest degree and brimming over with life. Like most Rembrandts, admirably finished and complete, this excellent likeness is a fine picture. The *Portrait of the Painter* (70) may have been painted from himself by himself, c. 1645-50, a period of success chequered by not a few uncertainties, suggesting troubles in days to come, fortunes on the wane, and health impaired. The *Portrait of the Painter* (71) is quite rightly named, and if, as we think, it belongs to 1661, it suggests a catastrophe approaching. The *Portrait of Saskia* as *Flora* (77) hardly does her justice. Nor is it a Rembrandt of the highest order.

First-Art Gossip.

THE proposals, often renewed, for a union of the Society of Painters in Water Colours with the Institute of Painters in Water Colours have of late been revived. It is still, however, difficult to see the advantage the younger body can offer to induce the older to consent to a fusion. The Society is not moribund, and it is commonly believed that it would have no great

difficulty in attracting to it almost any number of members from its younger rival, and thus strengthening itself on its own conditions, which, of course, would hardly be possible in a fusion of any sort. It is true that the galleries of the Institute are larger, better lighted, and better situated, and yet it is an open secret that even these considerable advantages have not made it successful. The Society would gain by absorbing, as has often happened in similar circumstances, the abler of the figure painters who add to the attractions of the galleries in Piccadilly. In Pall Mall figure painters are by no means numerous.

ABOUT the 1st prox. the Keeper of the Prints intends to show in the exhibition gallery attached to his department a collection of about four hundred etchings by Rembrandt and his school, pupils, and followers. The Print Room contains a collection of the first rank in respect to quality as well as numbers, besides various unique, or nearly unique, examples. In addition there will be a large proportion of drawings, all originals. Besides these there will be a body of works of later dates than the above, such as the productions of Claude, Callot, and various artists of the Low Countries.

A CORRESPONDENT writes:—

"Seeing that the centenary of lithography is just now being celebrated, it may not be out of place to mention the fact that Thomas Crofton Croker made extensive collections of material towards the history of this art. These comprised specimens of polyautography; Pitt's illustrations of Virgil, 'Rip Van Winkle,' and other American illustrations; numerous lithographic views published after the drawings of F. Nicolson; specimens of chromo-lithography, of French lithography; early specimens from the presses of André, Redman, and Akermann [*sic*]; Hullmandel and his improvements; Charles Pye's works on stone; early works of Harding; a few of Croker's own drawings on stone; and so forth. This collection, in two deal boxes, was sold at Croker's sale at Puttick & Simpson's on December 20th, 1854. It would be interesting to know what has become of Croker's collection."

AN exhibition of works by M. Verestchagin has been formed in the Grafton Galleries. The private view occurs to-day (Saturday); the public will be admitted on Monday.

THE annual spring exhibition of paintings and water-colour drawings in the galleries erected by the Corporation of Oldham will be opened on Monday evening, February 6th, by Mr. Alfred Parsons, and will remain open until May.

THE veteran caricaturist M. Max Radiguet has died at Brest at the age of eighty-three.

MUSIC

THE WEEK.

SAVOY THEATRE.—'The Lucky Star.'
ST. JAMES'S HALL.—Popular Concert.
PRINCES' GALLERY.—Curtius Concert Club.

'THE LUCKY STAR' was successfully produced at the Savoy Theatre on Saturday evening—that is to say, there was a crowded house and much applause. Many hands were concerned in the making of this comic opera. The plot of an operetta, 'L'Étoile,' by MM. Leterrier and Vanloo, brought out over twenty years ago at the Bouffes-Parisiens, served as basis; the dialogue, with certain alterations and additions by Mr. Charles Brookfield, was drawn from a version of the French piece prepared for the United States; lyrics of varied quality, yet on the whole pleasing, were furnished by Adrian Ross and Mr. Aubrey Hopwood; Ivan Caryll was responsible for the music; while the work generally was revised by H. L. Too many authors, like the cooks of the old proverb, are not as a rule productive of good. In this case, however,

although they cannot be said to have achieved unity, or to have displayed any marked originality in their development of the story, they have provided a variety of entertainment which, with some cutting, may enjoy public favour. "Wer vieles bringt, wird manchem etwas bringen," says the director in the prologue to Goethe's 'Faust.' In 'The Lucky Star' there is amusing and at times witty dialogue; there is plenty of fun on the stage, and music of tuneful, rhythmical character. In a work entitled "comic opera" the music is generally the chief factor, but here it only plays a subordinate part. Nothing has, in fact, been attempted of an elaborate character. The 'Incognito' Quartet, the Girls' Chorus at the opening of Act II., and the 'Ivory Gate' song are the best numbers. Now and then, as, for instance, in the trio between Laoula, Aloës, and Lazuli, there are dramatic touches which seem to indicate that the composer is capable of more serious work. His quiet, refined orchestration deserves commendation. Miss Ruth Vincent was an attractive Princess, and Miss Isabel Jay made the most of her part as the baron's daughter. Miss Emmie Owen, the travelling artist Lazuli, played with spirit and intelligence. The chief feature of the evening was, however, the impersonation of King Ouf by Mr. Walter Passmore; by his droll manner and clever acting he amused the audience, and drew off the attention of critically minded persons from certain weak points in the play. The composer conducted his music with care and judgment.

The first Popular Concert of the new year took place on Saturday afternoon. The programme, containing no novelty, was an excellent one, and we were pleased to see St. James's Hall filled. Mr. Leonard Borwick was the pianist, and he chose for his solo Chopin's Sonata in B minor. It is not difficult to understand the attraction which this work possesses for first-rate pianists; there are difficulties in it to be conquered, while the writing for the instrument, which shows the hand of a master, is grateful; but from a purely musical point of view, it is by no means one of Chopin's most inspired works. Mr. Borwick does not quite satisfy one as an interpreter of the Polish composer, yet his remarkably clear, precise execution, his intelligent and refined rendering of the music, and his quiet, modest demeanour deserve full recognition. Though recalled several times to the platform, he wisely refused the encore. He afterwards took part in Brahms's Piano-forte Quintet in F minor, and with marked success. Lady Halle was the leader in Beethoven's early Quartet in F, Op. 18, No. 1, and, with the support of Messrs. Haydn Inwards, Gibson, and Ludwig, gave a highly finished reading of a work the freshness and charm of which age has not impaired. She also played a Larghetto and Andante from a Nardini Sonata with her usual skill and taste. Mr. Kennerley Rumford, the vocalist, was highly successful.

M. Vladimir de Pachmann's pianoforte recital at the Curtius Concert Club on Wednesday evening was, on the whole, a great success. A good part of the programme was devoted to Chopin, in the interpretation of whose music the pianist is a specialist. His

tempi—as, for instance, in the A flat Valse, Op. 42—are somewhat exaggerated, and he makes at times additions to the text which cannot be justified; but his readings are so clever, so thoroughly in sympathy with the character of the music, that we feel it almost ungracious to mention such matters. We do so, however, as a warning to less gifted pianists, who, led away by the fine performances of M. Pachmann, might be tempted to imitate everything he does in interpreting Chopin. The programme commenced with Beethoven's Sonata in c, Op. 53, but the reading of this strong, brilliant work was weak and sentimental—wanting, in fact, in almost everything that makes for nobility. M. de Pachmann also gave Mendelssohn's Rondo Capriccioso, Op. 14, which he ornamented in an unwarrantable manner. In Schumann's Arabesque and Novellette in D his playing, except that the tone was occasionally a little forced, was exceedingly good. The concert concluded with Weber's Polacca, Op. 72. Though not by any means one of the composer's best pianoforte compositions, it was not strengthened by Liszt's meretricious ornamentations, and, if we mistake not, other additions made by the pianist himself.

THE INCORPORATED SOCIETY OF MUSICIANS.

THE Fourteenth Annual Conference of the Incorporated Society of Musicians, held at Plymouth during the first week of January, was attended by about three hundred members. At the opening meeting Mr. W. H. Cummings, in his address on 'Our Responsibilities as Professors of Music,' deplored the present neglect of Haydn, Mozart, and Beethoven in favour of the modern highly coloured orchestral music. The second day opened with an address by Dr. J. C. Culwick (Dublin) on 'The Incorporated Society of Musicians and its Activities,' in which he referred to the great artistic and social importance of the Society. Space unfortunately prevents a detailed notice of his thoughtful and stimulating remarks. Dr. F. G. Shinn read a valuable and exhaustive paper on 'The Training of the Ear,' in which he justly complained of the purely mechanical results of harmony examinations, which only tested a head knowledge of harmony. He urged a more thorough system of ear-testing in all examinations, and a resolution in favour of this view was unanimously adopted. On the third day the morning paper was by Mr. F. James on 'The Influence of Prejudice upon the Present State of Musical Art,' in which he spoke in terms of strong disapproval of the exclusion of British compositions from concert programmes. At the afternoon sitting Mr. S. Baring-Gould discoursed on 'The Folk-Music of the West of England.' The last day of the Conference was occupied with the business of the annual general meeting.

During the Conference, as was announced in these columns, Prof. Prout played through the whole of the forty-eight preludes and fugues of Bach. The clearness with which he brought out the harmonic design of each number, and the judgment and skill which he displayed in his part-playing, revealed his familiarity with the music, and his deep insight into its character and meaning. The remarks which he occasionally made were highly instructive and inspiring. At all the recitals there was a large and enthusiastic audience.

Musical Gossip.

THE London Ballad Concert at Queen's Hall last Saturday afternoon was, as usual, well attended. The attractive programme included

some duets sung by Miss Ethel Bevans and Mr. Franklin Clive, which appear to have given special satisfaction. Recitations by Mr. Clifford Harrison added to the success of the afternoon.

MR. HAMISH MACCUNN, who was appointed musical director of the Carl Rosa Company, recently resigned, but resumed his post at the conductor's desk on Saturday evening at the Lyceum.

A SYMPHONY in C minor, No. 6, Op. 58, by Glazounoff, was performed for the first time in England at the Sunday Society's concert, Queen's Hall. It has the usual four movements, with a Russian theme and variations in place of a slow movement. The work created a most favourable impression, and it certainly will be heard at one of Mr. Wood's Symphony Concerts.

A MEETING of the Society of Public Librarians was held at the Bishopsgate Institute on Wednesday, the 4th inst., when Mr. W. G. Snowsill read a paper entitled 'The Music Section in Public Libraries: an Appeal for the Introduction of a Music Section in Rate-supported Libraries.' The reader sympathized with the call which has recently been made through the press for the establishment of music libraries, in conjunction with the public library movement or by private enterprise. It may be pointed out that where a music section has not already been established in public libraries, it is because the smallness of the funds will not permit of the purchase of music.

MR. HENRY DAVEY will read a paper on Palestrina at the third meeting of the Musical Association on Tuesday next. Specimens of florid accompaniments to the Gregorian Tones, used at Rome in Palestrina's time, will be sung by Miss Maud Bond.

MESSRS. JOHN BROADWOOD & SONS have recently constructed a "Tastalto," or raised keyboard, an invention patented by Mr. Henschel. It seems likely to prove of great service to singers, as it will enable them to stand in free, upright position when accompanying themselves on the pianoforte.

MR. FRANCO NOVARA, the bass vocalist, whose death was announced last week, made his *début* at Her Majesty's in 1881, as Mephistopheles in 'Faust.' He sang with the Carl Rosa Company in 1883, and at Covent Garden in 1889. In 1896 he was appointed Professor of Singing at the Royal Academy of Music. His real name was Nash or Naish, and he was born in Wiltshire.

THE production of M. Siegfried Wagner's lyric opera 'Der Bärenhäuter' at Munich is now announced for the 22nd of this month. The vocal score has been published by M. Max Brockhaus, of Leipzig.

A FESTIVAL will be held in May at Dresden to commemorate the 200th anniversary of the birth of Hasse, the most popular dramatic composer of the eighteenth century. It was he who, after hearing Mozart's youthful work 'Ascanio in Alba,' exclaimed, "This boy will throw us all into the shade," a prediction which, as Mrs. Julian Marshall remarks in her notice of Hasse in Sir George Grove's Dictionary, "was verified within a few years of its utterance."

Le Ménestrel announces that a committee has been formed for the erection of a monument to Beethoven at Baden, near Vienna, his favourite summer resort. It was here that he wrote some of his greatest works.

PEROSI's oratorio 'La Resurrezione di Lazaro,' which has met with great success in Italy, is to be given shortly at the Berlin Royal Opera-House. This will be the first performance of the work in Germany.

PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON. Mr. Leonard Borwick's Pianoforte Recital, 3, St. James's Hall.
TUE. Carl Rosa Opera Company, 'Tannhäuser,' 8, Lyceum Theatre.
WED. Messrs. Ross and Moore's Concert, 8, St. James's Hall.
THUR. Carl Rosa Opera Company, 'Carmen,' 8, Lyceum Theatre.

WED. Madame Nuola's Vocal Recital, 3, St. James's Hall.
— Mlle. Haering's Concert, 8, Salle Erard.
— Carl Rosa Opera Company, 'Faust,' 8, Lyceum Theatre.
SAT. Curtius Club Concert, 8.30, Princes' Gallery.
— Carl Rosa Company, 2 and 8, Lyceum Theatre.
— London Ballad Concert, 3, Queen's Hall.
— Saturday Popular Concert, 3, St. James's Hall.

DRAMA

Amateur Clubs and Actors. Edited by W. G. Elliot. (Arnold.)

IN days wherein books upon sport constitute a library it is futile, and perhaps ungracious, to protest against a history of the amateur stage. If the mention of the amateur actor provokes a smile, it is not because the occupation of amateur acting is intrinsically more contemptible than pigeon shooting or other forms of aristocratic amusement, but because the amateur is credited with a disposition to take himself too seriously and claim for his pursuit a species of consideration reserved ordinarily for art. Acting is, in fact, a more distinctly national game, if such it may be called, than cricket or any other. Stage history since its beginning is inextricably mixed up with amateur performances. It is useless to go further back than the entertainments sanctioned by the Church after the banishment by Christianity of the performances, sanguinary or obscene, of paganism. Without any superfluous display of erudition, it may briefly be pointed out that since in the Middle Ages not only the liturgical drama, but saintly comedies and farces modelled on Terence, were performed in the Abbey of Gandersheim and other religious or monastic institutions, amateur performances have been in highest favour. We have but to think of the mysteries and miracle plays performed by the trade guilds, of the Court revels under Tudor and Bourbon kings, of the 'Esther' of Racine played by the Demoiselles de Saint-Cyr in presence of Louis XIV. and James II., late of England, to find warrant of antiquity for the performances recorded in Mr. Elliot's volume. How deeply seated is the taste for amateur acting is shown in the fact that wherever the British bugles are heard some effort is made at organizing performances in which officers, commissioned and non-commissioned, take part. We do not speak now of places such as Simla ("the Mecca of amateur actors abroad"), Quetta, Poonah, Meerut, Lucknow, Hong Kong, and Yokohama, possessing theatres or amateur clubs; but in the Straits Settlements, Pietermaritzburg, Kimberley, Barbados, and a score places more in Asia, Africa, America, and Australia amateur acting constitutes a chief amusement of residents and garrison.

In perusing Mr. Elliot's book, accordingly, it is not surprising to come across the names of men who have attained the highest position in the army and navy, diplomacy, statesmanship, and even the Church. As a recruiting ground for a stage which has never known any national encouragement or educational advantage, the influence of the amateur is naturally felt. It may safely be said of the greatest actors our stage has known during the last century and a half, or it may be a much longer period, that 75 per cent., at least, among males have progressed from the amateur boards on to the regular stage. Of those who contribute to the present volume, several, including Mr. Elliot himself, have developed from amateurs into actors, and even into managers.

'Amateur Clubs and Actors' is made up of a series of chapters with no more connexion than the fact that they are written by friends and deal with kindred subjects. While adding greatly to the popularity of the book within a limited circle, this mode of treatment deprives it of all claim to be considered a history. To those belonging to a certain world and the clubs representative of it, the work is a record of closest intimacies. To the general public—for which, in fact, it is not expressly intended, though such may purchase it if so disposed—a curious and to some extent a wrong impression is likely to be conveyed. An idea of over-familiarity is begotten by the use, in regard to men now eminent in the senate and the field, of nicknames and diminutives. Sometimes, even, the course of narration is suspended for the purpose of urging the propriety of some form of recognition being afforded those who have rendered long or meritorious service to one or other of the amateur associations. The writers are, as a rule, as much amateurs as the actors, though a certain leaven of journalistic or literary capacity is introduced. Public schools and universities are naturally prominent. Mr. F. Tarver deals with 'Acting at Eton,' "Sentinel" with the Greek plays at Bradfield College, Mr. Philip Carr with the Greek play at Oxford, Mr. J. W. Clark with that at Cambridge, Mr. Claud Nugent with the O.U.D.C. (we leave the initials unfilled out), Mr. M. L. Gwyer with the Westminster play, and the editor with the A.D.C., previously brought into public recognition by Mr. Burnand. Capt. George Nugent supplies the history of 'The Guards' Burlesque,' and Lieut.-Col. Newnham-Davis that of 'Amateurs in Foreign Parts.' Mr. William Yardley deals with 'The Amateur Pantomime and Burlesque,' in which he was Clown, and with the 'Canterbury Old Stagers.' Mr. B. C. Stephenson supplies the history of 'The Windsor Strollers,' perhaps the most distinguished of amateur clubs, which claims justly to have originated the smoking concert. An introduction by the editor, a rhymed prologue by Mr. R. J. Lucas, and a chapter on 'Country - House Acting,' by Mr. Leo Trevor, complete the volume, which is accompanied by illustrations by Mr. C. M. Newton or reproductions of photographs.

Some unimportant mistakes there are: George Henry Lewis, *artiste* (!), and the like. As a whole, however, the book, for a production by several hands, is commendably accurate. It would not be difficult to treat with banter a work such as this—which, indeed, serves no very definite purpose. It is written, however, in unpretending fashion, and it depicts with adequate fidelity some familiar phases of modern life. 'Amateur Clubs and Actors' aims at nothing approaching to completeness. A chapter in the introduction says, indeed, that the general amateur clubs of London deserve a history of their own, without holding out a promise that such shall be undertaken. These are, however, at once too numerous and too short-lived to render their records of permanent interest.

WE have to acknowledge the receipt from Messrs. Constable of the ninth and tenth volumes of their "Whitehall" edition of

Shakespeare's Works. A considerable period has intervened since the issue of the preceding volume; but we are now informed that the completion of the work may be expected before the close of the current year. Vol. IX., with which the tragedies commence, contains 'Titus Andronicus,' 'Romeo and Juliet,' and 'Troilus and Cressida'; Vol. X., 'Julius Cæsar,' 'Hamlet,' and 'Othello.' Both these volumes are under the sole editorship of Mr. T. Gregory Foster; but in Vols. XI. and XII., which will complete the work, Mr. H. A. Doubleday, we are told, will resume his joint editorship with Mr. Foster. As a handy and readable edition, print and paper both excellent, we have from time to time noticed the preceding volumes of this work, and we hope shortly to have the pleasure of congratulating both editors and publishers on the completion of their task.

Held in Trust, and other Plays for Amateurs. By Maud M. Rogers. (Marshall, Russell & Co.)—Of the four slight plays comprising this volume the first is the best, for the reason that the author is happier in sentiment than in humour. It is also the easiest to be mounted for amateur performance. The writing shows a smooth, but agreeable method in every piece.

THE WEEK.

GLOBE.—Revival of Robertson's 'School.' ST. JAMES'S (Reopening).—'The Ambassador.' By John Oliver Hobbes.

THOUGH revivals of Robertson's 'School' are not unknown, the latest revival, on Saturday last, is more ambitious than most of its predecessors, the piece being now produced with a view to a run. How far a play which commended itself warmly to the playgoers of a generation ago is suited to the widely different public of to-day remains to be seen. Of Robertson's ambitious pieces this has in it least of himself. The framework is avowedly taken from the 'Aschenbrödel' of Benedix, and the situation in which Beau Farintosh, on hearing of the discovery of his grandchild and heir, abandons the use of his cosmetics and dyes, is taken rather clumsily from 'Les Beaux Messieurs de Bois-Doré.' It seems primitive in workmanship, and the second act, which passes in the schoolroom, and shows the examination and the romps of the girls, is not far above pantomime. The whole is, indeed, a series of almost disconnected eclogues, each pretty in itself, but, taken altogether, far from constituting a play. These defects were felt at the time of the first production, and are now even more apparent. Yet the play appeals now, as formerly it appealed, to the public, and, without being defensible, stands in no need of defence. So pleasant and sympathetic are its love scenes, so agreeably is the whole flavoured with cynicism, and so lavishly is poetical justice dealt out, that we are conquered in our own despite. No great amount of intelligence is shown in dealing with the action, which, indeed, has been subject to injudicious processes of tinkering. Things are so far modernized that the fairy prince of this rearrangement of 'Cinderella' and his friend and companion Poyntz are young sportsmen of to-day. Poyntz, moreover, speaks of being present at the battle of Tel-el-Kebir—why not Omdurman?—instead of Inkermann. Other things are, however, left as they were thirty years ago, and the questions asked in the schoolroom are now, in some cases, meaningless. To demand of a school class of to-day the difference between Whigs and Tories is

not much more useful than asking the distinction between Levellers and Fifth Monarchy men. Something more should have been done—or, better still, the play should have been left as it was found. It is still pleasant to witness, at least to those who in youth contemplated the series of Robertsonian comedies. Much of its dialogue is happy, and the love interest, though conventional, is pretty. The term *pretty* is, indeed, that which best describes the work. Much interest attends Mr. Hare's reappearance as Beau Farintosh, a character he created thirty years ago almost to a day. Want of proportion is often found when an actor who has advanced to distinction reappears in a part in which he achieved a juvenile success. A sense of augmented dignity leads him not seldom to accentuate a character and assign it an importance not inherent in it. Nothing of this kind is apparent in Mr. Hare's Farintosh, which retains its old perfection. It is still, as it at first was, a masterpiece of polished senility. Mr. Gilbert Hare's Krux remains conscientiously and uncompromisingly odious. The parts generally are creditably presented, the greatest measure of success attending those who, taking least pains to copy the method of their predecessors, strike out new and independent lines.

The last of the West-End theatres to open its doors is the St. James's, at which the run of 'The Ambassador' has been renewed. The piece improves upon acquaintance, and constitutes an agreeable and an intellectual entertainment. A fine interpretation commends it warmly to the public. Neither Mr. Alexander nor Miss Fay Davis has been seen to greater advantage, and the general performance remains a credit to English art.

"THE ONLY BEGETTER" OF SHAKSPEARE'S SONNETS.

Clifton, January 9, 1899.

THE objection recently raised in your columns by Mr. Samuel Butler against Mr. Sidney Lee's interpretation of this phrase seems to me rather hard to grasp. Mr. Butler has discovered, as I understand him, that as early as the days of Mr. George Chalmers and the Ireland forgeries, critics were aware that the word "beget" meant primarily to "acquire," "procure," "obtain," and that Mr. Thomas Thorpe might justifiably have used the word in that sense. Mr. Butler appears to hold that, because Chalmers noticed this fact, therefore Mr. Lee is deprived of whatever credit attaches to his having adopted the same line of argument. But I would venture to ask whether at any period of our literature the word "beget" was not used by our best writers in this sense. All students of English are aware that from the first day of its existence the word "beget" meant to "get" or to "acquire," and that what may be called the procreative sense of the word was simply one of its many derivative or applied meanings. Surely this has always been the case. Shakspeare himself uses "beget" in the general sense of "procure" quite as often as in the limited sense of producing children. "Beget a temperance" in Hamlet's advice to the players has been already cited as an instance, but there are plenty more. And every great English classic since, whether in verse or prose, has adopted the same usage, down to the beautiful stanza in one of Wordsworth's best-known lyrics:—

And I can listen to thee yet,
Can lie upon the plain
And listen till I do beget
That golden time again.

I have no claim to hold a brief for my friend Mr. Sidney Lee; but I am sure no one can have been more surprised than he at his being supposed to have put forward his theory as a novelty. It has been held by many Shakspearean editors and critics, from Chalmers and the younger Boswell down to Charles Knight and Halliwell-Phillipps. No doubt some of these held that Mr. W. H. was one of the "private friends" among whom the Sonnets had circulated, while Mr. Lee believes that he was a pirate bookseller; but this difference of view does not affect their interpretation of the word "begetter."

Mr. Thorpe's language is certainly "bombastic," as Mr. Lee calls it, though I should rather define it as a second-rate euphuism; and this adds to the difficulties of interpretation. Mr. Lee has proved to us, by quoting another of Thorpe's dedications to a bookseller (his friend Edward Blount), that Thorpe possessed a rather remarkable turn for sarcasm (see note on p. 394 of Mr. Lee's 'Memoir'). In that instance Thorpe indulges in some really good satire on the "typical patron" of the day. The patron, lolling in his chair and desiring the client to call again, is quite in the vein of Malvolio after his head is turned by the forged letter. Is it possible that in the dedication of the Sonnets Thorpe is indulging in a like strain of "chaff" at the expense of Mr. W. H. himself, suggesting that he will obtain immortality (that of a fly in amber) by going down to posterity as the "dedicatee" of Shakspeare's "ever-living" poems? If this was so, Mr. Thorpe has proved himself a prophet of no common order.

ALFRED AINGER.

Dramatic Gossip.

SIR HENRY IRVING and Miss Terry will, it is pleasant to know, shortly reopen the Lyceum. No novelty is in contemplation, and their appearances will be confined to pieces in which they have long been popular. Under these conditions the management will be heavily handicapped by the disastrous fire in which so much of the Lyceum scenery was burnt. A tour in the country will follow, and in the autumn Sir Henry will revisit America, to return, it is to be hoped completely renovated, to resume management.

THE promised reopening of the Court with 'A Court Scandal,' an adaptation by Messrs. Aubrey Boucicault and Osmond Shillingford, of 'Les Premières Armes de Richelieu,' originally fixed for this evening, has been deferred. Many good actors have been secured, and Miss Dorothea Baird, who has been for some time in the country, will make a welcome reappearance in London.

MRS. BROWN POTTER, now happily recovered from her severe illness, repeated on Monday at Her Majesty's her fine performance of Miladi in 'The Musketeers.' Mrs. Beerbohm Tree, who has taken her place, returned to her original rôle of Anne of Austria.

'MILORD SIR SMITH' will shortly include a skit by Mr. Arthur Roberts upon 'The Musketeers.'

'THE INTRUDERS,' a four-act comedy by Mr. J. T. Day, the author of 'The Purser,' will be produced by Miss Fanny Brough on the 16th inst. at Worcester.

ON Monday week 'The Brixton Burglary' will be transferred to the Opéra Comique for the evening bill, and performances of 'Alice in Wonderland' will be given twice daily, at eleven in the morning and two in the afternoon.

MISS LOIE FULLER, whose dances have been the rage in Paris, now gives at the Lyric her new entertainment.

TO CORRESPONDENTS.—E. W.—O. F. E.—A. D.—J. F.—F. C. W.—J. H. W.—W. C. H.—received.
W. H.—D. T. B. W.—Not suitable for us.
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SATURDAY, JANUARY 21, 1899.

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LITERATURE

The Philippine Islands and their People. By Dean C. Worcester, Assistant Professor of Zoology, University of Michigan. (Macmillan & Co.)

THIS volume records the experiences of a party of American naturalists on an extended series of travels through these beautiful, but little-known, because undeveloped islands. Dense tropical forests on one hand, and stormy seas, with defective and primitive navigation, on the other, render locomotion always difficult; and where good food and shelter fail, malignant fever is rife. But all these drawbacks were more than atoned for in the author's opinion by the great beauty of the scenery and the interest of his surroundings. There was certainly no lack of incident in the life. Here, for instance, are the arrangements for a wet night in the forest:—

"After much difficulty we started a hot fire. One of the men brought in a supply of leafy branches, and showed us how to hold them in the blaze until they ceased to steam and began to smoke. Each of us dried a branch in this way, for himself, threw it on the water-soaked ground, and lay down in the rain."

Indeed, the only fault we are inclined to find with the Professor is that, from an exaggerated fear of the "danger of talking shop," he avoids all allusions to natural history. To say nothing of the lower forms of life, there is hardly any mention of the higher, except in a lively description of an encounter with a python or a crocodile, and the laborious, but finally successful pursuit of the mysterious denizen of Mindoro, the timarau. Trees, too, with peculiar properties are referred to by their native names only, or not named at all. Mindoro, once known as the granary of the Philippines, is now a prey to the piratical incursions of the Moros or Mohammedan Malays from the westward, and is, besides, the headquarters of all the *tulisanes* (brigands and desperadoes) of the colony. The island was thrown open to the author and his companion by a singular chance. They carried an introduction to a "Capitan Valeriano,"

who was more than suspected of being on intimate terms with the *tulisanes*. He received them gruffly; but he was suffering severely from illness; the heroic remedies applied by his visitors worked a miraculous cure, and he placed himself entirely at their disposal. But before entering a village or house, he always hid them in the jungle while he went on to explain, in case of accidents. Government, the writer tells us, is associated, in the minds of these people, only with the idea of oppression—chiefly taxation; but it will be understood that the king's writ does not run freely in Mindoro. The guide and tracker whom they first engaged proved inefficient; but

"a few days later we saw a strange figure coming up-river toward our camp. It proved to be a dwarfish old man, clad only in a pair of short pantaloons. His toes were all grown together, and he had a bit of a moustache—an unusual thing for a Tagalog. On his back was an immense basket, in which he carried clothes and provisions. He was armed with a lance, and led a nondescript yellow dog.....He brought us a note from the schoolmaster at Baco, which set forth the fact that he was honest, and described him as the best *practico* in the island."

Under the guidance of this worthy they succeeded in penetrating to the haunts of the Mangyans, whom the author describes as "primitive savages"; but it would seem that they are of the same sub-Malay origin as their Tagalog neighbours, with perhaps, as our author surmises, some admixture of the now rapidly disappearing Negrito. They were exceedingly timid, and it was necessary to signal the travellers' approach. There is a tree with curious buttress-like growths extending from the trunk, and

"dividing the space at the foot of the tree into a number of chambers, with side-walls but, of course, no roofs. Such a tree stood near our path. From one of the recesses at its base Poljensio pulled a big club, and began to strike slow, heavy blows on a projecting root. The whole tree seemed to be converted into a huge resonator, and each stroke produced a deep, booming noise that must have been audible for a long distance. We had often heard this peculiar sound before, rolling over the lowlands, and on asking Poljensio its meaning had been informed that the Mangyans were 'talking.' We had not taken the old man seriously, but it now dawned on us that he had been telling the truth. After finishing his tattoo on the root, he assured us he had taken the precaution to inform the Mangyans that white men were coming to visit them, so that they might not be too much alarmed when we appeared in their clearing."

But the timid savages had fled. They returned, however, gradually, and proved both friendly and honest. The author found among them the ordeal by fire, and elsewhere the more humane test by diving, and the practice, common in India, of putting grains of rice on the tongue. All the tribes desert their sick when seriously ill. The lowland Mangyans

"after a time.....would steal back to learn the result of the illness, and if, by any chance, recovery had begun, would do what they could to help the patient. If, as was more frequently the case, death had ended the earthly troubles of the unfortunate, they fled at once, leaving everything in the house undisturbed, and closing all the paths to it with brush. Having taken this precaution, the relatives of the deceased person hid themselves away in the jungle, changing their names, to bring better luck. This peculiar custom greatly facilitated our collecting

operations. In one half-day we found three deserted houses, and secured as many fairly complete skeletons, well cleaned by ants and other insects, together with a large amount of other ethnological material."

In a more civilized region the Professor was accosted by the possessor of a powerful "anting anting," or charm, in which the owner believed so entirely that he urged Mr. Worcester to try to shoot him. The position was awkward, for an excited, hostile crowd had collected, before whom he could not afford to be beaten. At last it was decided that the "anting anting" (a scrap of unintelligible writing folded in a sort of pocket-book) should be the target, and should be forfeited to the traveller if he hit it. This he was able to do. The owners of other and more powerful charms then came forward with equal confidence; but all their talismans were added to the collection, our author achieving besides a position of greater prestige and security than the escort of a regiment could have afforded him. Speaking of superstitions, he describes his boatmen, on occasion, as "whistling for a breeze, after the curious Philippine fashion." We have seen the custom observed in former days by more than one British skipper, with, perhaps, equal conviction as to the result. Like other observers, he notices the singular aptitude of the natives for music, and tells a good story of the adoption of a profane American melody in their ecclesiastical *répertoire*.

This volume was, there is no doubt, written before the Spanish-American war, although the designs of the American Government on the Philippines may have begun to take shape before its publication. At all events, the views of so intelligent and enterprising a traveller on the character of the Spanish administration, and of the Philippine people, possess a special interest for the readers of to-day, for he prophesies that in the wilder parts of the group a strong force will need to be maintained for many years to come. In enumerating the different classes of the population he makes no mention of the Mestizos; but it may be assumed that they are in sympathy with the civilized native, of whom, on the whole, without the belief that his "veneer of civilization" is very substantial, these pages draw a pleasing picture. If he is lazy, he has two good excuses—the climate and the tax-gatherer. On the other hand, he is hospitable, brave, cleanly, and self-respecting. Women take their due place in social life:—

"Children are orderly, respectful, and obedient to their parents.....At vespers in the evening there is always a pretty scene. An instant hush comes over the busy village. In each house father, mother, and children fall on their knees before the image or picture of some saint, and repeat their prayers. The devotions over, each child kisses the hand of his father and his mother, at the same time wishing them good evening. He then makes an obeisance to each of his brothers and sisters, as well as to each guest who happens to be present, repeating his pleasant salutation with each funny bow. Host and hostess also greet one in the same way, and in remote places, where white men are a rarity, the little tots often kneel to kiss one's hand."

The governing and official classes are, we read, corrupt and unintelligent, taxing

and discouraging all improvements. It is only fair to add that the writer met with some striking and honourable exceptions, besides much courtesy and hospitality from private persons. The influence of the friars, who fill all the village cures, and are the intermediaries between the Government and the country population, he describes as wholly evil. Worse than ordinary misgovernment is the horrible cruelty which he declares to prevail. Some of his stories, however, read very much as if his credulity had been imposed on. Take the following. In the hospital at Panay,—

“noticing a curious piece of furniture half-way between a bed and a reclining chair, we inquired its use, and were informed that it was for the accommodation of delinquent taxpayers who had been whipped until they were likely to die!”

Or, again, speaking of the long, flexible processes, “slender as heavy twine, and circled at intervals of an inch or two by rings of cruel, recurved thorns,” which hang down from the crown of the rattan, and torment the traveller in the forest, he adds:

“The mysterious implements I have mentioned consisted of bamboo poles, each bearing two cross-pieces near one end, to which were tied numerous bunches of these slender, thorn-bearing processes of the *bejuco*. Blood on one of them led us to wonder if they could have been used in flogging people. We asked the *governadorcillo*, and he admitted that they were sometimes so employed, but not often, as persons whipped with them were likely to die. They were designed for capturing delinquent taxpayers”!

It seems a pity to retail mere hearsay stories of the kind, especially as he has others which he says he can guarantee.

We have now only to congratulate our author on having withstood, as he relates, the combined ravages of *perniciosa* fever and Spanish doctors. Some useful notes on the resources of the islands will be found in an appendix.

Footsteps of Proserpine, and other Verses and Interludes. By Henry Newman Howard. (Stock.)

WE have been rather tardy in noticing this unpretentious little volume. For more reasons than one, however, it deserves attention. The remarkable fact connected with it is not so much that Mr. Howard has an accent of his own—many of our younger poets have this—but that, being a close friend of the late William Morris, he has been able to retain his natural accent undisturbed. To Morris he addressed some verses full of affection and reverence, and the end of this poem is peculiarly happy in its characterization of Morris and his work:—

Who, blameless, shrank from blaming,
Was gracious to disgrace,
Nor learned the trick of naming
The hapless base;

But still for Freedom striving
Lived brave and debonair,
Wat Tyler's soul surviving
In Chaucer's heir.

Although in the most important poem in the volume, called ‘Ket the Tanner,’ which tells the story of the Norfolk peasant rising in 1549, the metre is familiar enough, and the Socialistic sentiments are Morrisian, there is an indefinable quality

in the ballad that makes it the poet's own, and not an echo.

There is another speciality of Mr. Howard's which proclaims his freedom from the influence of the master. Without saying that in writing poetry the imaginative picture with Morris came first and the metrical movement afterwards, we may at least affirm that the demands of metre did not suggest the imaginative picture to Morris, as they so often do in the case of the born metricist. Morris's instinct was to select the simplest metres and bend them to the exigencies of the poetic material. Hence it was in the nature of things that he should endeavour in his later years to get free from the trammels of metre altogether.

The chief fault of the excellent verses in this volume is that the poet is too fond of exercising his metrical ingenuity. He has skill in the handling of metres which would have been noticeable at an earlier date—say twenty-five years ago—but is specially remarkable to-day, when so many critics seem to think that bad metre is the very hall-mark of genius. No doubt the true criticism of metrical effects in poetry lies between the critical canons that prevailed in the time when O'Shaughnessy wrote his ‘Fountain of Tears,’ and the present-day doctrine that the more immetrical a poet is the more likely is he to be inspired. But his skill in the handling of metres has in certain cases led Mr. Howard somewhat astray. He seems to revel in *tours-de-force*; the more difficult the metre the greater the display of his poetic energy. He seems to forget that English poetry, like Greek poetry, Spanish poetry, Italian poetry, and German poetry, has to show not merely that it is a fine art. It has to show that it is an inspiration too. As a consequence of this, the English poet's quest is never properly that of “difficulty overcome.” It is only in French poetry—the poorest of all European poetry—that difficulty overcome is a legitimate quest. This may arise from the fact that the moment a poet begins to express himself in French verse he has to adopt a rhetorical scansion entirely unlike the natural scansion of living speech. In France, no doubt, poetry is a fine art and nothing more. In England poetry is an inspiration first, a fine art afterwards.

The great infirmity of English poetry is the paucity of trochaic or double rhymes. Without the aid of these rhymes the poet finds it extremely difficult to reach the loftiest heights of lyrical utterance, and yet these heights can never be reached if the aid of mere ingenuity is called in or seems to be called in. Nothing, therefore, requires such masterly skill as to write in trochaic rhymes, in the use of which some of the greatest English poets have failed. Notwithstanding Mr. Howard's remarkable skill in handling these metres, we should advise him in the future to be more chary in his use of them.

Another somewhat daring experiment of Mr. Howard's is that of the multiplication of rhymes. There is nothing in which versifiers are so likely to go wrong as in their use of the triplet. Whether the triplet occurs in the body of the stanza or at the end, its proper effect is climacteric. Whether, as in what is technically called the

couplet, the rhyme word is immediately followed by its answering rhyme, or whether, as in the quatrain, another line intervenes, rhyme music has, properly speaking, one normal harmony, the harmony of a single answering rhyme. The moment the triplet is brought into use, the departure from this normal harmony is so great that the metricist's greatest skill is at once called upon in order to achieve the climacteric effect before mentioned. When, for instance, the three rhymes follow each other in the form specially called the triplet, the greatest care has to be exercised by the poet in so arranging the lines that at the end of the couplet the intellectual or emotional substance of the verses seems to demand a continuation of the same rhyme. Mr. Howard himself has given in the poem called ‘Heath-Flower’ an instance of the right use of the triplet:—

But now no more our Woodbine haunts the
thicket,
Her blossoms, begged for life, were worn an
hour:
My lady Eglantine in yonder bower,
Queen Rose, engrafted, bore many a rosy flower:
Weep, Honeysuckle, o'er the poor man's
wicket,
A charm to make the lordly lover true,
Or keep all cottage wenches fresh and free as you.
If, on the contrary, the sense is apparently complete at the end of the couplet, a third line answering to it becomes an awkward obtrusion, as in the following stanza from the same poem:—

Minions in Ceres' pageant masquerading,
In lackey's livery dight, with well-combed
tresses,
You mock at toil no blossom ever blesses:
Bought beauties ye, not won by Love's caresses,
Warmed by no sun, nor wooed by wind's per-
suading,
Fair flowers deflowered who weep no drop of dew,
Perish the blight which bred you! I'll have none
of you!

With regard to the use of the triplet accidentally placed among a series of couplets, there is really but one master, and that is Dryden.

Mr. Howard's love of Nature is genuine and deep, so is his sympathy with the sorrows and joys and aspirations of mankind. ‘Little Gentian’ is especially charged with pathos and beauty.

The Royal Navy: a History from the Earliest Times to the Present. By W. Laird Clowes, assisted by Sir Clements Markham, Capt. A. T. Mahan, Mr. Carr Laughton, and others. Vol. III. (Sampson Low & Co.)

IN reviewing the earlier volumes of this work (May 1st, 1897; May 28th, 1898) we expressed our fear that it was premature; that, as few of the facts of our naval history had ever been published with any attention to accuracy, the whole ought to be worked out from original sources—a labour which would necessarily require a great deal of time, even when divided among many hands. Mr. Clowes does not take this view; he thinks that, as perfection is impossible, it is idle to aim at it, and in practice, if not in theory, implies that, as the necessary research would take more time than he can afford, it must be dispensed with. As might be expected, the result is far from satisfactory, judged by a modern standard. Mr. Clowes does, indeed, say that, though absent from England, he is able to make all the

research that is needed by means of his assistants. It appears, then, that in his opinion little is needed, for little seems to have been made, and the chapter on "The Military History, 1714-1762," for which he is personally responsible, is, it would appear, almost wholly derived from the old materials readiest to hand, as collected by Campbell, Lediard, Beatson, or Charnock. Is it conceivable that to-day, when accuracy is rightly held to be one of the first requirements of the historian, a man should undertake to write the story of the "miscarriage" off Toulon in 1744 without reading and digesting the reports of the courts-martial on Lestock and Mathews; that he should write of Knowles's action off Havana in 1748 without studying the remarkable courts-martial that followed it—without being aware, to all appearance, that any courts-martial were held, except the one on Holmes and the one on Knowles himself? The court-martial on Byng, which followed the notorious action off Minorca in 1756, has been printed; but Mr. Clowes appears to know no more of it than was published by Beatson, and he illustrates his by no means accurate account of it by three diagrams which, in almost every possible detail, contradict the statements made before the court-martial on oath. As one of these details, it may be mentioned that the French ships are shown as if running free, with the wind on the quarter; the evidence was perfectly clear that they were lying to, with the main topsails to the mast. Pocock's action with D'Aché, on April 29th, 1758, comes into the same category. Three of the English captains behaved badly, and were tried by court-martial; but of these courts-martial and the details of the battle brought out in evidence there is no mention; the account given is a somewhat meagre abstract from Beatson, whose words it sometimes closely follows. But, in fact, the greater part of this chapter is simply a rendering of Beatson into modern English, condensing or abstracting, occasionally so crudely as to obscure the sense. Thus we have in the story of April 29th, 1758, already referred to: "The Cumberland nearly fouled the Yarmouth, and forced her to back her topsails"; the meaning of which is certainly not what was intended, as is seen by the corresponding sentence in Beatson: "[The Cumberland] ran up so close to the Yarmouth that she had no room to wear and get into her station, and at length was obliged to back her topsails to obtain it by falling astern."

When we find the greater events of the wars treated in this perfunctory manner, it is not to be expected that smaller incidents will fare better. The celebrated Jenkins is called Richard, instead of Robert, and Mr. Lecky is quoted as saying that "the truth of his story is extremely doubtful." That Jenkins was a liar and a smuggler, with every inclination to be a pirate, is highly probable. But Mr. Lecky, while referring to Horace Walpole and Burke, lost sight of the fact that the incident said to have happened on April 20th, 1731, is mentioned in the *Gentleman's Magazine* of the following June, and that Admiral Stuart, at Jamaica, formally referred to it in a letter of complaint written to the Governor of Havana in September. Again, the

familiar story of Capt. Smith, "Tom of Ten Thousand," is quoted, with all its grotesque errors, from Charnock. As the affair gave rise to an important correspondence, which can be seen at the Record Office, this is only another illustration of the peculiar opinions which Mr. Clowes entertains as to the necessity for research. And these are but two out of many instances of which it would be tedious to speak in detail.

The story of the so-called "minor operations" has been treated with much greater care by Mr. Carr Laughton, who does—sometimes, at least—show that he has consulted the original records; and the short chapter on "Voyages and Discoveries," by Sir Clements Markham, is exactly what it should be. But the saving merit of the volume is to be looked for in the long and important contribution by Capt. A. T. Mahan on the War of American Independence, written with the fulness of knowledge which his other work leads one to expect, and all the more telling because limitations of space have prevented him from wandering into the discussion of minutiae which, however technically valuable, are likely to be wearisome to the non-professional reader. It is, in fact, the first clear and connected account of that important war which has been published; and it is so partly because the author has had no temptation to mix up English politics and English naval or military administration as represented by Lord Sandwich and Lord George Germain. If we are not mistaken, neither Sandwich's name nor Germain's occurs in the two hundred pages which are so largely filled with the story of their misdeeds. But a still more valid reason is that, being a war absolutely controlled by the sea, it has generally been treated from an almost exclusively military point of view, the few naval battles being mentioned as episodes interesting in themselves, but of comparatively slight importance. The 'Histoire de la Marine Française pendant la Guerre de l'Indépendance Américaine' of Capt. Chevalier is the only attempt that has been made to emphasize the work of the navy, and that, though exceedingly valuable, loses both by the very one-sided view which the writer takes of the naval transactions and by his utter neglect and apparent ignorance of the military operations which were controlled or swayed by them. Nothing, so far as we know, has yet been published which, either for interest or value, can compare with this present work of Capt. Mahan's. He strikes the key-note of the position at once. "Saratoga," he says,

"has merited the epithet 'decisive,' because, and only because, it decided the intervention of France. It was at once the result of naval force, and the cause that naval force, entering further into the contest, transformed it from a local to a universal war and assured the independence of the Colonies. That the Americans were strong enough to impose the capitulation of Saratoga was due to the invaluable year of delay secured to them by their little navy on Lake Champlain, created by the indomitable energy, and handled with the indomitable courage of the traitor, Benedict Arnold. That the war spread from America to Europe.... is traceable, through Saratoga, to the rude flotilla which in 1776 anticipated its enemy in the possession of Lake Champlain."

It was in May, 1775, at the very outbreak of hostilities, that a party of 270 men, under Arnold and Ethan Allen, surprised and seized Ticonderoga and Crown Point, on the upper waters of Lake Champlain. At Crown Point they got possession of a schooner, in which Arnold, who had been a seaman, went down to the foot of the lake and brought back a sloop that was there, after destroying everything else that could float. The waterway throughout the length of Lake Champlain, over one hundred miles, was thus in the hands of the colonists, and till this was recovered no advance to the south could be made by royalist troops. But it could not be recovered till the middle of October, 1776, when it was too late in the season for the contemplated advance of Burgoyne.

To speak strictly, this struggle for the lake, carried on with liliputian forces, should have been considered one of the "minor operations" of the war, and, according to the plan of the work, have been included in the chapter which has yet to come. Capt. Mahan has exercised a wise discretion in rescuing the story from that limbo of detached fragments, and putting it in its proper place as an affair which—however trifling in itself—had in its results very great strategic importance. The delay caused by Arnold's bold ingenuity led directly to Saratoga, to the intervention of the French, to the defeat of Graves off the Chesapeake, to the surrender of Cornwallis and the independence of the colonies. But for Arnold, Burgoyne and Howe might—probably would—have joined hands in July, 1776, the New England colonies would have been cut off, and—from a military point of view—the colonists would have been compelled to lay down their arms. There were, of course, other reasons than the time given to the colonists for preparation which ensured the failure of Burgoyne in 1777; but these were personal to Germain, and do not come within the scope of Capt. Mahan's essay. In 1776, so far as we can see, Germain's power of blundering was, for the moment, dormant, and the contemplated junction of Burgoyne and Howe would have been made.

Of the war itself, when once the French had taken part in it, Capt. Mahan speaks with admirable clearness. The strategy of the campaign is so explained that no professional knowledge is required for its full comprehension; the tactical descriptions will, perhaps, be sometimes less clear to the lay reader; but with few exceptions, they will not be found seriously difficult. Among many interesting points, the author brings out his distinct impression that Rodney might, and ought to, have made very much more of his great victory at Dominica on April 12th, 1782. He holds that the reasons assigned by Rodney for not pressing the pursuit were no reasons at all; and it will be admitted that he makes out a strong case against the commander-in-chief. What is clearly in support of Capt. Mahan's view is that it was the view of Sir Samuel Hood, who, both to Rodney's face and behind his back, expressed his extreme dissatisfaction. Rodney was unquestionably a fine commander—a man in whom the fighting instinct was controlled and directed by genius—and his campaign

against Guichen, as described by Capt. Mahan, was one of the prettiest bits of naval fencing that the world has seen. But though only sixty-three in years on April 12th, he was very much older in constitution. A fast life about town in the eighteenth century had entailed such results as to make a day's work like that of April 12th—from seven in the morning to seven at night—utterly exhausting; and it may well be that by the evening Rodney was unable to take any further interest in the business. If he could only have turned over the command to Hood, and gone to bed! But that, of course, was impossible.

A note to the title of this chapter—"Copyright, 1898; by A. T. Mahan"—seems to imply a design to republish it in a separate form. It is long enough to make a fair-sized volume, possible to hold and to read with some comfort. To be obliged to sit up to a desk is a heavy price to pay for reading even a chapter such as this; for a chapter such as the earlier one, on the wars of the Austrian Succession and of the Seven Years, it is prohibitive. In its present weighty form the volume can only be used as a book of reference—and a book of reference, to be of real value, ought not to contain so many blunders.

St. Thomas of Canterbury: his Death and Miracles. By Edwin A. Abbott, D.D. 2 vols. (Black.)

DR. ABBOTT'S book is admitted, both in the preface and in the closing chapter, to be "written with a purpose." To quote a few sentences from the latter:—

"As there are four Gospels, so there were four biographies of St. Thomas, recognized in very early times as especially authoritative..... The fourth of our Gospels was written long after the three: so was the fourth of the authoritative lives. The fourth Gospel professes to be written by one who knew Jesus as a friend: the fourth biography was actually written by St. Thomas's intimate friend and instructor in Scripture. That Gospel makes no mention of demoniacs and recounts few miracles: that biography expressly claims that it is written in order to bring out the man, and implies that its object is that the man should emerge from the miracles under which he was in danger of being smothered."

It might be lawful for an apologist to extend the parallel, and to argue that the analogous features found in the work of "St. Thomas's intimate friend," and in that attributed to "the disciple whom Jesus loved," might assist the contention that the fourth Gospel was, in fact, what it professed to be. But it is wonderful that Dr. Abbott should have thought that any really instructive parallel could be drawn from a series of biographies written from about two to seven years, and one written fourteen or more years, after St. Thomas's death, on the one hand, and narratives drawn up, on any showing, after so much longer a space of time as our Gospels on the other. We do not, however, propose to enter into the comparison thus stated further than to remark that Dr. Abbott has, unconsciously no doubt, read into his criticism of the lives of St. Thomas a great deal of what he has educed from his study of the Gospels. He takes the lives as his text, but his mind is full of the Gospels.

His skill in analysis is extraordinary, but we are bound to say that, after an attentive reading of his dissection of the narratives, we are far less impressed by their discrepancies and contradictions in small details than by their amazing homogeneity in the essential features in the story of the archbishop's death. Very likely Dr. Abbott may agree with us; his object may be to show how substantial accord may coexist with variations in particulars. But his method certainly is to lay the utmost stress upon these variations, and his manner of explaining them will not always appear most reasonable to students of mediæval history and habits of thought.

Let us first describe Dr. Abbott's mode of treatment of his subject. He divides his book into two parts—the martyrdom and the miracles. In the former he takes every stage in the course of events which began in the archbishop's palace and terminated with his death. He gives the substance of each of the dozen contemporary accounts in English, with the Latin or French text at the foot of the page. From these he passes on to the Icelandic 'Thomas Saga' and the modern versions of Dean Stanley and Tennyson. We are at a loss to understand the relevance of these last two, unless it be to prove—surely, a needless task—the habitual inaccuracy of the former; for Dr. Abbott repeatedly admits that Tennyson had sound dramatic reasons for his occasional divergences from his authorities, which it is plain he had mastered with all scholarly care. Dr. Abbott concludes with summing up the evidence on each head. In the second part of his book he relates the miracles ascribed to the saint, as they were gradually put in writing. This is all in English, and only here and there we find a phrase of the original quoted in a foot-note, until we reach the series of miracles of which there is a double record, when Dr. Abbott goes back to his older plan and supplies us with the Latin narrative as well as a summarized translation. From time to time the stories are interrupted by comments and illustrations.

In estimating the value of the writer's contribution to the study of evidence we have to ask two questions: First, has he properly equipped himself for his task? and, secondly, has he examined his materials with a freedom from bias in one direction or the other resulting from his New Testament inquiries? To both it is to be feared that the answer must be in the negative.

On the first head it is clear that Dr. Abbott has not troubled himself to learn the elements of mediæval criticism. He tells his readers, for instance—not once, but at least nine times—that most of the biographers of St. Thomas place his death in 1171 instead of 1170 (vol. i. pp. 15, 176, 177, 181, 183 twice, 189, 190, 191). The day, of course, was December 29th, and any book of reference would have informed him that the time-honoured usage in England was to begin the year with Christmas Day. Gervase of Canterbury tells us that this was the practice of almost all chroniclers before him, and that he has kept to this rule with the single exception that he places the martyrdom of St. Thomas "at the end of the year 1170, on Tuesday the fifth day of Christ-

mas" ('Opera Historica,' i. 89, 90). In this one case he adopts the new fashion of beginning the year with Lady Day, which was just then coming into use.

To take another instance. Benedict of Canterbury, we are told,

"says that the martyrdom took place 'about the eleventh hour,' i.e., 5 P.M., of 29 Dec. Suppose 29 Dec. to correspond to our 3 or 4 Jan.: yet, even then, the sun would have set by 4 P.M., so that it would be as dark as night by 5 P.M., at all events inside a cathedral."

Now December 29th, 1170, would accord with our January 5th; but that is a small matter. What is important is that the eleventh hour was at that time of the year not 5 P.M., but about 3.20 P.M. The Church rule reckoned the periods of light and of darkness as each composed of twelve hours, so that if the interval from sunrise to sunset was, roughly, from 8 A.M. to 4 P.M., the hours of daylight consisted of about forty minutes each. Vespers were always held an hour before sunset, and therefore at the required date they were at about 3.20 P.M. It was while they were going on that the archbishop was murdered. Therefore, though it may be true that "Fitzstephen's words 'the sun turned his eyes away' are manifest poetry," not they, but Dr. Abbott's comments, are "flagrantly opposed to fact." The sun might even be shining on to the upper walls of the chapel where the martyrdom took place, for these would get all the south-west light, though, of course, the actual scene, being obstructed by the staircase towards the crossing, would be in shadow. We should not dwell upon this mistake were it not that Dr. Abbott has made a great point of the precise time of the murder, and recurs to it more than once.

To take another class of subject: our author contends, whenever he finds a parallel suggested between the incidents of the martyrdom and those of our Lord's Passion, that the narrator is consciously adapting his facts for the purpose of bringing out the similarity. Had he read even a very few more mediæval texts he would have known that the minds of the writers of the time were so steeped in the language of the Vulgate that it came to their lips naturally, and without any consciousness of appropriation. They thought in the language of the Bible. It is not, of course, to be denied that there are cases of conscious adaptation, but these are the minority. It is certain also that the standard of exactitude which Dr. Abbott demands from his authorities is one which no student of mediæval literature would expect to see satisfied. He himself admits that one writer borrowed freely, and without acknowledgment, from another, and altered his original in the interests of style. This was the method of the time; the conception of absolute fidelity in a narrative did not exist. Especially in the case of a martyrdom and of miracles the virtue of edification far transcended that of mere accuracy. But in this case what is gained by a minute verbal comparison?

As for the other question we have put—whether Dr. Abbott has examined his subject with a freedom from what may without disrespect be called critical prejudice—we have to remark that it is part of the business of the school of critics to which Dr. Abbott belongs to find a motive or

tendency in every writer with whom they deal. Thus, when Dr. Abbott describes the life of St. Thomas by John of Salisbury he remarks, truly enough, its extreme meagreness, and, not satisfied with John's simple statement that, whereas considerable works had already been written on the subject, he desired to relate the main facts of his life in a succinct narrative, he seeks for other explanations, and adds, with emphasis (the italics here and elsewhere are his own), "*He makes no mention of Edward Grim.*" Precisely; he makes no mention of anybody by name, not even (as Dr. Abbott notices a few lines above) of the archbishop's murderers themselves. The only names of contemporaries which appear in the life are those of royal persons, a pope, a cardinal, three archbishops, and two bishops. Moreover, the account of the murder, as Dr. Abbott himself states, is "little more than a repetition of a letter actually written soon after its occurrence"; and this letter expressly avoids details. John is writing to the Bishop of Poitiers; he says, in effect: "No doubt you have heard of the martyrdom of our archbishop, and I have little time to write; besides, the story must by now be well known throughout the Latin world." He cannot, however, refrain from telling what has redounded to the glory of God and of His martyr. Then he brings out the symbolic significance of the whole affair, and the letter is purely a work of edification. Why should he mention Edward Grim?—or, rather, how inexplicable would it have been had he mentioned this one clerk of the archbishop's, when he named nobody else!

Again, Dr. Abbott lays great stress upon his contention that the monks of Canterbury were dissatisfied with the plain record of miracles set down by Benedict, and desired something more ornamental. To help out this theory he devises an elaborate story of "monkish jealousies and rivalries." Now it is quite possible that Archbishop Richard got Prior Odo raised to the abbacy of Battle in 1175 in order to procure the election as prior of his chaplain Herlwin, who was actually elected in 1177. But why blacken Herlwin's character? "The Pope directed Bulls to this Prior by name, commanding that *the offerings of the church should be disposed of for the repair of the church, &c.*—which does not look well for Herlwin." Why not? In 1174 the choir of the cathedral was destroyed by fire, and nothing would be more likely than that the Pope should authorize the allocation of the offerings to the purpose of rebuilding it—the word is "*restaurationem*," which is more than "*repair*," and Battely, in his edition of Somner's '*Canterbury*,' to which Dr. Abbott refers, expressly states that the offerings were those given "to the newly murdered and canonized archbishop." But even if it were a wrong application of funds, the blame would lie upon the Pope who authorized it, not upon Prior Herlwin. Dr. Abbott proceeds that "*extreme age having indisposed him for government, he gave over his place* in 1179. 'Extreme age' does not usually come on in two years"; but he has not taken the trouble to find out that Herlwin became stone blind. He would have been wiser, too, not to take his facts from Dean Farrar, to whom he here ex-

presses his obligation. But as for Benedict, who held the priorate from 1175 to 1177, the passage cited from William of Canterbury is far too vague to support the theory that he was appointed "*as a compromise* when the monks wanted *some one else*." Dr. Abbott seems to have imagined this in order to assist his view that the monks were not satisfied with Benedict's reports of the miracles; he "had made too much of failures, of relapses, and imperfect cures." But really, when we read what the monks said in their letter to Henry II., we find quite another story. They tell us that as the miracles increased and multiplied it became more than one man could do to hear and record them as they happened; they therefore appointed the monk William to take a share in the work ('Materials for the History of Thomas Becket,' i. 138). It is true enough that Benedict had somehow incurred the king's displeasure—a fact which explains why he is not mentioned by name in the letter just referred to; but we want more than mere guesses before deciding that "apparently, then, Benedict was not very much liked by the monks."

We have already more than exceeded our space, and have hardly touched on that part of the book which deals with the miracles. We have, however, given our readers some means of judging how the author uses his tools, and that is the really important matter. His account of miracle after miracle is exceedingly interesting, and often instructive; but it is too manifest that he is working at a craft to which he has not served his apprenticeship. His remarks are shrewd and sometimes penetrating, and his illustrations of the growth of legend are well worth reading. What is wanting is the skill to appraise fairly the mediæval standard of true and false, and it is through this failure that we think Dr. Abbott's book has been written in vain.

Shropshire. By Augustus J. C. Hare. (George Allen.)

To those whose home is in London or its neighbourhood the county with which Mr. Hare's book deals will possibly appear remote and out of the world. But if it has fallen to their lot to spend a holiday at Church Stretton or, under the guidance of some "proud Salopian" interested in such things, to explore the historical treasures of the county town, they will have no difficulty in agreeing with the estimate of the county which Mr. Hare quotes on his first page from Nightingale's '*Beauties of England*':

"Of the beauties of England perhaps no county contains a more interesting share than Shropshire. It possesses every variety of natural charm, and is no less rich in the remains of ancient times."

Its historical interest is, of course, largely derived from the fact that it is a border county. Its western boundary, to speak roughly, marked a check in the advance of conquest, whether Roman, Saxon, or Norman; and the debatable country of the Marches was full of interest through a large portion of the Middle Ages. The result is that it is unusually full of interesting sites and historic memories, of almost every period since history in this country began.

Such is the county which Mr. Hare has

undertaken to describe, and there was room for such a work. In his preface he quotes a remark of Thomas Fuller that "Shropshire is a county in which there is an open field for an industrious topographer." This is far less the case than it was in the middle of the seventeenth century, for it now possesses the monumental work of Eyton on the earlier history, and the hardly less important '*History of Shrewsbury*' by Owen and Blakeway, while its flora, its dialect, its folk-lore, and its geology have all been ably dealt with. Still, there was an opening for an accurate guide, which, taking the towns and villages in order, should deal with their interesting features from an historical as well as a descriptive standpoint.

As might be expected from Mr. Hare's previous works, this guide is full of pleasant gossip, and decidedly readable. He thoroughly understands how to utilize the labours of others in the same field, and the first impression on taking up the volume is favourable. It is only when the reader turns to places with which he is personally acquainted that he discovers its weak point, and that is its extreme inaccuracy in detail. Those who have read Mr. Hare's '*Story of my Life*' will know that he had early associations with Shropshire, and spent part of his childhood there; but we do not gather that he has lived there for any length of time since boyhood, and accordingly the book is wanting in that intimate local knowledge which is the first requisite for the successful carrying out of such an undertaking. We have tested it with regard to place after place which is within our own knowledge, and almost everywhere with unsatisfactory results.

It would be a wearisome business to attempt to show at any great length that this is the case; but we may take the pages which deal with Shrewsbury itself, partly because the old town will be known to a larger number of our readers than other places in the county, and partly because we have had most opportunity of becoming familiar with it ourselves. Turning, then, to p. 110, we must begin by demurring to the statement that the peninsula occupied by the town is ever called "*the Island*," or that the battle of Shrewsbury is ever spoken of as that of Haughmond; but we pass on to p. 112, where we are told that "all the old parish churches in Shrewsbury were collegiate, *i.e.*, had two co-priests or rectors." It is correct that the churches in question were all collegiate, but the definition of the term is new. A collegiate church was one which was served by a dean and a number of prebendaries, and this was the case with the four churches in question. Then immediately follows a list of quaint names of streets. Some of the derivations assigned to these are almost certainly wrong; but as derivations are a matter on which there is often room for two opinions, we pass them by, only remarking that if Dogpole is derived from *ducken*, to bend, as here stated, it cannot also be derived from *duckpool*, as stated with equal dogmatism on p. 122. "*Cornchepyng*" is not now the Corn Market, no such term being in use; nor is "*Murivance*" synonymous with Swan Hill. The "*Sextry*" was once King's Head Shut (not

Street), but is now Golden Cross Passage. "Tomboldesham, now Tanner's Street," is apparently intended for "Romboldesham, now Barker Street," the connexion between bark and tanning being somewhat amusing. "Candelan" (misprinted "Cardellan") was once Kiln Lane, but early in the present century became Princess Street.

Then follows an interesting sketch of the history of the castle, on which we need only remark that to ascribe the present buildings to the date of Edward II. is, to say the least, doubtful. We have failed to find the licence to crenellate referred to in any accessible list of such documents; and as it was already a royal castle, it is hard to see how such a licence could be given. At the top of p. 115, compared with p. 116, is another curious confusion. In the latter passage our author speaks of St. Nicholas's Presbyterian Chapel as a crude rebuilding of St. Nicholas's Chapel, erected by Roger de Montgomery for the use of his followers in the outer bailey of the castle, adding correctly that this was utterly destroyed in 1868. In the former passage, however, the reader is informed that the fortifications of the castle were maintained till the time of James II., when the Norman church of St. Nicholas was probably removed. The fact is that Mr. Hare has forgotten or ignored the existence of another church altogether, which formed an important link in the chain of the ecclesiastical history of the town, namely, St. Michael's - within - the - Castle, which stood in the inner bailey, and was removed early in the reign of James I., not James II.

We pass to the description of existing churches. The two which are the special glory of the town are St. Mary's and the Abbey, and Mr. Hare seems to have mixed his notes with regard to them. St. Mary's contains a good deal of Norman work, but no "stumpy circular pillars," those of the nave being graceful specimens of Early English, supporting circular arches of the same period. The Abbey, on the other hand, has a nave in which massive Norman pillars predominate. The Jesse window now at the east end of St. Mary's was in old St. Chad's before it was placed where it now is, though at a previous period it probably adorned the Grey Friars' Church as described. Its glass is almost certainly English, not Flemish, though that is largely represented in other windows of the edifice. On turning, however, to the description of the Abbey, we are not a little surprised to read that "the great east window—a Jesse window—was brought from St. Chad's." The fact is that the present choir and transepts of the Abbey Church were only built ten or twelve years ago, and the three lancet windows at the east end are filled with modern glass. Mr. Hare appears to know nothing at all of this rebuilding. But this is by no means the only instance in which the book is behind the time. Perhaps it reaches its climax when we are told on p. 134 that "on the second Monday after Trinity the trading community and a dressed-up king march to Kingsland with banners and music for a festival, which is a relic of Corpus Domini," and that seven "arbours" of the trade guilds still remain. This was the Shrewsbury "Show"; but, alas for Mr.

Hare's accuracy! it was done away with at least twenty years ago, and where the arbours stood is now the principal residential suburb of the town.

But enough has been said. As regards many parts of the county we have to thank Mr. Hare for introducing us to out-of-the-way places possessing interesting features, many of which he speaks of in a manner that leaves nothing to be desired. The misfortune is that the constant detection of mistakes, however trivial, about things we know, creates a feeling of distrust and suspicion, from which it is impossible to escape, when we read about other things on which we desire to be informed.

Religion in Greek Literature. By Lewis Campbell. (Longmans & Co.)

The Philosophy of Greece considered in relation to the Character and History of its People.

By A. W. Benn. (Grant Richards.)

PROF. CAMPBELL'S Gifford Lectures deserve a cordial welcome. The subject with which he deals needs for its successful treatment not only erudition and classical scholarship, but also the special gift of sympathy with the religious instinct of the race. Prof. Campbell possesses all these qualities in an eminent degree, and it is not too much to say that his volume presents an admirable example of the spirit in which such a history should be written. Moreover he has a practical and reformatory aim in view, which lends a special interest to his conclusions. He believes that "whatsoever things were written aforetime were written for our learning"; and at the opening of his first chapter he earnestly pleads that "the thoughts that breathe and words that burn" of the Hellenic race should be "inwrought into the Christianity of the future." The closing pages of the book, which reinforce the opening plea with various weighty remarks concerning the defects of modern Christianity and the lessons deducible from the history of Greek religion, may be commended to the attention of all who are interested in the future, as well as the past, of religion.

The author warns us more than once that his lectures are not meant to be a history of popular worship nor a contribution to folk-lore; his object is rather "to exhibit the way in which the ritual and mythology reacted upon the higher minds in Hellas, as reflected in classical Greek literature"; to trace "not origins chiefly, but tendencies"; to explain "what was the Hellenic contribution to the spiritual inheritance of humanity." This might lead his readers to expect that the writer would proceed at once to deal with the testimony of the Homeric poems, and entirely set aside all archaeological questions regarding the prehistoric conditions of Greek worship. Fortunately for the general interest of the book, this is not the case; the first two chapters are wholly devoted to introductory matters, and contain many valuable, though perhaps few novel, observations on the sources and general conditions of religion in Hellas. Attention is rightly drawn to the freedom of growth which marked the religious life in Greece, as contrasted with the priestly tyranny in Persia,

Palestine, and Egypt; it is a noteworthy fact that there never was "an age of Ezra" in Greece. Another point which needs emphasizing is the perpetual co-existence in all religions of different strata of thought and sentiment; in moments of volcanic disturbance the lower strata—the subconscious superstitions—are liable to reappear. Again, it is important to bear in mind, when comparing one period with another, that appearances of identity are illusory, since it is not external resemblance of formula or ritual, but spiritual coincidence, that constitutes identity proper. Very pertinent also is the protest which Prof. Campbell makes against the deceptive and superficial generalities concerning "the Greek spirit" which are so commonly flung about in semi-cultured circles. Artistic appreciation of beauty, a love for life in its blossoming, sweet reasonableness, serenity, moderation—all these are, indeed, true notes of the Greek spirit; but no single one of them, nor even all of them together, can adequately express the uttermost reaches of that spirit. Behind the joyfulness there lies sadness; the serenity is but the mask which hides a tempestuous soul; the temperance is not more real than the passion which it curbs. The most effectual redeeming force in the religion of the Greeks was their "sheer activity of mind"; and the history of their religious development is the history of how this purifying mental energy gradually overcame the old elements of superstition, especially the twin beliefs in nemesis and in divination.

The second chapter discusses the prehistoric antecedents of Greek culture. What was the religion of the original Hellenes? When and how did they fall under Semitic influences? "Are the traces of Semitic origin to be referred to a Libyan infusion in the third millennium B.C., or to Egyptian domination in the second millennium, or to Phœnician enterprise, or to contact with Phrygia by way of Thrace or across the Ægean?" Upon these difficult questions Prof. Campbell does not profess to be able to cast any fresh light. He introduces his readers to "the crop of ingenious theories" which are to be found in the treatises of such specialists as Mr. Arthur Evans and MM. Foucart and Bérard; but he refuses to commit himself to a decision between the conflicting opinions. Perhaps, indeed, the various hypotheses are not mutually exclusive; but if Prof. Campbell holds no very definite opinion on the matter, he might more prudently have curtailed his discussion. The impression he leaves is that he would prefer to ascribe most of the foreign elements to Phœnician intercourse during the five centuries of the Phœnician sea-power.

In addition to this question of Oriental influence, there is the further question of the aboriginal factors in Greek religion, which our author deals with in a clear and satisfactory manner. The general principle is that when the Hellenes invaded the country and came into contact with the nature-cults of the aborigines, "they gave to the nature-deity the name of their own supreme god, while they did not venture to disuse the primeval barbarous rite which had engrained itself in the minds of the inhabitants." The cult of Zeus at Dodona

is a notable example of this "contamination of worships."

Prof. Campbell's treatment of the religious side of the Homeric poems leaves little to be desired. The remarkable thing in Homer is that he is but slightly superstitious. He is not much concerned after all with supernatural doings, and his deities are so human in their form and gesture as to add but little to the range of emotions evoked by the life of common humanity. Homer, the aristocrat, ignores the deep-seated religious yearnings of the masses; the passions of heroes and the strivings of kings are his theme. "Law" and "duty" and "purgation" are words he knows nothing of; but he is rich in examples of beautiful emotions, noble impulses, and deeds of honour. It is not any religious sanction that justifies the ferocity of Achilles; his sole and sufficient justification, in the poet's eyes, is the vehemence of his unabating love.

It is impossible here to follow Prof. Campbell in detail through his course. From Hesiod and Theognis, whose pessimistic utterances betray the long disquiet of the seventh century in Central Hellas, he passes on to a discussion of the various forms of belief and worship which mark the age that followed. In the sixth century a new social state was coming rapidly into existence; the city was taking the place of the tribe, law was supplanting custom. At the same time religious feelings became suddenly deepened as the sense of guilt and the need for purgation sprang up afresh in Greek breasts; while, on the other hand, the mental self-assertion of the Ionians laid the axe to the root of the tree of faith. The results of this double movement were, on the one side, Orphism—on the other side, philosophy; while in Pythagoreanism the religious and the anti-religious tendencies were curiously blended. This whole movement was at first confined to "Greater Hellas"; on its philosophical side it did not touch "the eye of Greece" until late in the fifth century. After a survey of the main features of this transitional period throughout Hellas, the lecturer devotes a chapter to Pindar and Herodotus as exponents—the one conservative, the other progressive—of the pan-Hellenic spirit. The chapters that follow deal mainly with the Athenian worships and festivals, and with the Eleusinian mysteries. In connexion with the Dionysiac celebrations we have a discussion of the religious teaching of Æschylus and Sophocles. This is followed by a chapter on "Philosophy and Scepticism," which includes a long list of great names. The arrangement of this discussion and the separation of Euripides from Sophocles appear somewhat inconvenient. The account which follows of Socrates and the Socratics is useful, if not particularly striking; but it seems hazardous, as well as confusing, to expound the doctrines of "the Platonic Socrates" in connexion with those of "the historic Socrates" rather than under the head of "Plato." Plato's views are treated with considerable fulness of illustration, and proper emphasis is laid on his purification of mythology, on his contempt for ritualism, and on the ethical advance in his views of immortality. With Plato the work practically reaches its limit, for the post-classical period—from

Aristotle to Lucian and Plutarch—is dismissed in a dozen pages, Aristotle being represented by a citation from the twelfth book of the 'Metaphysics.' In this age, according to our author, "for the world at large religion meant either an unmeaning formalism or an orgiastic craze"—a sweeping statement which must be received with caution.

The plan of the book as a whole is not quite satisfactory. There seems to be a certain lack of unity and cohesion about it, in spite of the constant efforts that the author makes to weave his threads together by means of repeated summaries. The ostensible subject is "religion as reflected in classical Greek literature," but quite half the book is taken up with general discussions on the origin and spread of cults and mythologies which, in so far as they have left but slight traces on the pages of the classic authors, must be counted as not strictly relevant. It would seem, therefore, that either the title of the original lectures should have been retained or the material pruned down to suit the plan suggested by the present title: 'Religion in Greek Literature' certainly indicates the scope of the book much less adequately than 'The Religion of the Ancient Greeks.'

As it is, the book suffers not only from discursiveness, but also from that *vitium originis* of lectures, tautology. The most obvious instance of this is in the treatment of the Phœnicians: the allusions made to these enigmatic people are of provoking frequency, and calculated in the end to produce more confusion than enlightenment in the reader's mind. As a minor example of this fault, we may notice that the edifying story of Melampus, with his homœopathic cure of the Argive ladies, recurs no fewer than three several times. Such repetitions and digressions may be excusable in a course of lectures, but they spoil the symmetry of a book.

It is strange that Prof. Campbell has found nothing to say of a writer so significant as Aristophanes. The orators, too, are wholly ignored with the exception of Isocrates, to whom a few lines are devoted. It is also disappointing to find that the remarks on the great poets are not more fully illustrated by quotation; and in the case of Euripides, who is treated as sceptic rather than prophet, this paucity of illustration is specially regrettable. Where quotations are given their source should be added; and the omission of exact references is a serious drawback. A full table of contents, or a marginal analysis, is another desideratum; the present meagre chapter-headings are practically useless; and although the index seems admirably complete, it cannot compensate for the absence of a clear map of the subject-matters in the order of treatment.

We have noticed very few errors of revision. On p. 207 something is wrong with the numbering of the "two ways"; there is an obvious blunder in the page-number 267; and the "griffon" of p. 31 is slightly metamorphosed on p. 41.

Mr. Benn is to be congratulated on having produced a clear and suggestive sketch of the course of Hellenic thought in 'The Philosophy of Greece.' Its distinguishing feature is indicated in the title: it aims at

exhibiting the mode in which Greek philosophy is vitally related to Greek life in general, and governed throughout its history by certain fundamental tendencies of mind. In his first chapter Mr. Benn discusses the "general form of Greek thought," and he finds the ideal of the race, especially in its Ionian section, in "sophrosynê," interpreted first as "self-knowledge and self-control," and afterwards expanding into all that may be called system and symmetry, whether in thought or conduct or art. In the course of this discussion there are several helpful, if not wholly novel, remarks on the effects of physical environment, on the political instincts of the people, with their love of "autonomy" and "isonomy," and on the Greek view of Nature. On this last point especially Mr. Benn deserves to be read. He has some hard things to say of "the Dorians, with their ineradicable barbarism, their stunted intelligence, and their unnatural institutions"; while he finds in the Æolians and Bœotians, with their excessive individualism, an equal divergence from the true Hellenic "sophrosynê." Nor will the admirers of Pindar be pleased with the allusion to "his far-fetched imagery, his gaudy epithets, his contorted phraseology." In the later chapters we must content ourselves with indicating a few of the more striking and suggestive points. Mr. Benn has something fresh to say in answer to the question why Thales and his successors were so interested in the question of origins. He rightly sets aside the notion that verse, as a medium of philosophic exposition, marks an archaic stage of thought. A new and ingenious explanation is given of the Pythagorean "antichthon" and "central fire." There is a good account of the reasons which hindered the acceptance of the atomic theory.

The chapter on "The Diffusion of Culture" supplies an animated description of the Sophistic movement and of the rival schools of "humanists" and "physiocrats." Socrates, also, is treated with much sympathy and insight; and although the views of Plato are sketched with disproportionate brevity, his personal and spiritual relations with Socrates are pleasingly emphasized. Of Aristotle, as of Pindar, Mr. Benn writes almost as if he bore a personal grudge against him. The fact that he is mainly a theorist, rather than a reformer or promulgator of educational schemes, is hardly a good reason for criticizing his theories in an impatient temper. But if Mr. Benn occasionally shows traces of impatience and prejudice, he has at least the good qualities that accompany such defects. His writing is clear, incisive, and vigorous; and even those who may be least inclined to agree with him will find that he is stimulating.

S. Francis of Assisi: the Mirror of Perfection.
Edited by Paul Sabatier. Translated by
Sebastian Evans. (Nutt.)

WHEN, six months ago, we noticed the publication of M. Sabatier's text of this important work, we expressed a wish for the speedy issue of a good English translation. Since that time several have been announced, and the issue of the first of them, from the pen of Dr. Sebastian Evans,

allows us an opportunity of examining another aspect of this delightful book.

The history of the first years of the Franciscan Order seems to have been wilfully obscured by its earliest official annalists, and the critical powers of Wadding and the Bollandists have but darkened mystery. Even now, when all parties are agreed in endeavouring to discover the history of the men in the legends of the saints, there are many important questions perforce left unsolved. The more interesting of these circle round the personality of one of the most remarkable men of that most remarkable time—Brother Elias. Statements the most contradictory are made about his career. He is born of a noble family of Cortona—of a peasant stock in a village near Assisi. He is a cobbler and teaches children to read in Assisi, and, again, a scriptor in the University of Bologna. He is the bosom friend of St. Francis, and later of Gregory IX. and of Frederick II. He builds the noblest monument of a friend's love and a world's admiration that Italy boasts of, and finishes his life an outcast from the Order he organized, hardly relieved of the ban of excommunication which had pressed on him for years, and at the last the man he admitted to the Order tells with ill-disguised joy how his bones were dug up and thrown on a dung-hill.

Involved with this romantic career, though perhaps not so deeply as the "zelanti" of the latter part of the century represented, is the history of the relationship of Francis himself with the Order he founded. Every now and then during its early history we come upon traces of strong opposition to it, which found an expression in the decree of the Lateran Council against the inception of new Rules. Two years later we learn from chap. lxxv. that, in view of this opposition in the Curia, it was inadvisable for Francis to leave Italy. But about the same time we find the first traces of the man who was, perhaps, the real enemy of the "zelanti"—Gregory of Naples, nephew of Cardinal Ugolino (Gregory IX.). His name is hardly prominent in this connexion, for in his uncle's lifetime it was impossible to attack him openly without also attacking the Papal policy of which he was the main instrument. How far his work was successful may be judged from the fact that Francis was allowed to go and seek martyrdom in the East but two years later, while Gregory was one of the vicars left in his stead—Elias, the so-called organizer of the relaxed observance, having been in the Levant from 1217, and only returning with Francis. In truth, the famous Chapter of Huts, while it testified to the wonderful success of Francis's teaching, had impressed on the Curia his utter unsuitability for the task of organization, and the urgent necessity for replacing him. From this time forward he took no part in the government of the Order. In 1220, on his return from the East, Peter of Catana was appointed Minister-General, and on Peter's death Elias was chosen to succeed him, Francis being occupied in drawing up projects of Rules for the Order, revised by Cesarino of Spire with the aid of Cardinal Ugolino. The Rule was finally approved by Honorius in 1223, and from that time forward Francis, de-

voured by grief at the impossibility of conformity to the literal observance of the Gospel by his brethren, and a victim to complicated ailments, awaited death in humble retirement, surrounded by the companions of his earliest enthusiasm.

As we have it now, the 'Speculum' is the work of one of these, Leo of Assisi, written in great part within a year of Francis's death, added to by himself and his companions some time before 1245, and almost certainly further added to by another hand at some time before the date when St. Bonaventure drew up the life of St. Francis. It has formed no part of Dr. Evans's plan to indicate this, and the regrettable way in which he translates the closing words of chap. xxxi., so as to weaken the force of Leo's contention, shows that this is perhaps fortunate, though it throws a burden of suspicion on the reader which he should not be asked to bear. It will be as well to state, therefore, that the parts of this book which have any literary value, which interest the general reader as apart from the specialist student—i.e., practically all the work after the end of the second part (chap. xxvi.), and a few chapters of that second part—are as they left the pen of Leo in 1227, instinct with love and pure devotion to the father and brother he had just lost. They bear comparison with the best things of the kind that have ever been written.

But if Leo the lover of Francis is thus wholly admirable, Leo the polemical writer is the reverse. The "we who were with him," the twelve, seem to have expected, some of them at least, to be regarded as the true exponents of the will of the founder, and to have taken it ill on the part of the prelates of the Order that they were not consulted on its policy. Hence, perhaps, Leo's animus against Brother Elias, which appears in his omissions and silences, notably in the death scenes of Francis, though Elias was as helpless as himself in the hands of Ugolino, now Pope. Hence, too, the fact that John Parent, the first Minister-General after Francis's death, is not so much as mentioned. There can be little doubt that the qualities which endeared the "pecorello di bon Dio" to Francis were accompanied by some of the less engaging traits of the animal. How else explain, provided chap. lii. be Leo's at all, his account of Christ's complaint to him of the state of the Order, and several similar passages, notably in chap. lxxxv., where he speaks of his own "most holy purity"?

Certain chapters, however, are undeniably not Leo's. For example, hardly more than the first nine lines of chap. i. can be genuine. The fact that Elias is called "vicar" of St. Francis points to a date of writing after 1245, when it had become established that Francis had been Minister-General for all his lifetime, and is inconsistent with the way of writing in the unquestioned parts of the book. Moreover the miracle takes it out of the scale of the work. Again, as M. Sabatier has pointed out, chap. lv. contains many additions, and some of these are plainly later than the rest of the work. We are not disposed to go so far as he does, even in accepting this chapter, and hope to have an opportunity again of entering on the subject more fully.

Of the parts revised later by Leo himself

we would point out briefly chaps. ii., iii., xi., xiii., xxi., xxiii., xliii., xlv., xlviii., lx., lxx., lxxii., lxxvi., cvii., as being those which bear obvious traces of late re-handling. It is plain that "qui fuit postea papa" could not be written within a few weeks of Gregory's accession, for instance. The argument from the substance of the chapters is not so short, but it is fairly simple.

In his translation Dr. Evans has modelled himself on the style of William Morris with more than youthful ardour. We may be, perhaps, allowed to hint, admirers as we are of William Morris, that indiscreet admiration is sometimes embarrassing to its object, and it is surely indiscreet to throw before an unsuspecting audience such words as *eath*, *pilled*, *mortreus*, *crevisses*, *roundels*, &c., in a book to be understood of the people. A lover of Morris, too, ought to have known that "wan" is not a translation of *palescit*. Dr. Evans's laudable haste to be first in the field may account for several misprints like "His" for *this* on p. 45, and "we" for *ye* on p. 112, and omissions like that on p. 116, very satisfactorily; but as he does not profess to be editing the work, it cannot account for his translating, for example, "Minister autem et alii fratres statim cognoverunt eum," "But the ministers and the rest of the brethren did not know him again at once," &c. (p. 34), or "Quod frater non deberet diu stare quin iret pro eleemosyna," as "A brother ought not to stand long upon going forth for alms" (p. 43). We have noted other instances—for example, Dr. Evans's forgetfulness of the special function of seraphs makes him lose the point of "the seraphic order" (p. xii), where he thinks that the cherubim were the spirits of love; but we feel that in face of the service Dr. Evans has wished to render the public by his charming translation, it would be ungracious to insist. His work will not render other translations unnecessary, but it will raise their standard notably.

ROMANCES OF INDIAN LIFE.

Terrible Times: a Tale of the Sepoy Revolt. By G. Percy Raines. (Routledge & Sons.)—It is not the fault of novelists, historians, and autobiographers if every class of our countrymen is not fully able to realize the horrors of the great calamity of 1857. Even the novels help one to this, for while their *dramatis personæ* are imaginary, the scenes and adventures described are generally founded on fact. The sober relation of the incidents of the Mutiny, even when not heightened in interest by dramatic touches, is in itself sufficiently full of authenticated adventures and touching tragedies to furnish material for hundreds of novels. 'Terrible Times' is full of adventure of the most sensational character, and even contains an element of that sort of romance which involves the co-operation of the fair sex. At the same time a sense of refinement causes the author to be moderate in his expenditure of gore, and to lighten the dark picture with a few pleasantly contrasting touches of native gratitude and fidelity. The perils are extreme, but the eventual escapes are not outside the limits of probability. The local colouring will make the book attractive to Anglo-Indians; but there are one or two little slips which are blemishes. The scene opens at a station between seventy and eighty miles from Meerut, the country surrounding which is flat. We are told, however, that the colonel commanding the one sepoy regiment in garrison lived a mile from cantonments, and to reach it

had to ascend a long steep hill. Again, the Hindustani is not quite correct. For instance, the natives do not say, "Sahibs logue," but "Sahib logue."

The author of *The Ruby Sword* (White & Co.) has broken ground in a part of India never, we believe, before dealt with by novelists, viz., the frontier of Beluchistan. Mr. Bertram Mitford has often shown his readers how in similar wild theatres he can construct an exciting story, and 'The Ruby Sword' is in that respect not inferior to its predecessors. The author writes as if he were familiar with the country and its savage inhabitants, and supplies a good deal of blood and creepiness for the three shillings and sixpence charged for his work. There is a pretty love element included, but the Anglo-Indian children are—well, what those acquainted with them fully realize—awful. The hero is in many respects a character to whom the reader can give admiration and liking, but he rather spoils his reputation by professing Mohammedanism under fear of death.

Mr. G. Manville Fenn has in *Draw Swords* (Chambers) written a stirring account of the adventures of a troop of Bengal Horse Artillery in the thirties. The story is full of incident and adventure, with an amount of vagueness as to dates and localities which renders criticism as to historical accuracy impossible. As is well known by all old Anglo-Indians and students of Indian military history, few corps have ever existed capable of rivalling the Bengal Horse Artillery in fighting efficiency, and Mr. Manville Fenn is quite justified in his panegyric upon the particular troop whose deeds are here chronicled. Not, however, being a soldier, he makes some strong demands on the credulity of soldiers who served in India during John Company's rule. For example, he speaks in too high terms of the discipline in quarters of the Bengal Horse Artillery. Though for physique, smartness, and splendid dash and courage they were not to be surpassed, good conduct in peace time was not their strong point. Again, the despatch of a troop of horse artillery into a hilly country, without escort, several hundreds of miles from support is a glaring improbability. Once more, the complement of officers—viz., three—sent on service with this troop has no connexion with custom. Neither was it in accordance with the practice of the service that a subaltern should be promoted to the rank of captain by selection. Still, notwithstanding these little blemishes, the book is full of animation, and not wanting in appreciation of the Oriental character. Boys and young officers will assuredly delight in it. One curious feature is that the female element is entirely excluded.

BIBLIOGRAPHICAL LITERATURE.

The Romance of Book-Collecting. By J. H. Slater. (Stock.)—As the editor of that severely useful collection of facts, 'Book-Prices Current,' Mr. Slater has earned the right to indulge himself in a little gossip if he pleases, and his gossip is no worse than that of most of those who have gossiped before him. But Mr. Lang and Mr. Dobson have of late years set a standard in this kind of pleasant trifling, and Mr. Slater—who thinks it well to tell us, "Act the contrary throughout, and every stiver you spend will swell the total of your confusion; drop by drop the clepsydra of your fortunes will run out to your bane"—must be content to suffer by the comparison. His book contains the usual talk about the fluctuations of prices, lucky finds, the vagaries of book-hunters, the value of uncut margins and original wrappers, and other well-worn topics. He writes of "Sir" Thomas Grenville; apparently invents a new Caxton ('Justinian's Law'!); repeatedly misspells the title of Poe's 'Tamerlane,' though a reproduction of its title-page is his only illustration; informs us that "monastic bindings of English workmanship are not, as we may well

understand, distinguished, as a rule, for extreme beauty," as if the binderies of Durham and Winchester had never existed; accepts the exploded identification of Le Gascon with Florimond Badier; and by other slips, small and great, proves that the nemesis which seems to wait upon all writers of book-gossip (even Mr. Lang blundered badly over Canevari's motto) is still active. If we did not believe in this nemesis, some of Mr. Slater's errors would seriously affect our faith in his editing of 'Book-Prices Current.' But we are ready to believe that it is only in his unguarded hours of gossiping that he falls a victim to them.

New Catalogue of British Literature: Cumulative Index of Author, Subject, and Title. January—November, 1897. Edited by Cedric Chivers and Armistead Cay. (Chivers.)—The second annual volume of Mr. Chivers's catalogue of current literature shows some improvement on the first; and the plan of a "cumulative index," in which each monthly part takes up and supersedes its predecessors, is certainly liberal. Unluckily, as far as our experience goes, entries which require a little additional care have not, as a rule, received it. Thus, of four we tested under the subject-heading 'Bibliography,' three were wrong or imperfect: a portfolio of 'Facsimiles from Early Printed Books in the British Museum' is entered as a "catalogue"; Temple Scott's 'Bibliography' of William Morris is entered as a "biography"; and a new instalment of Mr. Madan's 'Summary Catalogue of Western MSS. at the Bodleian' appears as if it were complete in itself instead of a continuation of a work begun in 1895. We do not suppose that every specialist would find his own subject so badly treated; but the mere possibility of such nests of errors halves the value of the book. None the less, we are sorry to hear that, owing to lack of financial support, this is the last volume Mr. Chivers proposes to issue.

Manuel de Bibliographie Générale. Par M. Henri Stein. (Paris, Picard.)—In bibliography, and *à fortiori* in the bibliography of bibliographies, the latest work, unless its compiler is singularly ill-equipped for his task, is naturally the best. Alike, however, in arrangement, fullness, and accuracy, M. Stein's 'Manuel de Bibliographie Générale' makes a more positive advance than this, and it can hardly fail to find a place in every large library. Omissions, as was inevitable, are numerous enough, and it is strange to find M. Stein, while registering the English 'Book-Prices Current,' failing to place beside it its French imitation, the 'Index Bibliographique' of M. Dauze. But while it would be easy to compile a fairly long list of oversights, it is more to the purpose to confess that on almost every subject on which we have consulted it M. Stein's 'Manuel' has suggested new sources of information or reminded us of old ones we had forgotten. In the same way it would be easy to give instances of entries misplaced. Thus under the heading 'Traductions de la Bible' we expected to find Dr. Copinger's 'Incunabula Biblica' and Mr. Stevens's 'Bibles at the Caxton Exhibition.' The former is entered only under the alternative heading 'Incunables,' the latter under 'Liturgie,' where it has no business. But such errors are not numerous, and the alphabetical index of subjects may help to correct them. Three appendices considerably increase the value, as well as the size, of the book. The first, following on the lines of Ternaux-Compans, contains a list of place-names, their Latin equivalents, the name of the country to which the place belongs, the date at which printing was introduced, and a reference to any existing work on the history of the local press. The second appendix registers the "tables générales" or index volumes of some hundreds of periodicals, while in the third we have a list of the printed catalogues of the principal libraries of the world. All this is good

work, and we hope that the immense industry which M. Stein must have brought to his task may not go unrequited.

HISTORICAL ROMANCES.

THERE is in *The Duke's Servants*, by Sidney Herbert Burchell (Gay & Bird), the same careful composition that we noticed in the writer's previously published book, 'In the Days of King James.' The chief elements of interest in 'The Duke's Servants' show more confidence on the part of the writer, and a better developed plot; the result is a highly successful romance, of general interest and of creditable workmanship. The story is one of the latter days of James I. and of the earlier years of Charles I., and it narrates the adventures of a young Derbyshire gentleman. He falls in love with a lady whom he does not know to be the Duke of Buckingham's mistress, and is then "fallen in love with" by a girl masquerading as a boy. They join Bryan's company, known as the Duke of Buckingham's servants, and, her sex being undiscovered, she enraptures the audience in playing 'As You Like It.' The duke himself is well sketched in, so also is the character of the duke's future murderer, Felton. The playhouse life of the day is rendered with due regard to such historical data as exist, and the reader has no reason to complain of any part of the book with the exception of an irritating series of foot-notes. The information they convey would have been better omitted, and the meaning of such obscure words as "sontes" and "wanion" explained. In spite of certain defects, the book is well worth reading, and will be thought superior to many of the class to which it belongs.

The Green Cockade: a Tale of Ulster in 'Ninety-eight, by Mrs. M. T. Pender (Dublin, Sealy, Bryers & Walker; London, Downey & Co.), includes some pretty weather and scenery:—

"It was a June day in the year 1797—a perfect June day. All the air throbbed with a faint blue, shimmering haze, that hung on the mountains, deepened in the glens and gorges, quivered over the long, hollow valleys, and the brooding sapphire sea, with a mystical, delicate, dreamful luminance, like the veil of summer made visible. Overhead soft piles of snowy clouds floated in the azure deeps like groups of aerial nymphs in waiting on the summer queen. Below sang the mountain streams, rustled the purple heather, that clothed Squire's Hill from head to foot like a royal robe, through which the lichen-covered rocks and boulders gleamed like silver studs, and the clumps of blossomed furze like clasps of gold."

In this fitting landscape a "fair Hebe of the hills" meets a youth with "eyes black as night, deep, calm, velvet-soft, as a sleeping wave; yet by an occasional quick gleam or sudden sparkle suggesting veiled lightning in their reposeful darkness," and the experienced novel-reader will know long before p. 377 is reached that "soon two more hopeful barques were duly chartered and fairly set afloat

On the ocean of wedlock, love's fortune to try,
and with Love for their pilot through seas unsailed,
nothing doubting and fearing nought, feeling happily certain to

Keep the boy
Ever smiling beside his faithful ear,
Through billows of woe and beams of joy,
The same as he looked when he left the shore."

In the meantime we have been through all the excitement of '98, and we end appropriately with the suicide of Castlereagh and his accomplice the villain of our story.

Prisoners of Hope: a Tale of Colonial Virginia (Houghton & Co.), is an historical novel dealing with the old colony times, when Berkeley was Governor of Virginia. Miss Mary Johnston has made herself acquainted with the place and period which she describes; but her knowledge of human nature is unfortunately slight. The people who appear in her pages are chiefly puppets, and the one who may be called the hero of her story is not fitted for human nature's daily food. Besides, her wicked people are as much below

the standard of ordinary humanity as the others are above it. An Indian who plays a noble part might be admired in the pages of Rousseau or in the equally imaginative novels of Cooper, but his like has never been seen in the flesh. The representation of the Governor of Virginia cannot please any reader of fiction who is acquainted with his career. It was the distinguishing merit of Sir Walter Scott to use a basis of fact when idealizing personages who had played important parts in history, and whose doings were common property, yet we doubt whether even he could have dealt with Sir William Berkeley in such a way as to induce his readers to believe that he was not an utter failure as a Governor of the Old Dominion. Indeed, the better he is known the less he is liked. Sir Charles Carew, the Cavalier who visits the New World on a matrimonial errand, is a sorry representative of the fine gentlemen who figured at Court in England. The conspiracy of the servants, who were little better than slaves, savours of such an attempt as might have been made when John Brown went to effect a revolution in Virginia and was hanged.

The Gospel writ in Steel, by Arthur Paterson (Innes & Co.), is a very fair specimen of the Transatlantic romance based on incidents of the Civil War. The love story is humble and ordinary; but the chapters which recount the fighting, first in the early months of the war, and afterwards with Sherman in Georgia, are good reading. The difference between war with untried troops and volunteers and war with men who have done several campaigns is well brought out, though the author seems much more interested in an insignificant, commonplace love-affair than in the details of campaigning and fighting, which he shows skill in describing. The story is a long one, but maintains its interest nearly to the end; it is evidently composed with care, and is by no means the work of a new and inexperienced writer. The illustrations are adequate without being remarkable.

ECONOMIC LITERATURE.

Studies in Currency, 1898. By the Right Hon. Lord Farrer. (Macmillan & Co.)—Lord Farrer has brought together in this volume the papers which he has written during the recent bi-metallic controversy. They are interesting as contributions to a discussion which at the present moment is at rest. How long this state of truce may continue is uncertain. The period of calm depends on causes which are rather political than economic. At any moment the question may be stirred up again from the side of the United States, or it may remain dormant. Recent signs are rather in favour of the period of quiescence being continued. That this may be so is most strongly to be desired. The problems to be considered are amongst the most difficult that can occur in the province of economic study; more than almost any other they need to be studied under a "dry light," rather than under the fierce blaze of personal discussion. Such discussion, moreover, is only rendered more difficult when it takes the form of controversy. Most of all will this be the case if it is made a "plank" in presidential politics. It will become a mere question of chance whether the right or the wrong prevails when the questions involved are mixed up with party war-cries and appeals to popular passion. Lord Farrer's publication will possess the interest which a vigorous contribution to a controversy invariably secures. It contains papers written for the use of the Gold and Silver Commission, and for the Gold Standard Defence Association, one of which, headed 'Bimetallism and the Foreign Exchanges,' perhaps the most interesting of the whole number, is marked as hitherto unpublished. Among them are an article on the standard written for the *National Review*, some letters to the *Times*, the reprint of a note by Lord Welby and Lord Farrer himself

annexed to the report of the Indian Currency Committee, and two extracts from recent Blue-books on the fall in the value of silver and on the currencies of the world. Three appendices illustrating the subject complete the volume. To reopen here the controversy which has caused its publication would be both useless and unprofitable. Among the most valuable of its contents are the unpublished article 'Bimetallism and the Foreign Exchanges,' and the notes on the currencies of the world which end the volume. That there are real evils in an unstable exchange and in fluctuations in the gold price of silver and in the interruption of trade resulting between gold and silver countries, and that there are impediments to investments in silver-using countries, are facts painfully known to practical business men who have neither the leisure nor, perhaps, the requisite knowledge to enable them to contribute anything by way of argument towards the clearing up of the controversy. It is not too much to say that the development of great public works in India—such as railways—has been greatly hindered by the instability of the exchange between India and England, and by the uncertainty of remittance hence resulting. The effect of the closing of the Indian mints and of the enhanced value given to the rupee may assist in bridging over this difficulty, when once it is recognized that the rupee is likely to remain as firmly fixed at 1s. 4d. as it used to be at 1s. 10d. That another effect of this arrangement would be a temporary diminution of profit to traders and producers of goods for export to gold-using countries was a point which doubtless those who arranged the ratio of 1s. 4d. foresaw. To the Indian Government the result of this arrangement has been a very great advantage in facilitating the remittances sent from India to this country for the payment of interest and for other governmental charges. The difference between 1s.—which would be considerably above the probable rate, to judge by the present market value of silver—and 1s. 4d. may be regarded as a gain of more than 33 per cent. on the sum remitted. This gain may be counted by hundreds of thousands, even by millions; but as it was obtained through causing a divergence between the silver price of the rupee and the rate of exchange fixed for the official paper, it is obvious that this advantage must have been gained at the cost of some one else. The exact statistics of the distribution of the other side of the operation—the details that account for the loss—can never be known. They are extended over an immensely wide area; they affect more or less slightly the earnings of millions in the lowest ranks of life and in the ranks above them, the profits of many engaged in exports and imports. The currency arrangements of the Government are said, for example, to influence the price of tea grown in India and Ceylon. Though it may not be possible to lay one's hand on the visible effect, it must certainly be found to exist somewhere, unless the improvement in the exchange has been a free gift of nature to the Indian Government. Lord Farrer regards, and rightly, the present arrangement only as preparatory to the adoption of a gold standard for India. There have been many prophecies as to what the effect of establishing such a standard would be; but Lord Farrer has chronicled himself so many discredited prophecies, so many divergences of opinion between persons of high authority, between himself and some of his ablest friends, that we hesitate to reproduce any of them here. Perhaps one of the most interesting things about the volume is the opportunity it affords of observing the effect which a part in this controversy has had on Lord Farrer himself. Where there was strength in his opponents' opinions he has learnt to appreciate the points in which they were correct and freely to admit this. He leaves the consideration of a thorny con-

troversy with a wider knowledge and more restrained judgment. Would that other controversialists could show so open a mind!

The Work of a Bank. By H. T. Easton. (Effingham Wilson.)—This is a small but very useful volume. Its purpose is to give an outline of the work carried on in a bank, and it is intended chiefly for those who are about to commence their banking career. Mr. Easton says truly that, though there are many books which treat of the history of banking, there are but few which give an account of the actual work. Hence the utility of the description he has made. The subject is explained by giving examples of the books and forms actually in use in banks. All banks do not employ exactly the same class of books, but the specimens given correspond sufficiently with those actually used by most banks to enable the young man who studies this volume to feel at home when he finds himself actually placed in charge of a cash-book, a waste-book, or even a ledger. There is also an explanation at the beginning of the volume of the examinations which candidates for clerkships in banks should be prepared to pass, which will be very useful to those who intend to take up such an occupation. The work of a banking house naturally becomes more intricate and more laborious as time goes on. Our American friends sometimes assure us that banking in the United States deals with more minute sums and enters more closely into the daily habits of life than it does even in the United Kingdom. If this is the case, it will probably not be long before the same habits prevail here. Already stories are current of persons who never carry in their pockets more than a little silver and a cheque-book, as they pay everything, from ten shillings and upwards, by a draft on their bankers. Should this level of refinement be attained generally, more clerks on the one hand, and greater simplification in the book-keeping on the other, will be requisite. Mr. Easton's book will be of use in both these directions to all engaged in the work, and we may confidently recommend it to those—and they are an increasing number—who undertake clerkships in a bank as a profession.

Dictionnaire du Commerce, de l'Industrie, et de la Banque. Edited under the Direction of MM. Yves Guyot and A. Raffalovich. Parts III. and IV. (Paris, Guillaumin & Co.)—The third and fourth numbers of the 'Dictionnaire du Commerce,' which are now before us, carry on the work from 'Assurances Étrangères' to 'Brevet d'Invention.' The motor-car ('Automobile') forms the subject of an interesting article. To judge from the figures given, these vehicles are increasing very rapidly in France. Steam, it appears, is likely to be more employed as a method of propulsion than petroleum; but it is obvious that motor cars as carriers of goods and passengers are still undeveloped. Some time must elapse before the poor inhabitants of sparsely peopled districts and of small villages can learn how serviceable they may be. The article on Austria is a very good example of condensation. The population, as is usual in European countries, is increasingly occupied in manufactures and trade, whilst agriculture undergoes a diminution. The ostrich ('Autruche') follows. The importance of the supply of the feathers as articles of dress is enormous. The ostrich farms of the Cape contain nearly 140,000 birds, and the export of feathers continually increases. Ferries ('Bacs') supply a subject for an article which shows us how much more important such means of transport are in France than with us. The article on banks is slightly disappointing. The Bank of England is duly mentioned, and so is the Clearing House, as well as the fact that the other bankers of London keep accounts with it. This, however, is the sole notice of their existence. No one would gather from reading the article that the collective

balances of the banks of the United Kingdom are many times larger than that of the Bank of England, and that the great bulk of the banking business of the country is transacted across their counters. *Barrage* is a word scarcely known among us, except in connexion with the great irrigation works in Egypt. In France the practice appears to be far more common than in England, alike for reservoirs for the use of towns, to obtain water power to drive machinery, and to supply the means of navigation. Water power is much more employed in economical France than in unthrifty England. Judging by the importance of the question of water supply for London, we may well expect that the question of reservoirs for retaining the winter supply of water for use all the year round will become far more pressing in England, and this article may be commended to those who are interested in the subject. The article on beer shows that the production, on the whole, increases in France, and, what would be less expected, the export trade. There is an amusing and characteristic article on the toy and fancy trade ('Bimbeloterie'). The list of articles under this head covers nearly a page of small print. Articles of the most different descriptions are included—dolls, frogs which hop by means of a spring, battledores and shuttlecocks, and every imaginable trifle, yet the commercial value of these trifles tells up to large amounts. In toys and dolls alone the export trade is valued at 2,500,000*l.*, and in the other articles at more than 4,000,000*l.* The box trade, in wood, pasteboard, and metal, is also in a similar way extensive, and employs a large capital. It is extraordinary of what importance these minor industries become. Thus the manufacture of buttons is a very considerable occupation. The student who desires to learn what the trades and occupations of France are, both great and small, would do very well to study this dictionary. We have dwelt more largely on the industrial articles; but we note also useful statistical descriptions of the principal centres of the commerce of the world, and altogether much interesting reading in the work.

IRISH LITERATURE.

The Auld Meetin'-Hoose Green (Belfast, M'Caw, Stevenson & Orr), from which Mr. A. McIlroy has extracted a second crop, not of geographically Scotch, but Ulster kail, suggests everything in its title. The leisurely life of a Scoto-Irish village, its gossips lounging "about the brig," their character, with its racial pawkiness dashed with a large admixture of Celtic prolixity, all are ably put before us. The soil elaborated is a distinctive one, and on this side of the narrow sea we owe some gratitude for a vivid presentment of the peculiarities of a simpler age there as elsewhere passing away; but the vein is thin, and will not bear much further working. A tale with a wholesome moral is that of 'The Widow's Son,' in which Orange and Green political tints pale in the light of neighbourly sympathy. 'Liza Lowrie's Retirement' and its sequel are true presentments of the best kind of rustic love and fidelity; 'Theology at the Lint Dam' is an amusing discussion which could never occur but among Scotch peasants; and the old precentor is a figure to be remembered. But the turns of dialogue are better than the narrative, and carry the reader pleasantly through a somewhat desultory book.

Irish Holidays; or, Studies out of School. By Robert Thynne. (Long.)—*Irish Life and Character.* By Michael M'Donagh. (Hodder & Stoughton.)—These are a couple of attractive-looking green books, with pretty title-pages printed in black and red; but they have little value or interest, whether as literature or as human documents, and it is difficult to imagine the aim with which either was written. Each

tells a twenty-times-told tale, and tells it much as it has been told before.

Divil - may - care. By May Crommelin. (White & Co.)—The adjutant of the Black Northerners tells of his love and adventures in a racy style, and though some of the chapters have already appeared in magazine form, the story shows no traces of patchwork, unless an unusual wealth of incident be so esteemed. Among stirring episodes the "Trial by Turkey," and Capt. Burke's narrow escape of drowning in the boghole, the "Waterhorse" chapter, and the wonderful performance of Patsy Bragin, when he hangs to the spur of the adjutant, who is doing his best to rescue him in a more orthodox manner from drowning, are highly effective. The awful end of the said Patsy at the hands of his comrades of the secret society is as dark an instance of Irish ferocity as we have met with. The brighter side of the national character and the strange half-Scottish idioms of Ulster are also well brought out. Aileen and her wild young sister Loo are excellent studies. On the whole, this is a bright and well-diversified story.

OUR LIBRARY TABLE.

It may be doubted whether Col. R. F. Meysey-Thompson's *Reminiscences of the Course, the Camp, the Chase* (Arnold), were really worth writing. His experiences at home are those of many English officers with a strong turn for sport and a light enough weight to indulge in riding steeplechases; while of service abroad he appears to have seen little beyond the Ashanti campaign. Some of his stories about the punishments awarded to disorderly soldiers are rather curious. He acted on the homœopathic principle, and he claims success for it in most cases. The best chapters in the book concern Sir Charles Slingsby and other famous M.F.H.s; they will be read with pleasure by hunting men. Col. Meysey-Thompson also makes some sound observations on shooting over dogs. His recollections of the turf, however, are too scrappy, and in many instances concerned with too unimportant meetings, to be worth much. It must be confessed that the ethics of the amateur jockey, as ingenuously revealed in these pages, are decidedly peculiar, and that the strong censure passed upon them by the *St. James's Gazette* is by no means undeserved. Further, we do not exactly understand why a chapter dealing chiefly with a murder and the breeding of hunters should be entitled "Irish Humour." It will be news to many people that Lord Rosebery was a dashing fencer in his youth, though the redoubtable colonel proved one too many for him.

So far as the title of Mr. Laurence Housman's new story-book *The Clover Field* is concerned, it may or may not have some connexion with its contents. It is possibly intended to signify to young readers that they will find dainty and delicate food inside its cover. This is the fact, for Mr. Housman is full of poetic fancy. In the first story he tells how Noodle, the child of the wisest couple in the world, but so utterly stupid that his parents "washed their wise hands of him," was nevertheless wise or kind enough to win the favour of the Fire-Eaters who came into his house one night in a state of starvation. He let them lap up his fire, and then he made it up for them again with one article of furniture after another, until at last he had burnt his door, the floor, the rafters, and was left without house or home, but with a ring which was "the sweetener of everything that it touched," and would bring the Fire-Eaters to his assistance whenever he "brandished" it. Needless to say that by means of this Noodle—though he had many periods of storm and stress, and though from time to time, like Tulip, the hero of another story, "his heart queegled to a jelly"—triumphed over every diffi-

culty and danger, married a beautiful princess, succeeded to a throne, and was universally hailed as wise. The illustrations are by Mr. Housman himself, and sometimes good; they are engraved by Clemence Housman, and Messrs. Kegan Paul & Co. are the publishers.

Dante's Garden, by Rosemary A. Cotes (Methuen), is one of those little "sillifications" of Dante against which we have more than once protested. As Mr. Paget Toynbee, who honours the book with a preface, points out, there is not much trace in Dante's writings of any great knowledge of, or interest in, plant-lore; and it is somewhat absurd to call a little compilation of gossip about some common plants 'Dante's Garden' because those plants are mentioned by Dante—not always even mentioned, indeed. There is a section upon the syringa—the gardener's "syringa," too, which is not a syringa at all, and certainly never grew in Dante's garden—on the strength of a solitary mention of the nymph Syrinx! Under the head "violet" Miss Cotes has missed an opportunity. If she had noticed any representation of flowers as they looked in Dante's time—any Book of Hours with a floral border would have furnished it—she would have seen that in all probability he did not know our blue violet at all, only (besides the white) the pink variety, now become somewhat rare. In this light the meaning of "men che di rose e più che di viole colore aprendo" becomes much clearer, and there is no room for talk about "the rich vibrating tints of violet light." Nor, we fear, is Miss Cotes much of a practical botanist, or we should not find her talking about the "calyx" of the crown imperial.

A MEMOIR of *Elizabeth, Empress of Austria* (Hutchinson & Co.), by Mr. A. de Burgh, comes too soon to be a mature work. It is, however, well illustrated and handsome in appearance, and, considering its frankly journalistic inspiration, a creditable performance. A somewhat over-eulogistic tone was, in the circumstances, inevitable, but it is not devoid of interesting details. The snapshot of the Emperor and his wife walking together is rather absurd.

THIS is an age of reprints, but we should not have thought that there was sufficient vitality in *Rory O'More* to justify the handsome revival of it Messrs. Constable & Co. have issued. Lover was clever enough to evolve a ballad, a play, and a novel out of his theme; but we cannot say we think so highly of the last as Mr. O'Donoghue, who has edited this reissue, seems to do. His notes are sensibly short.—Messrs. Ward, Lock & Co. are continuing their convenient reprint of Whyte-Melville's romances. The volumes before us are *Cerise*, illustrated in spirited fashion by Mr. Jacomb-Hood, and *Sarchedon*, with clever drawings by Mr. S. E. Waller.—Messrs. Dent & Co. have brought out, under the title of "Illustrated Romances," handsome yet cheap editions of *Esmond* and *John Halifax*, with excellent coloured illustrations. These volumes deserve wide popularity. The same publishers have issued *The Ingoldsby Legends* in a similar guise.

WHILE securing our gratitude by their invaluable standard "Biographical Edition" of Thackeray's complete works, Messrs. Smith, Elder & Co. are simultaneously performing another service to the public by producing a few delightful reprints of some of his rarer first editions. The last of these to appear is *Mrs. Perkins's Ball*, by M. A. Titmarsh, which came out just before Christmas, and served, among other things, to remind us of the festive taste of 1847. The pink board-cover, with an at-home card for its centre decoration, and the crude colouring of the illustrations, are as characteristic of the period as the particular fashions in headdress and costume which they depict. As contemporary impressions of the types with which many of Thackeray's sketches have made us familiar, they possess a certain special interest, and we must heartily welcome

this reissue of a book which has been long out of print.

MR. NIMMO's reprint of the excellent "Border Edition" of the Waverley Novels has reached *Peveril of the Peak*, the longest of Scott's romances, and consequently the most bulky volume of the series.

MESSRS. LONGMAN have published a "Cabinet Edition" of Mr. Lecky's *Democracy and Liberty*, to which the author has prefixed an introduction inquiring whether the experience of the last three years has confirmed the general conclusions of the original work. Of course this leads Mr. Lecky into questions of party politics, into which it is impossible for us to follow him. The main part of it is an estimate of Mr. Gladstone's character and achievements. The bibliographical note prefixed by the publishers is worthy of commendation.

THE *School World*, the new journal which Messrs. Macmillan publish this week for the first time, promises well. — The *Educational Review* has assumed a more convenient shape, and begins a new series.

WE have received catalogues from Mr. Baker, Mr. Dobell (interesting), Messrs. Ellis & Elvey, Mr. Hartley, Mr. Higham (theology), Mr. Hollings (two, chess, &c., and choice books, good), Mr. Lauser (portraits), Messrs. Maurice & Co. (two, angling and general), and Mr. Spencer (good). Catalogues are also to hand from Mr. Thompson of Belfast, Mr. Downing of Birmingham (some Kelmscott books), Mr. Wild of Burnley, Messrs. Douglas & Foulis of Edinburgh (good), and Messrs. Hitchman & Co. of Sheffield. From abroad we have the catalogues of J. Halle of Munich, Messrs. Baer & Co. of Frankfurt, and M. Spirigatis of Leipzig (chiefly philology), and M. Nijhoff of the Hague (general, good). On a more elaborate scale are catalogues from Mr. Dorman (book-plates), L. Rosenthal of Munich (well illustrated), and Bibliotheca Lancastriensis, a fine collection, catalogued by Mr. Sutton of Manchester.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Davies's (E.) *Gems from the Fathers*, cr. 8vo. 5/
Dryander's (E.) *A Commentary on the First Epistle of St. John in the Form of Addresses*, cr. 8vo. 5/
Gray's (A. E. P.) *Sermons*, cr. 8vo. 5/
Kuyper's (A.) *Encyclopedia of Sacred Theology*, 8vo. 12/
Orr's (J.) *Neglected Factors in the Study of the Early Progress of Christianity*, cr. 8vo. 3/6
Perowne's (J. J. S.) *The Doctrine of the Lord's Supper cleared from Certain Misconceptions*, cr. 8vo. 3/6
Zahn's (T.) *The Apostles' Creed*, cr. 8vo. 5/

Law.

- Birrell's (A.) *Seven Lectures on the Law and History of Copyright in Books*, cr. 8vo. 3/6 net.

Fine Art and Archaeology.

- Benson (M.) and Gourlay's (J.) *The Temple of Mut in Asher*, 8vo. 21/
Cole's (R. S.) *A Treatise on Photographic Optics*, cr. 8vo. 6/
Selected Examples of Decorative Art from South Kensington Museum, Part 1, in portfolio, 3/ net.
Spitta's (E. J.) *Photo-Micrography*, 4to. 12/
Year's Art, 1899, cr. 8vo. 3/6

Poetry.

- Battersby's (C.) *The Song of the Golden Bough, and other Poems*, extra cr. 8vo. 3/6 net.
Cunliffe's (E. F.) *Verses at Sunset*, 8vo. boards, 5/ net.
Fonblanque's (E. M. de) *A Chaplet of Love-Poems*, 5/ net.
Meredith's (G.) *Poems*, 2 vols. cr. 8vo. 8/ each.
Miller's (M.) *Songs from the Hills*, cr. 8vo. 3/6

Music and the Drama.

- Hymns in Four Parts, with English Words for Singing in Churches, edited by R. Bridges, Part 3, sewed, 5/ net.
Jones's (H. A.) *The Masqueraders*, 12mo. 2/6
Krehbiel's (H. E.) *Music and Manners from Pergolesi to Beethoven*, cr. 8vo. 6/
Shakespeare's Works, Vol. 11, Whitehall Edition, 16mo. 5/
Walker's (J. G.) *The Brides of Death, a Tragedy in Five Acts*, 8vo. 5/

Philosophy.

- Berkeley's (Bishop) Works, ed. by G. Sampson, Vol. 3, 5/
Powell's (J. W.) *Truth and Error, or the Science of Intellection*, cr. 8vo. 7/6

History and Biography.

- Ball's (W. W. R.) *Notes on the History of Trinity College, Cambridge*, cr. 8vo. 2/6 net.
Boy in the Peninsular War (A), an Autobiography, edited by Julian Sturgis, 8vo. 16/
Gregorovius's (F.) *History of Rome in the Middle Ages*, Vol. 6, 2 parts, cr. 8vo. 9/ net.
Harley (G.) *The Life of a London Physician, edited by his Daughter, Mrs. A. Tweedie*, 8vo. 16/

- Stubbs's (C. W.) *Charles Kingsley and the Social Movement*, cr. 8vo. 2/6. (Victorian Era Series.)
Waliszewski's (K.) *Marysienka*, translated by Lady M. Loyd, 8vo. 12/ net.

Geography and Travel.

- Spencer (B.) and Gillen's (F. J.) *The Native Tribes of Central Australia*, 8vo. 21/ net.

Education.

- Tadd's (J. L.) *New Methods in Education, Art, Real Manual Training, Nature Study*, 4to. 14/ net.

Philology.

- Goethe's *Egmont*, Notes by S. Primer, 12mo. 3/6
Hartley-Parker's (E.) *Subject-Matter of Tacitus, Annals, I.-III.*, cr. 8vo. sewed, 2/6 net.
Hogben's (G.) *Méthode Naturelle pour apprendre le Français*, cr. 8vo. 3/6

Science.

- Berry's (A.) *A Short History of Astronomy*, cr. 8vo. 6/
Loney's (S. L.) *Examples in an Arithmetic for Schools*, 3/6
Méric's (H. de) *Dictionary of Medical Terms*, English-French, 8vo. 5/ net.
Russell's (I. C.) *River Development as illustrated by the Rivers of North America*, 8vo. 6/
Voorhees's (E. B.) *Fertilizers*, 12mo. 4/6

General Literature.

- Bridges's (M. M.) *A New Handwriting for Teachers*, 5/ net.
Burchell's (S. H.) *The Duke's Servants*, cr. 8vo. 6/
Bury's (Y. B. de) *French Literature of To-day*, cr. 8vo. 6/
Chambers's (R. W.) *Ashes of Empire*, cr. 8vo. 6/
Crocker's (B. M.) *Infatuation*, cr. 8vo. 6/
Davenport's (B. R.) *Anglo-Saxons, Onward!* cr. 8vo. 2/6
Directory of Titled Persons for the Year 1899, cr. 8vo. 2/6
Hamblen's (H. E.) *Tom Benton's Luck*, cr. 8vo. 6/
Hart's (H. G.) *New Annual Army, Militia, and Yeomanry Cavalry List*, royal 8vo. 21/
Higginson's (T. W.) *Tales of the Enchanted Islands of the Atlantic*, cr. 8vo. 6/
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Rodney's (H.) *Horatio*, cr. 8vo. 3/6
Scott's (Sir W.) *Quentin Durward*, Dryburgh Edit., 8vo. 3/6
Tench's (M. F. A.) *A Prince from the Great Never Never*, 6/
Thackeray's (W. M.) *The Virginians*, Biographical Edition, extra cr. 8vo. 6/
Tynan's (K.) *The Dear Irish Girl*, cr. 8vo. 6/
Wharton's (E. R.) *The Whartons of Wharton Hall*, 3/ net.
Whyte-Melville's (G. J.) *Sarchedon*, extra cr. 8vo. 3/6; *Uncle John*, Édition de Luxe, 8vo. 10/6 net.

FOREIGN.

Law.

- Boistel (A.) : *Cours de Philosophie du Droit*, 2 vols. 22fr.

Fine Art and Archaeology.

- Martinson (P.) : *Œdipe à Colone traduit en Vers*, 2fr.
Reusens (Chanoine) : *Éléments de Paléographie*, 25fr.

Philosophy.

- Lipps (T.) : *Die ethischen Grundfragen*, 5m.
Renouvier (C.) et Prat (L.) : *La Nouvelle Monadologie*, 12fr.

History and Biography.

- Argenson (Marquis d') : *La France au Milieu du XVIII. Siècle, 1747-57*, 4fr.
Boppe (P.) : *Les Espagnols à la Grande Armée*, 6fr.
Darc (J.) : *Guillaume II.*, 3fr. 50.
Delacour (A.) : *Les Lettres de Noblesse de l'Anarchie*, 3fr. 50.
Janssen (J.) : *L'Allemagne et la Réforme : Vol. 5, 1580-1618*, 15fr.
Laurencin-Chapelle (P.) : *Les Archives de la Guerre, Historiques et Administratives, 1688-1898*, 7fr. 50.
Leudet (M.) : *Nicolas II. Intime*, 3fr. 50.
Luchaire (A.) : *L'Université de Paris sous Philippe Auguste*, 2fr.
Masson (F.) : *Joséphine de Beauharnais, 1763-96*, 7fr. 50.
Pirenne (H.) : *Geschichte Belgiens*, Vol. 1, 10m.
Reuss (R.) : *L'Alsace au Dix-septième Siècle*, Vol. 2, 20fr.

Philology.

- Baunack (J.) : *Die delphischen Inschriften*, 9m. 80.
Brockelmann (C.) : *Geschichte der arabischen Litteratur*, Vol. 1, 20m.
Jubainville (M. H. d'A. de) : *Cours de Littérature Celtique*, Vol. 6, 8fr.
Lidzbarski (M.) : *Handbuch der nordsemitischen Epigraphik*, 2 parts, 30m.
Riemann (O.) et Gölzer (H.) : *Grammaire Comparée du Grec et du Latin (Syntaxe)*, 25fr.

Science.

- Bleier (O.) : *Neue gasometrische Methoden u. Apparate*, 7m.
Schumann (K.) : *Gesamtbeschreibung der Kakteen*, 26m.

General Literature.

- Clemenceau (G.) : *L'Iniquité*, 3fr. 50.
Corday (M.) : *Mon Petit Mari, Ma Petite Femme*, 3fr. 50.
Guillaumet (É.) : *Tableaux Soudanais*, 3fr. 50.
Harel (P.) : *Le Demi-Sang*, 3fr. 50.
Lano (P. de) : *L'Ame du Juge*, 3fr. 50.
Lanuse (Monseigneur) : *Des Braves*, 3fr. 50.
Mendès (C.) : *La Reine Fiammette*, 3fr. 50.
Méroutel (C.) : *Damnée!* 2 vols. 7fr.
Théry (E.) : *Europe et États-Unis d'Amérique, Statistiques d'Ensemble*, 3fr. 50.
Tineau (L. de) : *Les Pêchés des Autres*, 3fr. 50.
Vialar (A. de) : *Flavia*, 3fr. 50.
Willy : *Un Vilain Monsieur*, 3fr. 50.

DID THOMAS LODGE WRITE A POEM ABOUT AMINTAS?

THE Induction of Lodge's 'Phyllis' contains the following lines :—

Oh you high-spirited paragons of wit,
That fly to fame beyond our earthly pitch,
Whose sense is sound, whose words are feat and fit,
Able to make the coyest ear to itch;
Shroud with your mighty wings that mount so well,
These little loves, new crept from out the shell.

And thou the true Octavia of our time,*
Under whose worth beauty was never matched,
The genius of my muse and ragged rhyme,
Smile on these little loves but lately hatched,
Who from the wrangling waves have made retreat,
To plead for life before thy judgment seat.

And though the forebred brothers they have had,
Who in their swan-like songs Amintas wept,
For all their sweet-thought sighs had fortune bad,
And twice obscured in Cinthia's circle slept,
Yet these I hope under your kind aspect,
Most worthy Lady, shall escape neglect.

The accepted view is that Lodge here refers to his predecessors Thomas Watson and Abraham Fraunce. Mr. Lee, in the 'Dict. Nat. Biog.,' article 'Fraunce,' says : "Lodge in his 'Phyllis' (1593) wrote of Fraunce and Watson as 'forebred brothers, who in their swan-like songs Amintas wept.'" I hope in this paper to show that this interpretation is incorrect, and that some grounds exist for concluding that Lodge, in the above lines, refers to some former poems of his own; and I think that if Fraunce and Watson are alluded to at all, it is only as the causes of the poems of Lodge having been twice obscured.

The closing poem of 'Phyllis' throws a good deal of light on the matter in its opening lines :

Resembling none, and none so poor as I,
Poor to the world, and poor in each esteem,
Whose firstborn loves at first obscured did die,
And bred no fame but flame of base misdeem;
Under the ensign of whose tired pen
Love's legions forth have masked, by others masked;
Think how I live wronged by ill-tongued men,
Not master of myself, to all wrongs tasked!

It seems to me that we have here a definite statement that Lodge's earliest poems did "obscure die." From the Induction we have grounds for supposing the name or subject of those dead poems to have been Amintas.

Lodge, in his extant 'Phyllis,' does not call himself Amintas, but Damon. Hence I conjecture that the present 'Phyllis' is to some extent a recension of the earlier 'Amintas,' which name Lodge dropped because he had been eclipsed by Watson. My reasons for this conclusion are derived from a comparison of 'Phyllis' with William Smith's 'Chloris,' a series of sonnets published in 1596. William Smith, in his eleventh poem, says :—

O glorious love-god, think on my heart's grief;
Let not thy vassal pine through deep disdain;
By wounding Chloris I shall find relief,
If thou impart to her some of my pain.
She doth thy temples and thy shrines abject;
They with Amintas' flowers by me are decked.

Here we have a plain confession on the part of William Smith that he has decked his poems with flowers that belong to Amintas. If I can show that Amintas' flowers are Lodge's flowers, not Watson's or Fraunce's, I think I shall be held to have established my case. As I have already quoted some lines from 'Phyllis,' it will be convenient to compare with them first Smith's opening sonnet to Colin Clout (who is also addressed in nearly identical words by Lodge) :

Therefore, good Colin, graciously accept
A few sad sonnets which my muse hath framed;
Though they but newly from the shell are crept,
Suffer them not by envy to be blamed,
But underneath the shadow of thy wings
Give warmth to these young-hatched orphan things.

Here we have some of Lodge's "flowers." Just above Smith has :—

My muse audacious stoops her pitch to thee,
which was suggested by Lodge's "our earthly pitch" (p. 11, Crow's ed.), and "our poets' pitches" (p. 14). Smith's third poem has :—

You whose deep wits, ingine, and industry,
The everlasting palm of praise have won,
You paragons of learned poesy,
Favour these mists, which fail before your sun,
Intentions leading to a more effect
If you but grace them with your mild aspect.
And thou, the Genius of my ill-tuned note, &c.

Compare these lines with the first-quoted passage from Lodge, and the "mists" line with

You are but mists before so bright a sun.
'Phyllis,' p. 13.

Again, in 'Chloris,' ii., we have

My lowly muse new-hatched,
which comes close to the lines before given.

* I.e., the Countess of Shrewsbury.

It is possible that Watson, 'Hecatompattia,' p. 28—

My birds are all of my own hatching,
may refer to Lodge's use of this metaphor in his earlier 'Amintas.' The whole of Smith's sonnet,
You lofty pines, copartners of my woe,
runs near Lodge's "I wrote in Mirrha's bark," though Smith seems to have taken unusual pains in this instance to be a little original. Again, compare 'Chloris,' xiv.—

Thy swan-like songs did show thy dying anguish;
Those weeping truce-men show I living languish,
with Lodge, p. 12:—

Who in their swan-like songs Amintas wept.
Go, weeping truce-men, in your sighing weeds.
Smith, xxiii., also has: "If these weeping truce-men may," &c.

I will trouble my readers with only one more example of the way in which Smith decks his temples with Amintas's flowers, 'Chloris,' xxxi.:

But as cold winter's storms and nipping frost
Can never change sweet amaranthus' hue,
So though my love and life by her are crossed,
My heart shall still be constant, firm, and true.

Compare 'Phillis,' xxviii.:—

And as nor tyrant sun nor winter weather
May ever change sweet amaranthus' hue,
So she, though love and fortune join together,
Will never leave to be both fair and true.

Clearly, then, in Smith's mind Amintas denoted Lodge. I have compared Watson's 'Hecatompattia' and 'Tears of Fancie' with 'Chloris,' and do not find any such barefaced plagiarism of Watson's turns of thought or expression. 'Chloris,' ix., and 'Hecat.' viii., both treat the story of Actæon, but Smith does not borrow "flowers" from Watson. Smith (xix.) says:—

The wounded hart doth ease his paine and grief
If he the herb dictamion may eat;

and Watson ('Hecat.' lxviii.) has, "I could wish Dictame drawe it out againe." But this was one of the euphuistic commonplaces of natural history (compare Greene, 'James IV.,' IV. ii.; Virgil, 'Æn.,' xii. 411).

The nearest thing to Watson I can find in 'Chloris' is

And like Amintas haunt the desert cells.
'Chloris,' xxiv.

Compare Watson, 'Phoenix Nest' (Arber's 'Hecat.' p. 14):—

But poore Amyntas, hasteth thee apace,
In desarts thus to weepe a wofull tale.

I have not at present access to either Watson's 'Amyntas' in Latin or Fraunce's translation in English hexameters. To complete this investigation these poems should be examined. I do not expect, however, that anything to upset my conclusion will be deducible from poems so dissimilar in form from 'Chloris' as they are. It seems very probable, then, that Lodge's 'Phillis,' as we have it, incorporates some of the earlier work that Smith plagiarized from Lodge's lost 'Amintas,' and that Lodge refers to his own productions under the title of "forebred brothers." Smith can hardly have plagiarized from the extant 'Phillis,' since in 'Chloris' Phillis is referred to as being dead. See 'Chlor.' xiv.:—

The fates by their untimely doom
Of life bereft thy loving Phillis fair.

Possibly Lodge's "first-born" version of Phillis may have been stolen from Watson! *Hinc illæ lacrimæ?*
HAROLD LITLEDIALE.

THE RELIEF OF LONDONDERRY.

EVERY one knows Macaulay's story of the relief of Londonderry—how two victualling ships, the Mountjoy and the Phoenix, escorted by the Dartmouth man-of-war, drove down on to the boom; how the Mountjoy, striking the boom and performing a very curious nautical operation, "rebounded" on to the mud; and how the Phoenix then crashed through the obstacle.

In examining the Navy Treasurer's accounts (P.O.D.A. 2333) for this period, I have found an entry of a gift of 10*l.* each to nine men, "they being the boat's crew that cut the boom at the carrying the victualling ships to the

relief of Londonderry." This completely does away with the accepted story, even if there were no other evidence; but there is also a passage in Richards's 'Diary of the Fleet' (a manuscript only discovered and printed in 1888, and therefore unknown to Macaulay) which supports the new version. He writes:—

"They differ in matter of their relations how the ships got up; for some say there went first a boat with a house upon it (which we suppose is the Swallow's long boat), and came to the boom, when it stopped, and of a sudden a man (a witch they say) struck three strokes with a hatchet upon the boom, and cut it asunder, and so passed on, and then the ships followed. Others say that the two ships went together and struck both at once upon the boom and broke it, and so passed on."

Col. Richards, then and afterwards a well-known engineer officer, was attached to the land force under Kirk, and only knew by report the incidents of the relief. But what he says is valuable, as showing that even then the truth was known to some people. So far, therefore, from there being such a display of heroism as that upon which Macaulay dwells, the Mountjoy and the Phoenix had only to steer straight for the opening made for them, and the former, failing to do this, struck the boom, lost her steerage way, and drifted on to the mud. Moreover, as the tide was making, the broken ends of the boom would swing inwards and away from the ships, so that the attempt was made under the most favourable conditions. Walker writes: "The Mountjoy made a little stop at the Boom, occasioned by her Rebound after striking and breaking it, so that she was run aground." Evidently he thought the Mountjoy's collision with the boom the cause of its breaking, and it may be noticed that the modified and natural sense in which he uses the word "rebound" does not give the impression of a ship showing the qualities of an india-rubber ball, as in Macaulay's extended account. Burchett simply says that the boom was "framed of a chain and cables, and floated with timbers"; but he does not give any details of the relief, nor was he at that date in a position to obtain any first-hand information from the chief actors in it.

That it was considered a daring and important piece of work is shown by the amount of the "reward" (as it was then termed), for 10*l.* was a large sum then as a gratuity to seamen. Macaulay ignores the Swallow; but not only from Richards's reference to her, but also from the fact that her captain, Wolfran Cornewall, gave each man a guinea at the time (carefully deducted at settlement from his 10*l.*), I should imagine that the boat's crew belonged to that ship. And as no officer is mentioned for reward it may be inferred that he was killed in the boat or immediately promoted; or perhaps Cornewall was in command himself.

Comparing Macaulay's periods with the terse official entry, it will be seen that the fine simplicity of the latter does not lose by the contrast.

From the historical point of view the chief importance of the new facts lies in their yielding yet one more illustration of the blighting influence of the soldier in combined naval and military operations. It is known that Kirk only moved at last in obedience to a peremptory order from Schomberg. He had wasted six weeks in attempting a red-tape reduction of Inch Island, in accordance with approved military theory. Had the seamen been allowed a free hand they would have cut the boom at least as easily in June as in July; but the squadron was under Kirk's command.

As the inhabitants of Londonderry have been worshipping false gods in Douglas and Browning, the captains of the two victualling ships, for more than two centuries, they will doubtless be glad to have the names of the real Protestant heroes: Robt. Kells, Jeremy Vincent, Jas. Jamison, John Young, Alex. Hunter, Hen. Breman, Wm. Welcome, John Field, and Miles Tonge.
M. OPPENHEIM.

VICTOR AND CAZIRE.

Liverpool, January 14, 1899.

In the *Athenæum* for November 26th, 1898, pp. 744-5, a lengthy review appears of the reprinted 'Original Poetry by Victor and Cazire.'

It may interest your readers to learn that we have just purchased, after a wearying search of many years, at an exorbitant ransom, the original copy, unique in at least two respects, given by Shelley to Harriet Grove, and thus referred to in her diary:—

"September 10, 1810.—Received the poetry by Victor and Cazire. C. offended and with reason. I think they have done very wrong in publishing what they have of her."

Of the 1,500 copies presumptively printed for Shelley this is the only remaining one known, and its unsatisfactory features have been accentuated in the reprint for which Dr. Garnett takes responsibility.

Although bound with some octavo Byron pamphlets, its real size is obviously quarto, as evidenced by the signatures and setting, and the butchering of the bookbinder who sheared the margins so mercilessly is thus perpetuated in a "scrupulously faithful" reprint.

Lastly, it is doubtful whether Stockdale's name appeared on the original title: it is probable the title was reprinted for remainder purposes by that gentleman. JAGGARD & Co.

THE GAME OF "CONQUERORS."

WHEN I attended, as a boy, the Grammar School at Loughborough, in the years 1855-7, we used to play a game with (horse) chestnuts thus. A hole was bored through the nut and a string inserted, secured by a knot at one end. This was held, hanging vertically, by one boy while another, similarly equipped, endeavoured with his nut to smash his antagonist's. If the attempt succeeded the nut became "cobber o' one"; if successful with a second antagonist the nut became "cobber o' two," and so on. Novices used the nuts fresh from the tree; but the more knowing boys first dried theirs, either by merely keeping them a while or by placing them near a fire, up a chimney or elsewhere. One peculiarity of the game, I remember, was this—the victorious nut not only scored one for its opponent's defeat, but it also assumed the whole of the conquered one's assets. By this means the victor already credited with twelve conquests, on overcoming a foe similarly honoured, became at one fell swoop "cobber of twenty-five."

Removing in 1858 to the ancient Grammar School at Faversham, I found a similar game played there with walnut-shells. Each player was furnished with a half-shell, and, placing its flat base upon a table, endeavoured with its "prow" to crush its opponent. The winner here was called a "conqueror," and I think—but forty years' interval renders me uncertain on the point—that the scoring of victories proceeded in the Kentish game in the same way as in its Leicestershire counterpart.

Possibly these reminiscences may be of service to Mrs. Gomme and other collectors of such matters.
CHARLES HIGHAM.

'THE NEW FAR EAST.'

MR. DIÓSY writes:—

"Allow me to join issue with your reviewer with regard to his criticism of the translations into Chinese and Japanese of the title of my book, 'The New Far East,' appearing on the cover of the volume. Had he read my preface attentively, your reviewer would have seen that these translations were due respectively to a learned Chinese diplomatist (a mandarin of high degree) and to Prof. S. Takahashi, of the Imperial Japanese Naval Staff College. He would not then have ventured to describe what these native scholars consider the best rendering into their languages of the English title as 'bad Chinese' and incorrect Japanese. He is probably so engrossed in the study of ancient Japanese that the many new phrases introduced into the modern language, through the medium

chiefly of periodicals, are not familiar to him. The Sino-Japanese expression *Shin Kioku Tō* (not, as you print it, *Shin kiokuto*)—the pure Japanese version of which is, as your reviewer rightly states, *Arata naru higashi-no hate*—does convey the meaning 'New Far East' to the mind of 'an ordinary educated Japanese' of the present day, accustomed to find the term *Kioku Tō* used, in articles on foreign affairs in his newspapers and magazines, to denote what we call 'the Far East' and the French 'l'Extrême Orient.' As to the transliteration in my preface of the Chinese title, I purposely wrote *Shin Yuen Tong* (taking down the sounds phonetically as they came from the Chinese scholar's mouth) as the nearest imitation of the real words, *Hsin Yüan Tung*, the lips of the average British reader were likely to produce. As I state in the first line of my preface, my book has been written, 'not for the expert,' but for the general public, and I have striven to make it as clear as possible for the average reader."

Mr. Diósy's mistakes are elementary, and need no expert to detect them. No one with the slightest knowledge of Chinese would write *Shin yuen*. The sound *sh* does not exist in Chinese at all, nor does *yuen*, though *yüen* does in some dialects. *Tong*, again, if pronounced either as in "fire-tong" or as "tongue," is utterly wrong—*tung*, with *u* as in "bull," but rather more open and prolonged, is the correct sound. Mr. Diósy says (Preface, p. viii), "The inscription on the left is in Japanese hiraganait reads *Shin Kioku Tō*." It does nothing of the kind. It reads *arata naru higashi no hate*, lit., new-become-east's end. Nor is *arata*, &c., the translation of the Japano-Chinese *Shin Kioku Tō*: the Japano-Chinese of *hate* is *kwa* or *shiu*. Lastly, *tung* (*tō*, *higashi*) means rather eastwards, or eastern quarter, than the East. The usual expression for the West is *seiyō*; that for the East would be *tōyō*, or *tōkoku*, *tōhen*, *tōshiu*, &c., and with *yen* prefixed would render "the Far East." But there may be some newly coined special term, though manifestly none is needed by the Japanese themselves as a description of their own end of the world.

LAMB'S 'POETRY FOR CHILDREN.'

THE pretty little volume published by Messrs. Dent under the above title ('Poetry for Children,' by Charles and Mary Lamb, illustrated by Winifred Green) illustrates in itself a regrettable tendency in modern book production.

Can it be purely by accident that Mr. Israel Gollancz, who lends his name to the edition, confines himself in the preface exclusively to mild raptures about the Lambs, and avoids any suggestion of bibliographical detail (in a matter where it is positively abundant) beyond the unquestionable statement that Wordsworth's poems were published in 1798?

So they were; but it is a pity the publishers or some one else did not rouse the learned Mr. Gollancz from his picturesque dreaming of Grecians and the Grey Friars with the inquiry what it was exactly that he was in this particular preface rhapsodizing about.

No doubt many "gentle readers" will be interested to learn that "Mary Lamb had something of her brother's gift of writing." They would surely have been more interested to learn the fact (of which neither editor nor publisher vouchsafes any suggestion) that the pretty little volume here offered them is a mere reprint (slightly rearranged) of another pretty little volume, similarly entitled, edited by Mr. Herne Shepherd, and published by B. M. Pickering in 1872.

That in itself might matter little, but that the volume in blue cloth, "edited and prefaced" by Mr. Shepherd, is not the well-known work by Charles and Mary Lamb entitled 'Poetry for Children,' but a small and "hocussed" extract therefrom. All the (not very reconcilable) facts of the matter will be apparent to any one who takes the trouble to turn to Mr. Andrew Tuer's excellent reprint (Leadenhall Press, 1892) of the original edition of this curious little work, viz., the "Poetry for Children, entirely original, by the Authors of 'Mrs.

Leicester's School.' Printed for J. Godwin, the Juvenile Library, No. 41, Skinner Street [2 vols. 18mo., with fronts.]. 1809." As to the genesis of the original work a letter of Lamb's to Coleridge (July 7th, 1809, No. 132 in Canon Ainger's edition) may be consulted.

The almost total disappearance of this work, with the consequent fancy demand for it, is one of the mild excitements of nineteenth-century bibliography. The two rare little volumes were supposed to have been destroyed or devoured to the last copy by admiring infants of the pre-Victorian age when, on June 16th, 1877, the *Athenæum* announced the discovery of a copy, which was afterwards sold at auction for 34*l*.

But it appears from Mr. Tuer's preface that the publisher of the "Juvenile Library" was, perhaps, more responsible than the readers for the disappearance of the book, seeing that in the advertisements appended to several of his publications (including the 'Adventures of Ulysses') the little work of the Lambs is curiously described (by way of peg for the favourable notice in the *Monthly Review*, January, 1811) as "out of print, but the best pieces inserted in Mylius' 'First Book of Poetry.'"

This highly creditable (and now rare) little work, of which the eleventh edition (Baldwin & Cradock, 1834) lies before me, contains only 26 out of the 84 original 'Poems for Children,' and these 26, attributed in the Mylius index to "Mrs. Leicester," were all the materials from which Mr. Herne Shepherd made his compilation.

Realizing this simple fact, it is scarcely possible not to regard that editor's preface as somewhat disingenuous. "These delightful poems," he tells us, which "have escaped the notice of modern readers.....were published in the autumn of 1809"; and not a word more of their bibliography is vouchsafed to us! The modern reader would naturally infer that "these delightful poems" were here reproduced as "published in 1809," but for a curt admission in a footnote, that "the authors wrote some others which have hitherto eluded the most diligent research."

It would be difficult to imagine a much less straightforward manner of saying (1) that the original edition had disappeared, and (2) that the editor (being either unable or unwilling to examine the only accessible copies) had (3) reprinted (as if it were a complete and well-known work) a small selection made by a hand of no authority for purely business purposes, and (4) had padded out the volume thus made with some half-dozen other poems of Lamb's quite unsuited "for children," and never included by their author in any such collection. But if such conduct was inexcusable (and it was certainly very misleading) in the editor of a volume published in 1877, it is surely infinitely more so in the case of an editor in the year 1898, six years after the whole "true inwardness" of the matter has been cleared up. The poetry which fascinated so many of our grandparents may not be of supreme importance as literature, but it may surely serve as text for a mild protest.

This charmingly got-up volume of Messrs. Dent's is not, as its title implies, the 'Poetry for Children' of two long deceased and widely respected authors. It is not a third of that work, and it contains other matter (poetry not addressed to children) arbitrarily inserted into an arbitrary selection, the whole *raison d'être* of which (if it ever had one) disappeared twenty years ago. On all these little matters so enthusiastic an editor and so tasteful a publisher should not appear either hopelessly ignorant or sublimely indifferent.

G. H. P.

THE HARDWICKE PAPERS.

THE collectors of historical manuscripts will have an unusual opportunity of making large and interesting additions to their stores from

February 22nd to the 25th, when Messrs. Sotheby, Wilkinson & Hodge will sell the Hardwicke papers and manuscripts from the Deed Room, Wimpole Hall, the property of the Earl of Hardwicke. The collection is so exceedingly miscellaneous as to defy all attempts at classification; but perhaps its diplomatic and political sections are the two most voluminous. All the members of the Yorke family appear to have had an extensive circle of correspondents, and apparently every scrap of writing has been carefully preserved in the archives for nearly two centuries, whilst the collection has been largely added to at various times and in divers ways. As the bulk of the autograph letters will be sold in bundles of from half a dozen up to over two hundred, the purchasers are likely to have a few pleasant months in examining the contents of their "little lots"!

The literary and artistic documents are not very numerous, but they include many of considerable interest. The warrant, dated June 26th, 1732, and signed by Queen Caroline as Guardian of the Kingdom, appointing James Thornhill to succeed his father, Sir James Thornhill, Knt., as Sergeant Painter to the Royal Palaces, reveals the fact that this desirable office was worth 10*l*. per annum! The letters from Sir Joshua Reynolds include one dated March 5th, 1783, in which he discusses a subject for a picture suggested by the second Lord Hardwicke. "The interview between the Duke of Monmouth and James II. is," thinks the artist, "certainly better calculated for a picture than that of the interview of the old Duke of Bedford with King James." One (undated) of several letters from Gainsborough contains the following sentence:—"Mr. G. hopes Lord Hardwicke will not mistake his meaning, but if His Lordship wishes to have anything tolerable [*sic*] of the name of G. the subject altogether, as well as figures, &c., must be of his own Brain," &c.

The everlasting copyright question is dwelt upon in a letter from Dr. William Blackstone to the Hon. Charles Yorke, dated June 21st, 1761. Michael Lort, the eminent book-collector, writes on the subject of prices realized "at Mr. West's auction," and refers to some "old books printed by Caxton," which

"fetched amazing prices, viz., No. 2274, Chaucer, 45½ guineas; 2296, 'Game of Chess,' 30½ guineas; 'Troilus and Cressida,' 10*l*. 10*s*.—which last was bought by a slopseller at Wapping. The Chaucer had cost Mr. West 15*l*., and was now supposed to be bought for the king."

Perhaps the most interesting batch of literary correspondence is a lot of 170 letters to Philip, second Lord Hardwicke, from Daniel Wray, F.R.S., F.S.A., a Trustee of the British Museum (to the business of which he often alludes). Wray was one of the authors (with Lord Hardwicke) of the 'Athenian Letters.' Here is a contemporary view of Junius, from a letter dated June 25th, 177— (the date of the exact year is missing):—

"The last Junius fills up the measure of all their abominations. The Reviving of that unhappy event must appear the perfection of Inhumanity to the indifferent readers as well as to us.....But the violence of this Writer in a degree defeats his own purpose, everybody crys [*sic*] out 'Shame,' and flings the paper by. More gentle touches would please and insinuate. If you guess right at the Author, he has the art of varying his style wonderfully; he is, though pointed, flowing and natural; Junius with all his force is hard and turgid."

The same writer pronounces (September 2nd, 1772) Rousseau's 'Confessions' to be "miserable stuff, intolerable indeed did not we suppose him mad." There are four letters from Thomas Percy ('Reliques of Poetry'), Dean of Carlisle, on books and literary matters. In one of these (September 23rd, 1781) the writer observes:—

"In the Book-making art the celebrity of a name is of so much consequence that it is not unusual for the Trade to hire a popular name to be prefixed to a work which the owner of that name never saw. Poor Goldsmith picked up many a Guinea by this kind of Traffic, and we have accordingly a Grecian History,

a version of Scarron, and many other things, which, to the best of my belief, he was utterly unconcerned in."

Another lot includes a letter of Dr. B. Kennicott (October 25th, 1772) reporting the discovery in the Vatican Library of a fragment of the ninety-first book of Livy, on "two leaves in a MS. now containing the Books of Tobit, Judith, &c." A letter from Dr. John Douglas (October 13th, 1783) to the second Lord Hardwicke is a most interesting commentary on Boswell's own remarks on the celebrated letter from Dr. Johnson to Lord Chesterfield (see chap. viii. of Boswell's 'Johnson'). Douglas writes:—

"This day I saw Dr. Johnson, who said that he should be very ready to trust me with a copy of his letter to Lord Chesterfield.....but he assured me that it did not exist in writing in his Possession. I urged the Expectation of the Public to have that masterly composition preserved."

Douglas's attempt to get a copy is referred to at length by Boswell.

A second collection of letters, 150 in number, from Daniel Wray to the second Lord Hardwicke, includes many of great general interest. One, dated June 11th, 1752, contains this sentence:—

"The Cibber with a crack'd voice and Peg Woffington with 800*l.* a year, and two footmen to her coach, are at the top of the Dublin Theatre; the expenses of Bardin's vie with those at White's; the Speaker rose from the Company of one day's dinner to sit down with that of the next; these are morsels for your discerning palate."

Of three letters from David Hume, two are of four pages each, and are of the highest interest; he describes his inspection of King James's 'Memoirs,' which are "in thirteen or fourteen thin folio volumes, all wrote with his own hand," at Paris, and he refers at length to the Secret Treaty between Charles II. and Louis XIV.

The only illuminated MS. in the collection is a letter from Charles I. to the Sultan Morat'han, Emperor of Turkey, a document on vellum signed "Charles R." (1629), splendidly painted and illuminated with arabesques, with centre gemlike ornaments, a large initial C painted in flowers and illuminated; it measures 34 in. by 26 in., and relates to the imprisonment of British sailors, and appoints John Wainsford, Esq., to co-operate with the English Ambassador, Sir Peter Wych, in the redress of grievances. This is the last lot (702) in the sale.

W. R.

Literary Gossip.

THE late Nubar Pasha wrote his memoirs a few years ago, using French for the purpose, and being desirous that an English version should be published simultaneously, a copy was placed in Mr. Edward Dicey's hands for the purpose of translation. But Nubar postponed assenting to publication during his lifetime. It is to be hoped that they will now appear, though the result will be disappointing, as they will serve better as material for writing the history of the times during which he played a leading part than for communicating details about himself and others of a purely personal kind. The true story of his entire career would be a romance which he alone could have narrated, and which he may have thought it better to carry with him to the grave.

PAUSING for a moment from original composition, the Queen of Roumania is now engaged in translating into German Paul de St. Victor's fine work 'Les Deux Masques.' Her Majesty gave recently some readings of passages from the French original to a few favoured members of the Court circle, who were much charmed, it is said, by the brilliancy of the author's style and by the beauty of the reader's delivery.

THE copy of verses, satirizing several American writers living and dead, which has been much quoted in America as written by Mr. Austin Dobson, is a forgery, of the history of which Mr. Dobson, we are asked to say, knows nothing.

THE remarkable interest taken by the Dutch Government during the last few years in the study of the national military history has been the subject of frequent notice by continental critics. It is not, perhaps, so well known that Dutch experts have already made large use of the official archives of this country for the above purpose. The Department of Military Records at the Hague is now anxious to copy or calendar any military papers relating to the Anglo-Dutch campaigns, 1568–1799, which may exist in private custody in this country and still remain inedited. Lieut. de Witt Huberts is in London charged with this mission, some details of which may shortly be communicated to the public press.

IN the work which, as we said some weeks ago, Miss Kingsley is going to publish this month she will point out defects in the system upon which the British possessions in West Africa are governed, and make suggestions for its improvement.

IN his new volume, 'The Pen and the Book,' Sir Walter Besant renews, with more violence than ever, the attack on the publishers to which he seems to devote much of his time. Formerly he used to say there were exceptions, but now he inculcates upon the literary beginner that publishers are thieves. "Thievery," in fact, he prints in capital letters. No doubt the publishers, as we remarked at the time, gave Sir Walter a great advantage when they allowed the committee of their Association to issue last summer a series of draft agreements that no sensible author would dream of accepting; but the abuse heaped upon them in the fifth chapter of Sir Walter's book is quite undeserved, and will create in young authors an absurd prejudice against the honourable men of the trade (and they are the vast majority), and it will be bitterly and justly resented by them.

IT is impossible to argue the general question with Sir Walter, for his notion of reply is to repeat in stronger language what he has already said; but it is really necessary to point out, now that he has denounced as thieves most, if not all, publishers, great as well as small, that he ought to give exact details of their thefts, accompanied by the names of the thieves. It is not fair to keep on openly bringing charges without making an effort openly to substantiate them; and much as we believe in Sir Walter's honesty of purpose, we think that unless he will do so, open-minded people who are willing to hear both sides will cease to pay attention to his polemics.

WE regret to have to announce the death of Mr. Charles Simpson, who for many years, and, indeed, at the time of his decease, was associated with Messrs. Puttick & Simpson, the well-known firm of literary auctioneers. Mr. Charles Simpson died on Saturday, the 14th inst., at the age of eighty. He was the younger brother of Mr. William Simpson, the present head of the firm, and, like him, was well known in literary circles.

Blackwood for February will be a double issue, in honour of its thousandth number—an event which we have before mentioned, and which is almost unparalleled in magazine literature. For the occasion the famous 'Noctes Ambrosianæ,' with Christopher North, the Ettrick Shepherd, Tickler, and De Quincey, have been revived, the scene being laid in Elysium; and among many other characteristic contributions to the number are stories by Mr. Conrad, Mr. Hewlett, Mr. H. Clifford, Mr. Bernard Capes, and Miss Haraden; and songs and poems by Mr. Andrew Lang, Neil Munro, and Moira O'Neill. There will also be 'A Birthday Letter of Apology,' by Edward A. Irving; further 'Reminiscences of Westminster,' by Sir John Mowbray; 'Impressions of Jamaica,' by Mr. Ian Malcolm, M.P.; and 'A Letter from Salamanca,' by Lieut.-General Sir H. Brackenbury.

IN the *Cornhill Magazine* for February will be found an account of the famous artistic and literary coterie which used to assemble at Little Holland House in the late fifties and early sixties, with many anecdotes of Mr. Watts, Lord Leighton, Richard Doyle, Mrs. Cameron, Mrs. Procter, Mrs. Sartoris, and other frequenters of "the enchanted garden where it was always Sunday afternoon." Sir Robert Edgcumbe contributes a sketch of William Robert Hicks, the Cornish wit and talker, and Mrs. Archibald Little describes a 'Summer Trip to Chinese Thibet.' Miss Eleanor Hall writes on the 'Western Precursors of Dante,' with especial reference to the visions of Drithelm and Adamnan; and the number also contains, besides further instalments of 'The Etching-ham Letters' and Mr. Crockett's new serial, short stories by Miss Sarah Orne Jewett and Messrs. E. and H. Heron; and papers on the 'Humours of School Inspection' and 'Lancashire Sentiment.'

AT a meeting of the Edinburgh Bibliographical Society last week the secretary, Mr. G. P. Johnson, read a paper on a collection of MSS. dated 1687–99, relating to the circulation of the Irish Bibles of 1685 and 1690 in the Highlands, and the association therewith of the Rev. James Kirkwood, sometime minister of Minto, and afterwards rector of Astwick in Bedfordshire. It was shown that it was due to Kirkwood, who had been impressed by the spiritual destitution of the Highlands at the close of the seventeenth century, that there was obtained a gift for the Highland ministers of 200 copies of the quarto Old Testament of Bishop Bedell's translation from the Hon. Robert Boyle, who had printed it (in the Irish character) for distribution in Ireland at his own expense. Kirkwood, desirous of seeing the Bible in the hands of the Gaelic people, collected funds sufficient for an edition of 3,000 copies of the complete Bible in Roman type, which was printed in 1690 under the care of Robert Kirke, minister of Aberfoyle, who went to London for the purpose of seeing it through the press. The work was objected to by many, on the ground that it was "prejudicial to the design of extirpating the Irish language out of the Highlands of Scotland." Kirkwood issued 'An Answer,' in the form of a broadside. Kirkwood originated a scheme of Highland

parish libraries, and successfully carried it out in 1705-6, and to him was due the institution of the S.P.C.K. in Scotland.

A MEETING of the organizing committee formed for the purpose of considering the question of the re-endowment of the University of Cambridge is to be held on Tuesday, the 31st, at Devonshire House.

MR. W. HALE WHITE has transferred to Messrs. Duckworth & Co. the publication of his two translations of Spinoza's 'Tractatus de Intellectus Emendatione' and the 'Ethica.' Of the latter, which has for some time been out of print, a new and revised edition will shortly be ready.

MR. NEIL WYNN WILLIAMS, the author of many short stories and some sketches of Greek life, has a more ambitious work in the press, called 'The Green Field, a Novel of the Midlands.' It will be published by Messrs. Chapman & Hall in February.

THE decease is announced of Mr. J. Russell Young, a well-known American journalist, long on the staffs of the *New York Herald* and *New York Tribune*. He accompanied General Grant in his tour round the world, and wrote an account of it. He was United States minister in China from 1881 to 1885. The present President made him Librarian of Congress.

MR. NATHAN HASKELL DOLE, the editor of the multi-variorum edition of the 'Rubaiyat' of Omar Khayyam, is going to try his hand at a novel. The title is 'Omar the Tent Maker: a Romance of Old Persia.' Really Omar Khayyam is threatening to become tiresome. The publishers are Messrs. Duckworth.

A MONOGRAPH on 'Curious Gravestones in and about Boston, U.S.A.,' selected by Mr. Walter Rowlands, and photographed by Mr. H. S. Chandler, will shortly be published in this country by Messrs. Kegan Paul & Co. Among them may be found stones dating from the middle of the seventeenth to the beginning of the nineteenth century, none being less than ninety years old. Among the gravestones are those of Major Savage, commander in "King Philip's War"; of Deacon Drowne, who made the grasshopper vane on Faneuil Hall; and of the first Boston printer, John Foster.

THE decease is announced of Mr. Richard Gowing, a hard-working journalist who rose from humble beginnings by his industry and ability. After serving on several provincial newspapers he became editor of the *School Board Chronicle*, which he conducted for twenty-one years. He was also editor of the *Gentleman's Magazine* for some time. He was the London correspondent of the *Rochdale Observer*, and, on the resignation of Prof. Warre, he became secretary of the Cobden Club. The death is announced from Budapest, in his seventy-second year, of Dr. Alexander Szilágyi, the eminent historian and secretary of the Hungarian Historical Society.

LAST Saturday was held at Huddersfield the annual meeting of the Brontë Society. Prof. Saintsbury delivered an address.

LAST year, according to an essay just published by Carl Boretzsch, 'Das Jubiläum des Reinke Vos,' was the 400th anniversary of the publication of the "epoch-making

edition" of that famous tale. The Low-German 'Reynke de Vos' first appeared at Lübeck in 1498, and was quickly spread through the North German lands into the Netherlands, into England, and into France, and all the later variations of this popular "Animal-Epic," according to Herr Boretzsch, were derived from the Lübeck poem of 1498. He opposes the notion that the "Hinrek van Alekmer" named in the preface was the original author of 'Reynard the Fox.' Hinrek, the schoolmaster in the household of the Duke of Lorraine, simply elaborated a traditional Netherlandish 'Reinaert,' which itself had probably come from a Latin or French source.

WE are glad to hear that the University of Vienna has just offered for the first time a *Stipendium*, or scholarship, for women students.

THE number of matriculated students at the German universities amounts during the present winter session to 32,233, which is an increase of more than 1,000 on the attendance in 1897. Berlin again stands at the head of the list with 6,151 students.

AMONG recent Parliamentary Papers we note the appearance of Treaties containing Guarantees or Engagements by Great Britain in regard to the Territory or Government of other Countries (1s. 2d.); Report, &c., from the House of Lords Committee on Copyright (2s. 2d.); Report on Sanitary Measures in India in 1896-7 (2s. 1d.); Report on the Endowed Charities of St. Saviour's, London, including the Liberty of the Clink (1s.); and several other Reports on Charities in the West Riding.

SCIENCE

BOTANICAL LITERATURE.

An Elementary Text-Book of Botany. By Sydney H. Vines, D.Sc. With 397 Illustrations. (Sonnenschein & Co.)—If the study of botany does not advance in this country it is certainly no fault of the text-book makers. At any rate, the student has in the work before us an admirable epitome of the present state of botanical knowledge, so far, at least, as concerns those portions which have emerged from the stage of controversy. Thus, whilst we find mention of the very important discoveries of Gardiner relating to the passage of the protoplasm from cell to cell, and of the existence of spermatozoids in Cycas and Gingko as shown by some of the Japanese botanists, we are spared the details relating to nuclear subdivision, our knowledge of which is not at present sufficiently precise to find place in an "elementary text-book." We could have wished that Dr. Vines had acted on this principle more fully. How is it possible, for instance, for an ordinary elementary student with a fern frond in his hand to know that it is "leptosporangiate"? The illustrations are mostly old friends, and some rather the worse for wear.

Flower Favourites: their Legends, Symbolism, and Significance. By Lizzie Deas. (George Allen.)—A collection of legends relating to flowers such as authors are fond of accumulating. They are pleasant reading, but the compiler is hardly critical enough to satisfy the reader who has even a slight knowledge of plants. Thus to the garden heartsease are assigned the names "the ladies' flower," "bird's-eye," "pink of my John," "Kit run the street," "flamy," "cull me" or "call me," "seed pansy," "horse pansy," &c. Now the pansy is a garden production dating from 1810 or there-

abouts. That it should have received such a string of popular names as that above given is, to say the least, most improbable. Whether any of the folk-lore which has grown round the "hyacinth" really belongs to our wild blue-bell is, we think, most doubtful; but it is surely an erroneous statement to say that "modern botanists have now removed it [the blue-bell] from the genus *hyacinthus* into *lilium*." We scarcely think that the literary reader will feel more satisfaction with the book than the botanist, for, so far as we see, there is not a single verified reference in the book. If of little importance to the student of folk-lore, and of still less value to the botanist, this little book is nevertheless one which the general reader will not disdain.

The Making of a Daisy, "Wheat out of Lilies," and other Studies in Plant-life and Evolution: a Popular Introduction to Botany. By Eleanor Hughes-Gibb. With Illustrations. (Griffin & Co.)—With much experience both of teaching and of reviewing, we are in full sympathy with the objects, if not with the method, of the present author. For a plain exposition of what is meant by evolution her book is excellent. She is modest, moreover, and knows in general how and where to draw the line between that which is reasonably proven and that which is merely assumed. We are obliged to qualify the assertion because, to give only one illustration, we fail to see any actual proof that wheat or other grass is the degenerate descendant of a lily, as it is here and elsewhere said to be. It may be so; the arguments adduced in favour of such a backsliding are specious, but still we ask, Was it so? and the reply we get is not convincing. But while we sympathize with the author in the main, we confess that we are puzzled with her method, and fail to see in the book "a popular introduction to botany." In many places she speaks with the conventional abhorrence of technical terms. This distaste, as every teacher finds, is confined to those who have no love for the subject. We never met any one with a genuine fancy for botany or other science who experienced much, if any difficulty with the language found convenient by its professors. But the author of the little volume before us plunges headlong into the depths of abstract science, a course which certainly seems to involve greater difficulties than are met with in the gradual acquirement of a number of "hard words." It will, moreover, be surprising if her readers find her pages very "popular." In fact, some considerable foreknowledge is requisite for the comprehension of the author's statements and line of argument. Those who are more or less familiar with the subjects dealt with will admire the clear way in which the author has made her presentment, but the "young," for whom the book is especially written, need to know the alphabet and the syntax of the subject before they can hope to follow intelligently the author's teaching. After all, this objection only applies to a line in the title-page, and there is so much in the book with which we are in sympathy that it is unnecessary to say more than to commend it to seekers after truth who see something more in botany than endless names and technical terms, constructed for the most part in bad Latin and worse Greek. The illustrations are neither numerous enough nor expressive enough to give much aid to the text.

Flora of County Donegal, &c. By Henry Chichester Hart. (Dublin, Sealy, Bryers & Walker.)—To the majority of British botanists the north-west of Ireland is quite an unknown land. They will, therefore, welcome the publication of a 'Flora of Donegal,' in the preparation of which the author has spent many years. The first section of the book is devoted to the topography of the county, which is further elucidated by a map. Less than half the county is under cultivation, and, in addition to the magnificent coastline, there are many mountains

rising to a height of over 2,000 ft. The rocks are of Cambrian age, with much granite. In some places limestone occurs, and the flora is correspondingly modified. Bogs and lakes abound, so that taken as a whole the county is a delightful one for the naturalist, and one much less interfered with by man's agency than most others. Referring to the geographical distribution, Mr. Hart tells his readers that Alpine plants descend to a lower level in Donegal than elsewhere in Ireland, and that their number is relatively large, many of the Northern or Scottish types being represented. The genus *Hieracium* is specially abundant. For the rest, the distribution is what might be expected from the climatic conditions of the county. The body of the book is occupied with the detailed enumeration of the plants met with in the county, together with an indication of the localities in which they grow. To appreciate this portion of the work local knowledge and experience are required, still the method pursued by the author will commend itself to the botanical reader. The climate of the county is most fully treated in an appendix. For those interested in philology and folk-lore the chapter on plant-names will prove of great interest, but an acquaintance with the Gaelic language is requisite to profit by it to the full. These local names are no more fixed than are others invented by the botanist. Thus, in the work before us, "adder's tongue" is the name assigned to *Arum maculatum*. Usually the fern *Ophioglossum vulgatum* is so designated. "Jack at the hedge" is here given as synonymous with *Galium aparine*. More usually *Sisymbrium alliaria* is so called; but we notice that this plant is stated to be very rare in Donegal. Some of the entries are interesting, but we doubt the advisability of inserting such names as swan-weed, applied to *Elodea canadensis*, the introduction of which is comparatively recent, or "yewnanimous," a gardener's corruption of *Euonymus*!

SOCIETIES.

GEOLOGICAL.—Jan. 4.—Mr. W. Whitaker, President, in the chair.—Messrs. J. V. Elsdon, H. B. Nichols, and J. Alexander L. Henderson were elected Fellows; Prof. M. Bertrand, Paris, and Prof. A. Milne Edwards, Paris, were elected Foreign Members; and Prof. Th. Liebisch, Göttingen, was elected a Foreign Correspondent.—Capt. A. W. Stiffe exhibited a fossil *Cardium* (?) from the beach at the foot of the cliffs of Ormara, Makran coast.—The following communications were read: "Geology of the Ashbourne and Buxton Branch of the London and North-Western Railway, Ashbourne to Crake Low," by Mr. H. H. Arnold-Bemrose, and "The Oceanic Deposits of Trinidad," by Prof. J. B. Harrison and Mr. A. J. Jukes-Browne.

SOCIETY OF LITERATURE.—Jan. 11.—Dr. J. S. Phené, V.P., in the chair.—Mr. W. E. A. Axon communicated a study of Ortensio Lando, a humourist of the Renaissance. Ortensio Lando came of good family, and was a native of Milan. He received a good education, and in his early life was a soldier, but afterwards devoted himself to literature. He had a medical degree from the University of Bologna. His first book appeared in 1534, and his last in 1552. Between these dates he was the author of fifty books, dealing with a wide variety of topics. He wandered over many parts of Italy, often in the train of some great man who was a patron of learned men; he visited France; he thought of settling in Switzerland as an ideal State, but found that pride and ambition could thrive even in a democracy; he speaks of seeing Holland and England, and has references to apocryphal experiences of Eastern travel. His most important book was the 'Paradossi,' which appeared in 1543. In this whimsical production he undertakes to prove that poverty is better than riches, ugliness than beauty, folly than wisdom, that imprisonment is better than liberty, that Boccaccio is not worth reading, that Cicero was ignorant both of philosophy and rhetoric, and many other propositions of a like character. Lando's later years were spent in Venice, where he had powerful patrons, whom he paid by unstinted eulogies. He is believed to have died in 1553. His irascible temper gained him the satirical name of Hortensius Tranquillus in the Academy of Ferrara. His fifty books are evidence of his industry, and the various editions and translations

of certain of his writings show that he exerted a marked influence on his own age. Lando's genius is essentially paradoxical. His faculty for seeing the other side of things, and his readiness to challenge the settled convictions of mankind, were accompanied by an equal readiness to refute his own conclusions. Thus the advocate of intellectual topsy-turvy was also the defender of the conventional. As a matter of fact, Ortensio, with all his dialectical skill and wealth of illustration, is an inveterate joker, and we feel that in his most elaborate disquisitions he is, with however grave a face, only laughing in his sleeve. The same spirit of paradox is found in his life as in his books. His fate combined the disadvantages of a noble birth and a mediocre, if not lowly station. He wandered hither and thither in search of unattained ideals. He ate the bread of dependence, and repaid his protectors by adulation too boundless to be sincere, and yet was ready to sacrifice all at the bidding of an imperious temper. Steeped in erudition, he mocks at learning. He has a prodigious memory for all the knowledge that was current in his own day, yet where it should have been most useful he is often slipshod. He is careless of form, and neglects that finish without which literature can have no permanence. Herein we have the secret of his failure to command a more than ephemeral reputation. Ortensio Lando is an interesting figure for the student, but he belongs to the byways, and not to the highways, of literature. He is the author of half a century of books; all of them are clever, brilliant, audacious, and learned. "Habent sua fata libelli," says Terentianus—a forgotten poet—and oblivion is the fate from which none of the many books of Hortensius Tranquillus has escaped.—Messrs. Gilbert Highton, John Hebb, Sebright Green, J. A. Liebmann, and P. W. Ames (Secretary) spoke on the subject.

STATISTICAL.—Jan. 17.—Right Hon. L. H. Courtney, President, in the chair.—A paper was read by Sir Robert Giffen 'On the Excess of Imports.'

LINNEAN.—Dec. 15.—Dr. A. Günther, President, in the chair.—The following were elected Fellows: Messrs. H. W. Monington, O. A. Reade, and T. H. Wardleworth.—Two crustaceans were exhibited which had been procured by Capt. J. Marriott on a recent journey to the Sinai peninsula, and had been identified as *Grapsus maculatus* and *Panulirus penicillatus*. A brief account of the distribution and habits was given by Mr. Harting.—The Rev. T. R. Stebbing referred to a well-known case of *P. penicillatus* in the Paris Museum, exhibiting a singular monstrosity of an eye-stalk developing a flagellum or lash-like termination, an observation which he thought had not been confirmed.—Prof. Howes remarked that the ophthalmite, if removed, had been proved to regenerate as an antenniform appendage, by Herbst in Palæmon (*Archiv f. Entwicklungsmechanik d. Org.*, bd. ii. p. 544), and by Hofer in *Astacus fluviatilis* (*Verh. Deutsch. Zool. Gesellsch.*, 1894, p. 82).—The Rev. T. R. Stebbing gave the substance of a paper entitled 'A Description of some Marine and Freshwater Crustacea from Franz-Josef Land, collected by Mr. W. S. Bruce, of the Jackson-Harmsworth Expedition,' by Mr. T. Scott. The number of species amounted to 173, comprising Macrura 5 species, Schizopoda 2, Cumacea 5, Isopoda 5, Amphipoda 46, Ostracoda 34, Copepoda 66, and Cirripedia 2. Of these 173 species 12 were new. Among the Cumacea were two species of Diastylidæ which were possibly new. Of the 34 species of Ostracoda four were freshwater forms, three of them being new, and all obtained from ponds at the western extremity of North Crook Island. The pelagic species of Arctic Copepoda obtained with the tow-net were few and large; the deep-water species dredged were numerous and small; and the collection contained two freshwater forms. Six new species were described, and notes were furnished on some of the rarer or less-known species.—Some remarks were made by Dr. Murie.—Mr. H. J. Elwes gave an account of the zoological and botanical results of a recent journey to the Altai Mountains. His journey commenced practically at Moscow, and extended from the Ural Mountains through Omsk to the river Obi, across a vast and unvarying steppe to Büsk, where his natural history collecting began. After describing the general appearance of the country and the vegetation, Mr. Elwes stated that he had brought home about 180 species of butterflies out of a possible 200 (of which 141 had been collected by himself), and 80 species of moths. Finding the flora pretty well known through the labours of Ledebour, Bunge, and Tchihatcheff, he thought it preferable to collect the plants of a small typical valley rather than attempt a general collection. Unfortunately, owing to an accident, the greater part of that collection was lost. He was struck with the beauty and abundance of the alpine plants in certain marshy valleys from 6,000 to 7,500 feet in altitude. There was a remarkable absence of peat-plants, and hardly any ferns were seen in the

Tchuya valley between the Katuna river and the upper Tchuya steppe, a plateau about 6,000 ft. above the sea, south of which the greater part of the observations were made. From this plateau he journeyed to the high mountains of the south in quest of the famous wild sheep, *Ovis ammon* of Pallas, of which he secured three specimens. Game birds were scarce in the Altai, though *Tetraogallus altaicus* was often seen at an elevation of 8,000 to 9,000 ft., accompanying the ibex (*Capra sibirica*) as in the Himalaya and Caucasus. On the mountain lakes *Oidemia stejnegeri*, a North Pacific species allied to our velvet scoter, bred. The great stag of the Altai was evidently an Asiatic form of the wapiti, the antlers having a remarkably long fourth tine, and the peculiar back tine at the top, characteristic of the American animal, and not observable in the European red deer. He exhibited a series of heads of the Siberian roedeer, which were compared with typical heads of the European roedeer, from which it was considered specifically distinct.—A discussion followed, in which Mr. J. G. Baker and Dr. O. Stapf criticized at some length the character of the flora of the Altai, Dr. W. T. Blanford and Col. Godwin-Austen commented upon the mammalia collected by Mr. Elwes, and Sir G. Hampson gave some statistics relating to the Lepidoptera.

METEOROLOGICAL.—Jan. 18.—*Annual Meeting.*—Mr. F. C. Bayard, President, in the chair.—The Council in their Report stated that, owing to the premises now occupied by the Society at 22, Great George Street being required by the Government, they had been obliged to seek accommodation elsewhere; but not being able to secure offices in the immediate neighbourhood, they had taken a suite of rooms at 70, Victoria Street.—Mr. Bayard in his presidential address gave an account of the Government meteorological organizations in various parts of the world. He first briefly described the founding of each system, and mentioned the names of the various directors, and then enumerated the number of observing stations associated with each organization. In most countries forecasts of the weather are issued, and Mr. Bayard gave some interesting particulars as to the success attained by each office. The amount of money voted by the various Governments for the support of meteorology showed what a very small portion of the revenue of the different countries goes towards the promotion of this science. In the British Isles it is two shillings and sixpence per square mile, but only about one-third of a farthing per head. The address was illustrated by a large number of lantern slides showing views of the various observatories and portraits of the directors.—Mr. Bayard was re-elected President for the ensuing year.

PHILOLOGICAL.—Jan. 13.—Rev. Prof. Skeat, President, in the chair.—Mr. H. Littledale was elected a Member.—Dr. Murray made his report on the progress of the Society's Oxford Dictionary (edited by him and Mr. Bradley) during the past two years. The senders of fresh slips had been: Dr. Mynor 12,000, Dr. Furnivall 10,000, E. Peacock 6,000, W. Beasley 3,500, Dr. Sykes 3,000, M. Callaud 1,700, Dr. Brushfield 1,500 (making his total 70,000), Miss Poynter 1,500, Mr. Walkley 1,400, Mr. Beckett 1,000, and others less.—Canon Fowler, Messrs. Kingsmill, Beckett, Boulter, Grey, Talbot, Boyd, &c., with the Americans N. P. Garrison, A. Matthews, C. K. Bolton, R. K. Bühler. The sorting has been done by Dr. Murray's younger children and Mrs. Walkey. Dr. Murray has finished H, and is at "identify." He hopes to get to the end of vol. v. in 1900. Mr. Bradley is in *gl*-, and will complete G and vol. iv. this autumn, and then take up L. "Go" is nearly all in type, and copy for about three-quarters of the next section after the coming April part has been sent to the printer. He will probably reach the middle of L by the end of the century, December 31st, 1900, and thus finish half the Dictionary. Ten years' more work, barring accidents, will then complete the book, and on its completion the supplementary volume of additions will be started. Mr. Craigie, who worked with Mr. Bradley for a year, is now with Dr. Murray for another year, and will probably become the third editor. All the material past H has been sub-edited, but needs re-sub-editing, if possible by its former sub-editors, as large numbers of fresh slips have been sent in. Mr. Brandreth is now doing "ground" for Mr. Bradley, and will soon re-sub-edit his old letter K, of which Lord Aldenham was the first sub-editor. J has been done by Miss J. A. E. Brown and Messrs. Sugden and Brooke; L by Mr. W. M. Rossetti, Mr. E. Warner, and Dr. Hulme; M by Messrs. Brown, Shepherd, and Lawley; N by Messrs. Hailstone, Nesbit, Brandreth, and Pope; O by Mrs. Stewart, Mr. Bartlett, &c.; P by Messrs. W. J. Anderson, Britten, Jacob, and McLintock, and Miss Brown; Q by Mr. Jacob; R by Prof. Skeat, Messrs. Bartlett and Brushfield; S by Mr. Jacob in 1883-8; T by Mr. R. B. Wilson and Mr. Sweeting; U, V, slightly by Mr. Shepherd; W by Mr. H. Beckett; Y, Z, by

Mr. Smallpeice. More sub-editors are much wanted, specially for S, U, V. During 1898, 456 pages were produced by Dr. Murray and Mr. Bradley, of which Dr. Murray and his helpers did 272, at the rate of two and a half hours a column, a pace never attained before in work of like character. Dr. Murray is trying to put five years' work into four, so as to get half the Dictionary done by the end of 1900. Five million quotations have been already collected, and others come in weekly; but they have to be supplemented by earlier and later ones searched for by the Dictionary staff, Dr. Fitzedward Hall, and special helpers. H has been the hardest letter Dr. Murray has yet dealt with: from *hub* to *huz* hardly any word's history is known. Prof. Joseph Wright's saying, "Whenever you have a word with short *u*, look out for puzzles," has been called "Wright's law"; and about the puzzles there is no doubt. We know very little about etymology yet. Words crop up unexpectedly, and no one knows whence they come: *humbung* in the middle of the eighteenth century, *dude* a few years ago, cannot be accounted for, though inquiries into their origin were started as soon as the words appeared. Who would have known the sources of *gas* and *kodak* unless their inventors had recorded them? "Huckster," *auctionatrix*, dates 1200 A.D., yet "hucker" and "huck" are 1450. "Hunch" and "hump" are both recent, yet their analogue "crump" (compressed) is eleventh century; "crump-back," 1560. "Bunch," 1375, was from Fr. *bocche*; "bunch-back," 1618; "bunch-backt," 1603. "Hunch-backt" first turned up in the second quarto of 'Richard III.' for "bunch-backt" of Quarto 1. In 1678 Dryden uses "hunch" as a verb. Johnson does not know it as a substantive; it occurs first in 1804. "Hunch," to thrust, push, is 1598; a "hunch," a thrust, 1608. "Hulch" and "hulch-backt" are in Cotgrave, 1611; Urquhart, 1623, &c. "Hump-backt" is in 1681; "hump-backed," 1697; "hump-back," 1712. Dr. Murray exhibited a table showing in parallel columns the forms and dates of these groups of words. It will be printed in the Society's *Transactions*. The thanks of the meeting were voted to Dr. Murray for his report and his invaluable services to the Dictionary.

INSTITUTION OF CIVIL ENGINEERS.—Jan. 17.—Mr. W. H. Preece, President, in the chair.—Two papers were read: 'The Effects of Wear upon Steel Rails,' by Mr. W. G. Kirkaldy, and 'On the Microphotography of Steel Rails,' by Sir W. Roberts-Austen.

MATHEMATICAL.—Jan. 12.—Prof. Elliott, V.P., and subsequently Lieut.-Col. Cunningham and Dr. Hobson, in the chair.—Prof. Elliott referred in feeling terms to the recent death of the Rev. B. Price, who was elected a member June 26th, 1866.—The following papers were communicated: 'Linear Transformation by Inversions,' by Dr. G. G. Morrice, 'On the Zeros of the Bessel Functions,' by Mr. H. M. Macdonald, and 'A Simple Method of factorizing Large Composite Numbers of any Unknown Form,' by Mr. Biddle.—Messrs. Lawrence, Larmor, Hobson, and Western spoke upon one or more of the papers.—Abstracts of the following papers were read: 'On a Determinant each of whose Elements is the Product of K Factors,' by Prof. Metzler, 'Properties of Hyper-space, in relation to Systems of Forces, the Kinematics of Rigid Bodies, and Clifford's Parallels,' by Mr. A. N. Whitehead, and 'On the Reduction of a Linear Substitution to its Canonical Form,' by Prof. W. Burnside.

HUGUENOT.—Jan. 11.—Mr. A. G. Browning, V.P., in the chair.—Messrs. J. L. B. De la Cour and E. Filliter were elected Fellows.—A paper was read by Mr. W. J. C. Moens 'On the Despoiling of the Strangers by James I. and his Favourites, 1616-1623.'

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 4.—'Style,' Sir W. B. Richmond.
 — London Institution, 5.—'Optical Illusions,' Mr. S. Bidwell.
 — Institute of Actuaries, 5½.—'The Companies Acts,' Lecture II., Mr. A. C. Clouston.
 — Society of Arts, 8.—'Bacterial Purification of Sewage,' Lecture II., Dr. S. Rideal. Cantor Lectures.
 — Surveyors' Institution, 8.—'Rating of Colours,' Mr. E. Boyle.
 — Geographical, 8.—'The Plan of the Earth and its Causes,' Dr. J. W. Gregory.
 TUES. Royal Institution, 3.—'The Morphology of the Mollusca,' Lecture II., Prof. E. Ray Lankester.
 — Society of Arts, 4½.—'Rhodesia and its Mines in 1898,' Mr. W. F. Wilkinson.
 — Institution of Civil Engineers, 8.—Discussion on 'The Effects of Wear upon Steel Rails' and 'The Microphotography of Steel Rails.'
 — Anthropological Institute, 8½.—Annual Meeting.
 WED. Society of Arts, 8.—'Tuberculosis in Animals,' Mr. W. Hunting.
 THURS. Royal Institution, 3.—'Tibet and the Tibetans,' Lecture II., Mr. A. H. Savage Landor.
 — Royal Academy, 4.—'Character as represented in Portraiture,' Sir W. B. Richmond.
 — Royal 4½.
 — London Institution, 6.—'Our National Songs,' Dr. F. J. Sawyer.
 — Institution of Electrical Engineers, 8.—Three Papers on Rules for Electrical Wiring.
 — Society of Antiquaries, 8½.
 FRI. Geographical, 4.—'The Sub-Oceanic Physical Features off the Coast of Western Europe,' Prof. E. Hull.

- FRI. Physical, 5.—'The Equivalent Resistance and Inductance of a Wire to an Oscillatory Discharge,' Dr. E. H. Barton; 'A De-pneumatizer and a Temperature Tell-Tale,' Mr. R. Appleyard; 'The Volume Changes accompanying Solution,' Mr. T. H. Littlewood.
 — Institution of Civil Engineers, 8.—'King's Lynn Waterworks,' Mr. F. C. Grimley. (Students' Meeting.)
 — Royal Institution, 9.—'Epitaphs,' Sir M. E. Grant Duff.
 SAT. Royal Institution, 3.—'Tchaikowsky,' Sir A. C. Mackenzie.

Science Gossip.

READERS of Lord Armstrong's book on 'Electric Movement in Air and Water' will remember that he refers in it to some experiments in which electrifications produced by electric discharge are rendered manifest by means of electrified red lead and sulphur. With the assistance of Prof. Henry Stroud, D.Sc., of the Durham College of Medicine, those experiments have been continued, and the resultant effects described. They afford a conclusive confirmation of the experiments previously made on the distribution of the electrifications. The experiments are summarized in the new edition of 'Electric Movement in Air and Water,' which, with fourteen additional plates (eleven coloured and three plain), will shortly be published by Messrs. Smith, Elder & Co.

It was mentioned in our 'Science Gossip' last week that the small planet which is unique in having its orbit within that of Mars has been found registered on photographs taken at Harvard College on several occasions since near the end of the year 1893, so that the range of observation (though the planet was not actually discovered until August, 1898) now amounts to five years in length. The orbit which Prof. Chandler has calculated may, therefore, be considered very accurate, and it will be interesting to give here the principal elements. The mean distance from the sun is 1.458, whilst that of Mars amounts to 1.524; the eccentricity is 0.223, which, though not much greater than that of Mercury, sometimes brings this planet at opposition within a distance of 0.133 from us, or about twelve millions of miles. Its period of revolution round the sun is 643.1 days, whilst that of Mars is 687.0.

REFERENCE was made in the *Athenæum* of December 10th to the sale by auction at Penzance of the exceedingly interesting and extensive Carne collection of minerals. At the public sale the reserve price was not reached, so that the collection was bought in. The highest bidder was Prof. W. J. Lewis, of Trinity College, Cambridge, who has since acquired the collection from the liquidator of the Carne estate, the amount paid being 475*l*. An attempt was made to keep the collection in Cornwall, and three local gentlemen together promised 200*l*.; but beyond an additional 5*l*. the attempt met with no response, and the collection is now on its way to Cambridge.

A FULL biography of the Polish philosopher Hoené-Wronski has been in preparation during the past seven years. Wronski resided in London in 1820-22, and Mr. Zenon Przesmycki, who has the work in hand, would be grateful for any further information or access to correspondence bearing on Wronski's life during that period. Mr. Przesmycki was in London last summer, and through the kindness of the authorities of Greenwich Observatory, the Admiralty, Royal Society, British Museum, and Record Office, he was able to consult various important documents. But no trace was found of a paper ('Réforme de la Théorie Mathématique de la Terre') of his presented to the Royal Society in June, 1820, by the hands of the Astronomer-Royal, Mr. Pond, nor of two printed extracts of this paper which Mr. Pond was authorized by the Society to make, their titles being (1) 'Extrait du Mémoire de M. Hoené-Wronski sur la Théorie de la Terre'; (2) 'Nouveaux Extraits du Mémoire de M. Hoené-Wronski et de son Appendice, principale-ment sur la Théorie des Fluides, 1821.' The publication now of these facts, and that when in

London Wronski corresponded frequently with Pond, with the mathematician Davies Gilbert, with Mr. Nolan, and with Lord Melville, then First Lord of the Admiralty, and that he resided in Thiot's Hotel at 15, Bucklersbury Square, may help to the discovery of further particulars. Dr. Alexander Galt, of Glasgow University, will be glad to receive any information for Mr. Przesmycki.

PROF. GEORGE DARWIN is to be the next President of the Astronomical Society.

THE Geological Society of London will this year award its medals and funds as follows: The Wollaston Medal to Prof. Charles Lapworth; the Murchison Medal to Mr. B. N. Peach, and a second Murchison Medal to Mr. John Horne; the Lyell Medal to Lieut.-General C. A. McMahon; the Bigsby Medal to Prof. T. W. Edgeworth David; the Wollaston Fund to Prof. J. B. Harrison; the Murchison Fund to Mr. James Bennie; while the Lyell Fund is divided between Mr. Frederick Chapman and Mr. John Ward.

FINE ARTS

ARCHITECTURAL LITERATURE.

London City Churches. — London Riverside Churches. By A. E. Daniell. (Constable & Co.)—Many books, large and small, have been published about the churches of London, and amongst the small ones the two named above may take place with the best. Except those by Wren and a few others, the London churches have not much architectural interest. Most of the old ones in the City were lost in the great fire of 1666, and those in the suburbs have been so enlarged, rebuilt, and now lately "restored," that little remains of them that is two hundred years old. But many are rich in historical association, and possess monuments of persons connected with the past, not of London only, but of the whole kingdom. Mr. Daniell wisely leaves out both St. Paul's and Westminster Abbey, for there is not space in his books to deal adequately with either of them. But they fall within his titles, and it would have been well if, having determined to pass them over, he had indicated that he deals only with parish churches. But even so some churches have been left out which are of more interest than some which have been included. Mr. Daniell's "riverside" extends from Kingston to Greenwich, and the little church of East Ham is as remarkable as any along the line. It is a small apsidal building of the twelfth century, unaltered in form except by the addition of a tower at the west. The old walls are all there, though many of the windows have given place to later and larger ones, and on the walls are still remains of pictures and coloured decoration which cannot be put later than the thirteenth century. Less than ten years ago it stood almost alone amongst the green marshland, but now the ever-growing streets of London are reaching round it. Perhaps East Ham is not a riverside parish. There is a little strip of Kent north of the Thames there, and between it and the church. But as its church may fairly claim to be now the most ancient of the parish churches within what is called London, it deserves attention. It has been put into decent order for use; but the parish authorities have rejected the proposal to enlarge it, which would mean its destruction, and with better judgment are seeking to provide upon another site the additional accommodation which altered conditions call for. We wonder more at the omission of St. Peter's Church in the Tower, because it has a quite unique interest of the historical and personal kind which attracts Mr. Daniell. But passing on from criticism of his selection, we will say that those churches which have been included in the list have been very well dealt with. The method

has been to describe each building as it is, and the monuments in it, with some account of the events and persons connected with it and them. And all this has been well done, and in proper proportion, avoiding the fault (too common with topographical writers) of overloading the book with trifling details and the genealogies of nobodies. Mr. Daniell's remarks on the buildings are generally sound, though he sometimes describes without comment mischief which well deserves it; and we have not been able to discover the architectural merit which he attributes to the new work at St. Saviour's, Southwark. In describing the church of St. Katherine Cree Mr. Daniell considers the curious head of the east window there to be intended to represent the wheel, the badge of the patron saint. It may be so; but it seems to us rather that the architect of the church, whoever he was, was influenced in his design of that window by the east front of old St. Paul's, which then stood before his eyes. Both books have illustrations, and the photographic views of the interiors of some of the City churches are very good. Each book has an index of persons mentioned in it.

Historic Churches of Paris. By Walter F. Lonergan. (Downey & Co.)—Mr. Lonergan is candid with his readers. He tells them in his preface that "he has gone a little ahead of all writers, either French or English, who have been in the same field before him; he has dealt at greater length than others with the historical events happening in, and in connexion with, the older churches," and that his book is "in advance, not only of ordinary hand-books, but of the archæological treatises." Well! truly he has mentioned some of the churches of Paris which it is possible that few Englishmen have ever entered or even heard of. If that be "going ahead" he has gone ahead. And perhaps he is "in advance of the archæological treatises" when he gravely tells us, in a note on p. 66, that the French mark in the thirteenth century was "not so low in value as the modern German coin." And certainly he gets beyond the "ordinary hand-books" when, on p. 89, he turns the lady whom they agree in calling Joan of Arc into Joan of Acre. It is with real surprise that we find so original a writer quoting as gospel the crudities of Mr. C. H. Moore. Surely he could have invented a theory of Gothic architecture for himself; say, that some wandering crusader found a copy of M. Viollet-le-Duc's 'Dictionary' in an old book-shop at Jericho, and, coming home, set up an office in Paris, and with its aid began to design cathedrals. He does tell a tale quite as good about the designing of the Sainte Chapelle. The book is moderately well illustrated and attractively got up, but disfigured by misprints.

Churches and Castles of Medieval France. By Walter Cranston Larned. (Sampson Low & Co.)—This book has an English title-page, but we have not to read many pages of it before the abnormal spelling of some words and the reckoning of money in dollars and cents betray its Transatlantic origin. It is a tourist's book, by one who regards a modern French restoration as a "marvellous resurrection of a life long past," but who, none the less, can appreciate the architectural qualities of a building and take an interest in its connexion with historical people and events. It is a well-written, rather gossipy book, easy and pleasant to read, and Mr. Larned's criticism, albeit expressed too much in superlatives, is sounder than what we generally find in the books of American writers on architecture. His journeyings have taken him over a large part of France. He has not confined his attention only to churches and castles, and his understanding of the word "mediæval" is wide. The book is well printed, and there are many illustrations which are good reproductions of good photographs.

MINOR EXHIBITIONS.

THE Landscape Exhibition at the Egyptian Hall consists of fifty-one pictures in oil, of moderate dimensions—that is, neither small nor large. The subjects are exclusively English, and the artists are Mr. R. W. Allan, Mr. Aumonier, Mr. J. S. Hill, Mr. Peppercorn, Mr. L. Thompson, and Mr. E. A. Waterlow. The contributions of each of these gentlemen are placed together, an arrangement so extremely favourable as in no small degree to compensate the painters and the visitors alike for the depressing character of the gallery; and excellent as all its forerunners have been, the present exhibition is unprecedentedly worthy of a visit. Mr. Aumonier is seen to much advantage in his highly artistic *Afternoon* (No. 1), which is warm and luminous; while his *Evening* (4) glows with rich, broad, and sober colours, and the larger and well-composed effective pastoral called *The Withered Oak* (8) is a serious specimen of style, and in this respect is the best of Mr. Aumonier's works that we remember, although they are often good in that way.—Again, there is much to praise in Mr. L. Thompson's contributions. His *Sunset, Poole Harbour* (1), is a broad and expressive work, the colour is commendable, and the painting of the sea is good. Moreover, the rising of the golden moon at full from behind the evening band is an unhackneyed and striking feature. Nearly as good is *Conway Marsh* (5), an impressive composition, embracing a dark and lofty cliff of grand outlines and great breadth. Besides, Mr. Thompson's *Conway* (6) is tender and yet vigorous.—Mr. E. A. Waterlow justifies his reputation by sending eleven excellent landscapes in oil, which prove his mastery of painting and his rare familiarity with the artistic aspects of nature. The visitor should more especially look at that broad and powerful study of light, sober tints, and pearly tones, *The Hostelry* (1). *The Foot Bridge* (4), too, is a telling picture, possessing many of the charms of a good David Cox. The rosy gable of a cottage and the half-shadowed bulk of the village in *Milking Time* (5), the colour of the picture and its really admirable clearness and breadth, deserve hearty praise. Nor is *Through the Meadows* (8) less pleasing. *Summer Clouds, Southwold* (10), and *The Road to the Ferry* (11) are also fresh and excellent.—Mr. Peppercorn's is a broader manner of painting, less like that of Cox than of Constable, and he is partial to deeper tones and stronger tints than those which Mr. Waterlow selects. *Near Poole* (1), for instance, is broad, massive, and yet brilliant, while *Near Christchurch* (3) is all that could be wished in an English pastoral of a simple and broad sort.—Mr. J. S. Hill possesses a sense of style which is highly artistic and yet natural. His *Thames at Richmond* (1) is likable, and yet we greatly prefer his *Bosham* (3), a strong and well-studied group of old brick houses on the beach, with boats and the vista of the shore. *A Village Road* (9) could not be more effective or pictorial. The representation in it of a peculiar light is sound. *Walberswick Church* (8) and *A Gray Day* (7) are also excellent in this way.

The Fine-Art Society's room is, for the moment, not occupied by a "one-man exhibition"; but the visitor may see there Mr. W. L. Wyllie's *Britannia, Vigilant, and Satanita rounding the Light Vessel* (12), a brilliant piece of work, full of colour, firmly drawn, and learnedly modelled, and also *Misty Sunshine on the Medway* (14), a delightful picture of the surface of the estuary. The atmosphere, by the way, is finely graded. Again, *Discharging Timbers in Queensborough Swale* (15) is a brilliant picture, with strong colours; and *Forty-Rater Isolde* (16) depicts in striking fashion the swift progress of a racing yacht over the surface of the sea, where it ploughs a deep

furrow, the buoyancy of the vessel itself being rendered with rare force. Let us safely say that these five drawings form an epitome of Mr. Wyllie's powers and skill.—*The First Paddle* (17), by Mr. H. Caffieri, children on the shore, is a pretty subject prettily painted; his *Going to the Bath* (20), a girl carrying a child pig-a-back into the sea, is spirited and pleasing; still more so is his picture of a damsel wading with a boy upon her shoulders. It is called *Coming from the Bath* (23).—*Washing Day* (25) and the broad and sober *Street in Axmouth* (32), a good study in grey and white, are Mr. J. White's best contributions.—Mr. A. W. Weedon is fortunate in his *Firth of Tay* (35), and in a capital atmospheric rendering in a *Hayfield, near Winchelsea* (38).—A much more demonstrative and somewhat heavy-handed method of treating nature characterizes Mr. C. N. Hemy's vigorous *A Strange Sail* (43), where the movements of the surface (which is defective as to the rendering of reflected light) are given with rare knowledge. In the darker tones this sea-piece is somewhat blackish. The intense colours of the sea impart a strong charm to *St. Mary's, Scilly* (44); *Evening* (45) merits praise, and if it were less coarse, so would the very telling *Driftwood* (46).—Mr. Brewtall has given us a powerful, thoroughly true, and carefully studied view of London after midnight, while the murky atmosphere tempers the glaring of the lamps and adds gloom to the scene *On the Embankment after the Theatre* (53). The flaring and lurid glow of *The Beacon Tower* (56) is a good example of an unusual accomplishment in the way of painting.—Mr. R. Thorne Waite's *Farm Pond, Bramber* (58), is an English rustic idyl, and sympathetically treated throughout.—Mr. L. Davis's "*When my dreams come true*" (69), a city of dreamland, where a huge white dome dominates the scene, is a good instance of spectacular painting with a poetic base, and its atmosphere and effect, which are decidedly difficult points to render, are most successful. There is, too, much good colour in the draperies of *Love's Delay* (70). In *His Gift* (72) similar qualities may be remarked. There is a really charming, solid, and natural face of a girl in *The Gap in the Hedge* (75).—From 77, *The Dance*, to 85, *The Model*, consists of a group of clever drawings by Mr. D. Hardy.—The last group (86–98), named *Studies in Holland*, exceptionally clever sketches of Dutch women, is by Mr. P. May.

At Messrs. Tooth's, Haymarket, the visitor will derive exceptional pleasure from looking at a Loan Collection of Modern Dutch Pictures and Drawings, formed on behalf of the Netherlands Benevolent Society. The best painters of the Netherlands are fairly represented in it, and the best works are those of Heer J. Maris, *Schreyerstown* (2); *Still Waters* (59), a group of well-painted trees in a sandy flat; *Rotterdam* (62), soft, homogeneous, and full of colour; and *A Landscape* (64), of which the lighting is praiseworthy; of Heer J. Israëls, *Left Alone* (8), a characteristic, though mannered interior; and of Heer H. W. Mesdag, the sea-piece *Dutch Pinks going Ashore* (11), and *Waiting for the Tide* (83), two pictures in which the painter has, so to say, epitomized himself. The peculiar skill and sympathies of Heer J. Bosboom are fortunately and completely illustrated by the excellently lighted and warm *Interior of a Cathedral* (19); by *Archief Veere* (23), the homogeneous and bright interior of a muniment room or library, and *Vestry Room* (93), which in its peculiar way is first rate.—*Flood Time* (24), a capital piece, represents a stranger to us, Heer G. Poggenbeeck, whose works ought to achieve popularity in England.—The same may be said of Heer Witsen's pictorial *Street in Holland* (29), and of Heer F. G. W. Oldewelt's *Heliotropes* (34), a capital, lightly touched, and well-coloured group of flowers; and, among a dozen minor, but meritorious small pictures by the late A.

Mauve, the visitor should more especially examine *Going Home* (46), a snow piece, and *A Sand Barge* (54), which is silvery and sound, though freely touched by a light hand. —The *Sunlight* (69) of Heer C. Bisschop, an interior which reminds us of Musschamp, should not be overlooked. It is highly characteristic of a modern painter working on the old lines of his country's art.

At Messrs. Dowdeswell's there is an exhibition of drawings in pencil by Mr. T. B. Johnson, many of which evince skill, insight, and artistic felicity such as are rare nowadays. They are largely studies in character, and several of them are not the less acceptable because of the strength and energy of their sardonic humour. Of these *Con Expressione* (No. 4) depicts a much attenuated and exhausted itinerant performer on a pipe, the pathos of whose outworn features, his leanness, and the hungry looks he casts about him, are extremely touching and sincerely rendered. The expression of *Evangeline* (1), a head, is most sweet. *Repose* (8) is not less so, and it is ably drawn. There is true sympathy in the passionate expressiveness of *The Comforter* (14). *Studies for the Warrior* (21) are really excellent, while *A Madonna* (23) is extremely good. There is much felicitous drawing and great aptitude in *The Violinist* (34), and *The Muslin Dress* (39) is, in its way, quite a remarkable piece of draughtsmanship with a pencil, as it renders with extreme felicity the texture and colours of the lady's costume. Mr. Johnson's favourite implement has been employed with signal spirit and success which does not attend its use in less accomplished hands. —In the same galleries Mr. N. Smyth exhibits fifty water-colour drawings of Holland and East Anglia, among which are not a few that are meritorious, while we are most impressed by *Evening* (51), a good and sympathetic rendering of an effect which is suggestively poetical and expressive, and *On the Amt* (80), an excellent piece of landscape painting. These two represent at their best the ability and technical skill of the draughtsman.

At the Carlton Galleries, Pall Mall, may be seen a number of somewhat ambitious pictures by the late Mr. C. N. Kennedy, the more important of which have for their subjects quasi-classical incidents and romantic themes, giving opportunity for the introduction of nude or nearly nude figures, which the artist painted with commendable care and taste, and certainly unusual skill. Of these the most representative is *The Boy and the Dryad* (No. 3), a fair young nymph heedfully assisting to descend an urchin who had climbed amongst her branches in order to capture a bird's nest. The drawing of the figures is good, and the flesh-painting, though rather academical, is well understood and pure. *A Sculptor's Studio* (34) is still better in colour, as well as warmer and richer. *The Legend of the Irish Harp* (15) tells its story sympathetically and tastefully, though it is not a good subject for a picture. *Butterflies* (9), a charming damsel looking at the gambols of two butterflies in the air, is animated and pleasing. *A Fair-Haired Slave* (6), which belongs to the gallery at Manchester, depicts a fair and a dark girl wading into a bath, and carrying in their arms the gleeful boy "who made himself a king." Here the flesh is ably painted, though not in the best style, and the best style alone befits the painting of nudities. Apart from this the group is graceful and vivacious. *Close-Hauled* (14) shows Mr. Kennedy in a quite different, though intensely veracious mood, as the painter of the deck of a sloop, while, amidst a sea of furious tumults, the helmsman strains with all his might at the tiller. Some of the portraits are artistic, and they are, besides, manifestly faithful in rendering the characteristic expression of the sitter. Of these the best is *Miss E. Kennedy* (41), an elderly lady in black, with an extremely well-painted face. No. 47 is a capital portrait of *Philip Norman, Esq.*

M. Verestchagin has brought together at the

Grafton Galleries a considerable collection of subject-pictures, studies, and portraits. They are all of them remarkable for the vigour with which they were conceived, for the picturesque treatment of varied and often tragic themes, and for the facility and technical power with which they have been executed, although some of them are rather coarsely handled. The most ambitious are a group of large pictures associated with the invasion of Russia by Napoleon. Some of the most terrible incidents are put before us without flinching and with quite extraordinary dramatic power. The series includes the burning of Moscow, the retreat of the French and its appalling accompaniments, the shooting of natives taken with, or without, arms in their hands, the bivouacking of men and the stabling of horses in gorgeously decorated churches, councils of war held by the French emperor and his marshals in the dark, smoky, and rude huts of the country, and, most tellingly, the effects of Napoleon's illness during the disastrous battle of the Borodino. In addition to these tragedies there are a great number of highly interesting studies of architecture, heads of peasants and mechanics, landscapes in various effects of light, convent interiors, portraits, minor subject pictures concerning the war in the Crimea, photographs from paintings previously shown at the Grosvenor Gallery and elsewhere, and sketches made in the United States, India, and Syria.

Fine-Art Gossip.

On the evening of the 31st inst. the members of the Royal Academy will meet in order to elect three new Associates to their body, and probably an Honorary Foreign Academician.

THE magnificent example of Mortlake tapestry which has been recently on view at the South Kensington Museum has now been acquired for the nation. It is one of the famous series of 'The History of Vulcan,' of which several are known to exist in foreign collections, and the Director of our Museum is to be congratulated on having at last secured a specimen, at once so rare and so beautiful, of our great English manufacture.

At the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers the following gentlemen were elected members of the Society: —Messrs. Meyer, Milner, Newbolt, Tomkins, and Wright.

THE exhibition of the Society of Miniature Painters, of which Sir W. B. Richmond is the President, is opened this week at the Modern Gallery, 175, Bond Street. —The Society of Miniaturists, of which Mr. A. Praga is the President, will shortly open its exhibition in the rooms of the Institute of Painters in Water Colours, Piccadilly.

THE New Gallery, with its exhibition of the works of Burne-Jones, will be closed on the 8th of April next.

SIMULTANEOUSLY with the opening of the Paris Exposition in the year 1900 Messrs. Goupil & Co., Bedford Street, Covent Garden, will publish a magnificent and copiously illustrated volume, the text (in French) being written by well-known English critics, comprising a history of British art from its commencement until the present time.

WE regret to learn that a faculty has been granted for the alterations proposed by the late Mr. Pearson which are intended to convert Wakefield Parish Church into a cathedral. This most mischievous project will destroy the church, and involves wanton waste of money. A far better memorial of the late Bishop How would be to erect a new church in some over-populated portion of his diocese.

MESSRS. GRENFELL AND HUNT started excavations in December on behalf of the Egypt Exploration Fund at Kasr el Banât, in the

north-west of the Fayûm. Documents found on the spot show that the ancient name of the town was Euhemeria, in the division of Themistius.

A NOTABLE series of articles appeared in the *Saturday Review* during last year, under the initial X., in which the right of some well-known people to the arms they used was seriously questioned. These articles, which have been revised and considerably added to, will be published in a volume by Mr. Elliot Stock.

MR. ST. CLAIR BADDELEY writes on the 15th, objecting to Signor Borsari's statement that the pedestal lately uncovered at the northern end of the platform of the Temple of Julius Cæsar "is too small for a column standing twenty feet high." "On the contrary," he says,

"this pedestal, which is octagonal in three diminishing tiers of tufa-concrete, counting from a base of travertine, is more than a metre in breadth, so that it might have carried a column of perhaps double the height of this famous *giallo antico* column. Now, in confirmation of this having been the interesting site it is fully believed to be, the fragments of marble found in clearing it out were actually pieces of *giallo*, for I saw them being dug out and handled them. I now beg to acquaint your readers with the interesting discovery made last Wednesday at a distance of fifteen yards south-east of the Arch of Septimius Severus. While Signor Boni's workmen were clearing out the irregular *selce*, or lava-pavement, dating from the fifth century, they encountered three slabs of white marble set up on end and adjoining one another. They appear to be slabs of lining, probably taken from a neighbouring monument. Immediately to the rear of these eastward, on clearing away the dirt and *selce*, they uncovered a rectangular space paved with solid blocks of the rare marble known to us as *nero venato* (or black, veined with white), which comes from Cape Tenarus, framed round with travertine stone (not marble, *pace* Signor Borsari). This space, in area, measures 3m. 7c. by 4m. It is oriented south-east—north-west. The blocks of which it is composed vary in depth as in size. Their want of uniformity is a point which will have to be taken into account in whatever judgment is eventually formed concerning their meaning. Their surface, however, has originally been fairly seen, but it has suffered by the superposition of later pavements. It is thought to be no less an interesting monument than the sepulchre which it is recorded by Festus and Varro King Romulus caused to be prepared for himself. Whatever it proves to be, it is situated directly in front of the Curia, and must have been in the neighbourhood of the sacred fig-tree which sprang up over the buried razor and whetstone of Attus Navius. The three white slabs seem to have (perhaps intentionally) protected it from a small conduit which ran to a drain hard by, between it and the above referred-to arch, and which is now opened up at three points. This marble pavement is probably not of an earlier date than A.D. 260. That it covers some remarkable record cannot be doubted. It is intended to open it up soon. Meanwhile it has been covered over with boards, to protect it from the weather."

ON Monday last there was opened at the École des Beaux-Arts an exhibition of works by the French marine painter M. Eugène Boudin, whose death we lamented last year. It consists, besides water-colour drawings and drawings in pastels, of three hundred pictures in oil.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concert. Mr. Borwick's Recital.

A QUARTET in E flat, Op. 1, for piano-forte, violin, clarinet, and violoncello, by Rabl, was heard for the first time at the Popular Concerts on Saturday afternoon. Of the composer a few particulars have been obtained from Herr Mühlfeld, the eminent clarinetist, who took part in the performance. Rabl—as yet his Christian name has not been revealed—is about twenty-five years old. He was born in Prague, studied at the university there,

and it was only after taking his degree as doctor in philology that he decided to make music his profession. The quartet in question gained a prize in a competition arranged by the Vienna Gesellschaft der Musikfreunde, and Brahms was one of the judges. Over twenty years ago Brahms discovered Dvorák, since which time that Bohemian composer has gained world-wide reputation; and it is to be hoped that Rabl, also a Bohemian and a native of the same city, may prove equally worthy of the attention bestowed on him by the late master. The Rabl quartet is a fresh, genial work, and one which gives good promise. His thematic material is thoroughly pleasing, and his developments are clever and concise. The absence of any straining after effect is a healthy sign; the music is easy to follow, even at a first hearing. The opening movement, an *allegro moderato*, has two quiet themes, both assigned in the first instance to the clarinet. The exposition section is, indeed, unusually calm for an *allegro*; in the development of the subject-matter we have, however, more life and vigour. The second movement, *adagio molto*, consists of a theme with five variations. The serious theme, tinged with melancholy, reminds one forcibly of Schubert, and though this may detract from its originality, it does not affect its charm. Schubert is not the only master who has influenced Rabl; and in an Op. 1, especially from a young composer, one expects to find such things—nay, one is almost glad to find them. Was not Beethoven for a time under the spell both of Haydn and Mozart? Is it not possible to name certain of their themes as the source whence he drew inspiration? The five variations are light and attractive. The third movement, an *andantino*, is as charming as it is brief. The *finale*, though bright and rhythmical, is scarcely on the same level as the previous movements. The work was finely interpreted by Mr. Borwick, Lady Halle, and MM. Mühlfeld and Paul Ludwig. Mr. Borwick played as solo Mozart's Sonata in D with all possible grace and finish. It is seldom one hears a Mozart pianoforte sonata. Mr. Borwick does well thus to call attention to them; and we hope that in time he will rescue other sonatas by old masters from unmerited neglect. The programme included the Brahms Quintet. The performance was excellent, M. Mühlfeld's fine tone and execution being justly admired. Miss Lucia Fydell, a new contralto vocalist, has a better voice than method.

Mr. Borwick is one of our best pianists, and it is, therefore, not surprising that his first recital, last Monday afternoon, at St. James's Hall should have attracted a good audience. The first part of his programme was devoted to composers of the eighteenth century. Bach was represented by his short Organ Prelude and Fugue in E minor, and by the *adagio* from the Organ Toccata in C. There is nothing to say against the interpretations, which were sound and dignified. But why does not Mr. Borwick discountenance transcriptions of this kind? By so doing he would set a wise example, and help to remove a practice only too prevalent. Of genuine clavier fugues Bach wrote plenty. The transcribed organ fugue with which many pianists commence their recitals is generally felt to be a kind of *art de délier*

les doigts, and it is endured for the sake of what follows. Mr. Borwick, at any rate, selected a fugue simple as regards execution, but for that very reason the sustained tone of the organ was missed. After short pieces by Handel and Scarlatti came Mozart's Andante with five Variations, composed in 1786 for a toy clock or musical-box, arranged for piano solo by Mr. Borwick. The arrangement is clever, and the rendering was most admirable, so that no harm was done in this case to the music, which probably sounded better on the pianoforte than it would have done on the original instrument for which it was written. In the second part of the concert M. Mühlfeld and Mr. Borwick performed Brahms's two Sonatas for clarinet and piano, Op. 120, Nos. 1 and 2, No. 2 being taken first. There are few better interpreters of Brahms than our English pianist, while on M. Mühlfeld's fine artistic gifts there is no need to dwell. The opportunity of hearing these two works rendered by two artists so thoroughly in sympathy with the music was therefore highly appreciated.

Musical Gossip.

THE Concord Concert Control intends to try to establish permanent opera in London, and if it succeeds it will have accomplished a useful work. A certain number of persons have, it appears, formed themselves into a company. The operas are to be produced in English, while English artists, both vocal and instrumental, will receive every encouragement. London, we are reminded, is the only important capital without a permanent opera. Composers of every nationality are invited to forward operas (with pianoforte score) to the Concord Concert Control, and they are informed that their "MSS. will be examined by the proper authorities, and accepted or returned, as the case may be." It would, we think, be wise to give, as soon as possible, the names of the "authorities" who are to decide the fate of the scores sent in. Composers would be more likely to forward works if they knew what manner of men their judges were to be.

A "HAMMERCLAVIER" (as used in the time of Beethoven), specially constructed by Mr. Dolmetsch, will be introduced by him at his Beethoven evening on January 25th at the Curtius Club concert. The programme will include the Pianoforte Sonata, Op. 27, No. 2; the Sonata for piano and violin, Op. 12, No. 1; and the Sonata for piano and 'cello, Op. 102, No. 1.

THE first concert of the Bach Choir will take place at the Queen's Hall on Tuesday, February 7th. The programme, of great interest, includes Bach's 'Magnificat' in D, his Orchestral Suite in B minor, his Concerto in C (for two pianofortes), and the Church cantata 'Ein feste Burg,' with the original trumpet parts.

MISS EDITH EVANS and Miss Clara Osmond were associated last Tuesday evening in a vocal and pianoforte recital at the Queen's Small Hall. Miss Evans owns a not unpleasing soprano voice, over which she has hardly as yet obtained complete command. She submitted examples of Caccini, Scarlatti, and Schumann, succeeding best in the two by the composer last mentioned. Miss Clara Osmond exhibited fluent execution, but her readings of Chopin's Nocturne in D flat and Scherzo in B minor were decidedly unconventional and not to be commended. Many of our young pianists would be well advised to attend, whenever possible, the recitals given by prominent exponents of the particular branch of the musical art which they are studying. Miss Osmond also took part with Mr. Clyde Twelvetees in Rheinberger's Sonata

for piano and 'cello (Op. 92), the slow movement in particular being carefully and ably presented; and as a composer she was represented by two tasteful songs, which were agreeably rendered by Mr. Douglas Lott.

A QUARTET in E flat, Op. 10, by M. Ottokar Novacek, was played at the Curtius Club concert on Wednesday evening for the first time in London. The music is clever, and it abounds in rhythmical life; yet of true inspiration there are no traces. The influence of Beethoven is manifest, also that of Dvorák. The third movement, a *presto*, is the most characteristic. The *finale* is very restless. The performance by MM. Gompertz, Haydn Inwards, Kreuz, and Ould was rather rough. Madame Sobrino, a soprano vocalist, sang songs by Schubert, Schumann, Brahms, &c. She has a voice of rich, full quality, and one, moreover, which is admirably trained.

MR. A. SCHULZ-CURTIUS announces that Frau Mottl will impersonate Eva in 'Die Meistersinger,' and Frau Reuss-Belce Fricka in the 'Ring des Nibelungen,' at the Bayreuth Festival next summer.

THE death is announced at Barcelona of M. J. B. Pujol, whom the *Guide Musical* describes as "le chef de l'école espagnole de piano." Most of the Spanish pianists and teachers of the pianoforte of any fame had studied under him. He was considered an excellent interpreter of Beethoven and Chopin. His 'Nouveau Mécanisme du Piano' is said to be a remarkable work.

DR. HUGO RIEMANN, professor at the University of Leipzig, is now preparing the fifth German edition of his 'Musik-Lexikon.'

A NEW musical paper has just appeared at Rome under the title *Bolettino Musicale Romano*. A paper has also been started at St. Petersburg, entitled *Wastrik Teatrai Musiki*.

THE decease is announced, at the age of sixty-five, of Prof. Albert Becker, Director since 1890 of the Berlin Domchor. He was the author of a number of compositions, the most important of which are his great Mass in B flat minor; his Reformation Cantata, written in 1883, on the occasion of the Lutherfeier; and a symphony for which he received a prize in 1860 at Vienna.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7. Queen's Hall.
MON.	Mr. Leonard Borwick's Pianoforte Recital, 3. St. James's Hall.
—	Carl Rosa Opera Company, 'Cavalleria Rusticana' and 'Pagliacci,' 8. Lyceum Theatre.
TUES.	Mr. Sims Reeves's Evening Concert, 8. St. James's Hall.
—	Carl Rosa Opera Company, 'Faust,' 8. Lyceum Theatre.
WED.	London Ballad Concert, 3. St. James's Hall.
—	Miss Ethel Bauer and Madame Von Reichburg's Pianoforte and Vocal Recital, 8. Queen's Small Hall.
—	Carl Rosa Opera Company, 'Tannhäuser,' 8. Lyceum Theatre.
—	Curtius Club Concert, 8.30. Princes' Gallery.
THURS.	Royal Choral Society, 8. Albert Hall.
—	Carl Rosa Company, 'Maritana,' 8. Lyceum Theatre.
SAT.	Saturday Popular Concert, 3. St. James's Hall.
—	Symphony Concert, 3. Queen's Hall.

DRAMA

SCHOOL-BOOKS.

Shakespeare's King Richard the Second. Edited by R. Brimley Johnson. (Blackwood & Sons.)—This edition forms part of a new "School Shakespeare," which, according to the announcement in the preface, will endeavour "to interpret the Plays without indulging in elaborate literary criticism or trespassing on the domains of pure philology." The editor believes that "Shakespeare may be better enjoyed and understood, at least by the young, when studied for the sake of the story rather than as a lesson in composition or language." We do not altogether share Mr. Brimley Johnson's view. After all, the interest of a drama, *quâ* drama, does not, and should not, lie in the story; and though it is probably true that the best introduction to literature for the young lies through narrative poetry, yet surely the means to be employed should be 'Marmion' or the 'Lay of the Last Minstrel,' or something which is, what

a play is not, narrative. In fact Shakspeare is not very suitable for junior forms, and to those students for whom he is suitable Mr. Brimley Johnson's limitations are not of much moment. They may well be invited to use their play not, indeed, as an exercise in philology, but as an initiation to those pleasures of literary criticism and appreciation from which he would debar them. This new series, then—we are acquainted with at least a dozen others—does not seem very clamantly called for. It is, however, well enough executed, with a careful introduction and the minimum of notes, which are, as might be expected, not illustrative for the most part, but explanatory of verbal difficulties, or sometimes even of verbal expressions which are not difficult. A few citations from Holinshed form an exception. The introduction contains some opinions on the date and history of the play which do not appear to us quite justified by the evidence; but, in view of Mr. Brimley Johnson's proposed readers, that is perhaps immaterial. More important is the omission of that minimum of instruction in metre without which the youngest boy cannot be taught to read a line of blank verse intelligibly. Mr. Brimley Johnson talks of "iambic feet," of "the trochee, the spondee, the anapæst"; but he never explains what these are. A boy on the classical side might know, though even he would require to be told the difference between accentual and quantitative feet; but unfortunately all boys, and more particularly all girls, are not on the classical side. If a student did understand scansion he would be puzzled by Mr. Brimley Johnson's direction to slur "that argument" into one foot. It cannot be done, and it need not be done, as the line (I. i. 12) has six feet.

Coriolanus. Edited by E. K. Chambers. "The Warwick Shakspeare." (Blackie & Son.)—Mr. Chambers is an excellent and by this time experienced editor of Shakspeare. 'Coriolanus' is not so difficult in language as many of the other plays, but where annotation is needed, the present edition is fully equal to the occasion, and shows no undue prejudices for or against any previous workers in the same field. The glossary is a strong feature of these editions, and there are two useful appendices. In Act I. sc. i., "We are accounted poor citizens, the patricians good," a note should have been added that "good" means something like opulent. So 'Merchant of Venice,' I. iii., "Antonio is a good man." In the same paragraph, "We are too dear" naturally means "Our work is not worth what we get for it," i. e., "dear" means "expensive," as Johnson, rather than "precious" as Mr. Chambers says, though a play on the two meanings of "dear" as well as of "good" above may be suggested. "Muse" = "wonder" should have been noted in III. ii. 7, "I muse my mother does not approve me further," with a reference to '2 Henry VI.,' III. i. 1, "I muse my lord of Gloucester is not come." In I. i. 83, where "stale't" is read for "scale't," "scale" for "disperse" rests on more than Steevens's assertions; it is common Scots, and, we think, good Lancashire too.

THE "ONLY BEGETTER" OF SHAKSPEARE'S SONNETS.

CANON AINGER, in your last week's issue, implies that I have supposed Mr. Sidney Lee to have put forward the theory that "begetter" in Thorpe's preface means "obtainer" as a novelty.

I have not supposed this, nor said anything that can warrant Canon Ainger in implying that I have supposed it. The introduction of Mr. Lee's name in this connexion is Canon Ainger's doing, not mine. My letter in your issue of December 24th, 1898, was written two months ago, a day or two before Mr. Lee's book was published, and I neither mentioned his name nor had him in my mind. SAMUEL BUTLER.

Dramatic Gossip.

IN the course of her summer season in London Madame Bernhardt proposes to play Hamlet. Such experiments are sufficiently familiar to have lost the pretence to novelty. Other claims on consideration they do not possess. Many actresses have been seen in Hamlet, Romeo, and even, strange as it may seem, in Falstaff. One actress, Miss Marriott, made in 1864 something approaching to a success in Hamlet at Sadler's Wells, of which her husband was manager.

THE Century Theatre being unable to secure a house for the production of the new four-act drama of Mr. H. V. Esmond, 'Grierson's Way' has been rescued by Messrs. Cyril Maude and Frederick Harrison, who have lent the Haymarket for a series of afternoon representations, the first of which will take place on February 2nd. The exponents will include Mr. George S. Titheradge (an Australian actor now visiting London), Mr. J. H. Barnes, Mr. F. Terry, Miss Lena Ashwell, and the author. Great expectations are built upon the piece.

'MATCHES,' a three-act piece, with characters belonging to farce and incidents which claim to be comedy, was given on Tuesday afternoon at the Comedy. Miss Annie Hughes played the heroine, a girl of good birth and family who has become an East-End waif, and won a favourable reception. Mr. Maurice, Mr. H. Nicholls, Miss Sibyl Carlisle, and other actors took part in an entertainment that was warmly welcomed, but holds out few chances of enduring prosperity.

ON Thursday afternoon, for the benefit of the Gordon College Fund, Mr. Tree appeared for the first time in Wigan's part of Achille Talma Dufard in 'The First Night,' and in three acts of 'The Dancing Girl.' In the piece first named he introduced a new character, written in by himself, entitled Alonzo, the representative of which was Mr. Hamilton Knight.

THE *Era*, necessarily an authority on things theatrical, states that in almost all the notices of the late E. Righton sight is lost of the fact that he was for a time the manager of the Globe Theatre, opening practically in 1877 with Byron's 'After Dark.' At this house he produced (October 6th, 1877) Mr. Pinero's first comedy, 'Two Hundred a Year.' A series of the 'Era Almanack,' the new issue of which has just appeared, is an indispensable portion of a theatrical library. In spite of the space it occupies, the *Era* itself, were it only indexed, would be invaluable as a record.

It is not unlikely that the example set by the Opéra Comique of giving performances at 11 A.M.—genuine, and not so-called matinées—may be followed. Something is to be said in its favour, at least at holiday time, though something also may be urged against it.

THE production at the Court Theatre of 'The Court Scandal' is fixed for Tuesday next. The original of MM. Bayard and Dumanoir, in which Déjazet played Richelieu, then fifteen years old, was first seen at the Palais Royal, December 30th, 1839. Mr. Seymour Hicks will in this case be the Duke, and Miss Dorothy Baird Mlle. de Noailles, otherwise the Duchess.

MISS ADA REHAN has been playing at Daly's Theatre in New York Madame Sans-Gêne, supported by Mr. George Clarke as Napoleon.

THE Garrick Club collection is now the richer by a fine life-sized picture of Mrs. Siddons by R. Westall, R.A., which has been presented to the club by Sir Squire Bancroft.

PREPARATIONS are being made at Paris for the celebration of the two hundredth anniversary of Racine's death, which falls on April 26th.

TO CORRESPONDENTS.—G. N.—E. W.—F. W. & Son—C. S. B.—received.
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LITERATURE

The Annals of Mont Blanc. By C. E. Mathews. (Fisher Unwin.)

THE early volumes of Alpine literature, whatever may have been their shortcomings, had at least this recommendation, that their authors were not bookmakers, but had something to say and were in love with their subject. Mr. Mathews's 'Annals of Mont Blanc' may claim the same merit. To him height is evidently happiness; he has what some might call a chronic mania for climbing Mont Blanc, and has proved his passion for the great snow mountain by ascending it twelve times by several different routes. He has also accomplished what he probably found a more irksome task. He has had the patience to explore and analyze the mass of books, pamphlets, and articles which were published by the early climbers, and has thus obtained the material for putting before the public a concise view of the impressions of those who stood on the highest summit of the Alps between its first ascent in 1786 and the middle of the present century, when what had until then been regarded, at first as a splendid adventure, subsequently as a reckless folly, came to be looked on as little more than any other excursion above the snow-level.

This was a task well worth undertaking, and the result is a volume which, even if some of its chapters appeal chiefly to climbers, cannot fail, as a whole, to interest and instruct the wide circle of readers who do not despise tales of adventure either because they are old enough to have an historical interest, or because they are, for the most part, true.

Mr. Mathews is, of course, not the first in his field. M. Durier in France and Mr. Edward Whymper (in his recent 'Guide to Chamonix') in this country have dealt with the same subject, though from somewhat different, and, in some respects, wider, points of view. Mr. Mathews makes it his business to tell us how the mountain was conquered, and how its early conquerors fared. What further objects they accomplished, or tried to accomplish, by their climbs it hardly enters into his plan to

tell us. He has not followed M. Durier in classing ascents as scientific, artistic, or photographic. He does not invite us to regard climbing as a means to any other end than the enjoyment of nature. He has not, it is true, failed to provide his readers with the geological chapter by Prof. Bonney, inevitable apparently in modern Alpine works. But despite this formal tribute to science, a bias against scientific mountaineering might easily be inferred from certain remarks the author lets drop by the way. And when he gets to the top of Mont Blanc his feelings get the better of his prudence, and he sets out, in language that will be thought profane in Paris, his opinion of the ugly sentry-box which a French *savant* fixed there some years ago in the hope of obtaining valuable records. According to the latest reports nature, responding to the prayers of all good climbers, is in her quiet way removing the obstruction, which may be expected to arrive some half a century hence in the valley "per the Glacier des Bossons."

In his anxiety to find space for what our neighbours would call the "touristical" record of Mont Blanc, Mr. Mathews has allowed himself but few of the tempting digressions from his main subject which were open to him. He is seldom attracted into the by-paths of biography, though he has undoubtedly done much to vindicate one of Mont Blanc's two earliest climbers. He closes his pages to the story of the lesser peaks of the chain, and also to the records of the Priory of Chamonix at its base. For these the student need not, as Mr. Mathews may lead him to infer, turn to any second-hand source. The documents relating to the priory from A.D. 1091 onwards have been printed in two stout volumes at Chambéry. From these we learn that the road from Sallanches was repaired and widened in early times, not for tourists as is here suggested, but for the prior's wine-carts. We cannot but regret that Mr. Mathews has not found room for any notes on the literary associations of Mont Blanc; and surely he should have mentioned that precursor of the sentimental tourist, Dupays, who as early as A.D. 1669 had noted the glaciers of the valley, and wrote to the mistress of his affections that he was in a region where nature had created her parallel in five mountains of ice—clear, cold, and brilliant as herself.

Mr. Mathews's matter is arranged as follows. He furnishes a full account of the earlier ascents, succeeded by a summary of those that followed up to 1852; he then describes the new ways found from various directions to the summit, with the fatalities that have befallen mountaineers, and concludes with reflections on such cognate matters as the effects of altitude, the rules of Chamonix guides, or the catastrophe of St. Gervais.

The most human and generally interesting portion of the book is that which deals with the relations of the men chiefly concerned in the conquest of Mont Blanc. These were four in number: Dr. Paccard, born of a yeoman family and practising as the Chamonix doctor, a man of considerable powers of observation, trusted as a scientific observer, and recognized as an agile mountaineer by Saussure; Jacques Balmat, a

peasant of great bodily strength and daring; Saussure, a fair rock-climber, but no iceman in the modern sense, an ardent lover of nature, and, what was rare in men of this stamp in the last century, an enduring and persevering explorer, a student of philosophical intellect and the widest scientific curiosity, a most careful observer and cautious reasoner; and, finally, the fussy and plebeian Bourrit, who forms the greatest possible contrast to the calm figure of the Genevese aristocrat. Much may be forgiven him for his love of the mountains, but he loved himself more; he was vain, jealous, mischievous, a most incompetent climber, and an absolute bore. By Saussure, who used him to illustrate his great work, he was alternately humoured and snubbed. Bourrit had to bear being left behind by his patron, but he vented his vexation at his repeated failures on Mont Blanc on every one else who came in his path. It was to his jealousy of Dr. Paccard that we owe the first attempts to rob the doctor of his due share in the glory of the first ascent. Balmat's vain boasting, and his good fortune in obtaining no less a person than the elder Dumas as his advocate, gave for many years a finishing stroke to poor Paccard's reputation with the public. To understand the relations of these men it is essential to have studied the scattered records they have left behind them. Mr. Mathews has made a most valuable addition to these records by the discovery of a MS. notebook kept by Paccard, which contains several interesting entries. His own published account of his ascent, quoted by a writer in 1812, is still, however, unfortunately missing.

The story the great romancer put in Balmat's mouth is incredible and absurd in its details, and in direct contradiction to the clear evidence of Saussure and the tradition handed down in the philosopher's family. It is not difficult to realize the situation. Balmat's leading idea was obviously to secure for himself the whole of the reward promised to the first climber; the guides employed by Paccard were in the field; the one way to effect his object was to induce Paccard to go alone with him, for a credible witness to his success was necessary. Having got the money, Balmat wanted the glory too, and was ready to claim it, as far as he dared in Paccard's lifetime, altogether and without scruple after his death. Balmat deserves all credit for his pluck and perseverance; but by his selfishness in insisting on taking no other companion he endangered his own and Paccard's lives. In his faults as well as in his virtues he was, in fact, a type of more recent Chamonix guides; and Mr. Mathews has done a service in assigning to him his true place in the annals of Mont Blanc.

The many ascents that follow are historically interesting, but naturally have a tendency to be monotonous. That of Albert Smith is rightly emphasized. It was in a sense epoch-making. He was the vulgarizer of Switzerland from one point of view; from another he was the precursor of the Alpine Club. His popular entertainment sowed the seeds of mountaineering in the minds of the rising generation of the fifties. No climber himself, he became one of the founders of climbing. Since his day ascents of Mont Blanc have become too numerous for even Mr. Mathews to chronicle. In

modern times our author has wisely confined himself to new routes and accidents. The former are mainly interesting to mountaineers; the latter appeal to a wider circle. The lives lost on Mont Blanc have been often valuable, and they have always been lost in more or less tragic circumstances. Mr. Mathews is right to insist on the extent to which carelessness has contributed to the death-roll. Yet so long as storms are sudden and men's endurance is varying and uncertain, so long as a route is followed which is swept from time to time by avalanches (as the ordinary route across the Petit Plateau is when the *névés* are increasing), so long there will be fatalities to record. Even the new Refuges are a danger in so far as they induce weak persons to attempt the ascent, or competent parties to persevere in bad weather.

Mr. Mathews thus expresses in his own words the reflection which will be uppermost in the minds of most of his readers as they lay down his well-filled and attractive volume:—

"In perusing the accounts of the earlier ascents of Mont Blanc every one must be struck with the sufferings which the unfortunate pioneers endured. All of them complained bitterly.....Beyond all question the mental factor must be largely taken into account. The early travellers on Mont Blanc all had a very vivid impression of the dangers of the mountain. From the start they believed that they were undertaking an expedition of great peril, one in which it required exceptional powers to succeed, and in which it was no discredit to fail. Men in such a frame of mind lose the sense of proportion. Fatigue is assumed to be utter exhaustion, quickened respiration to be impending suffocation, and the difficult and arduous to be absolutely impossible."

The volume concludes with an extensive bibliography of Mont Blanc, and a reprint of Pococke and Windham's account of their visit to Chamonix in 1741. It is furnished with the same map as M. Durier's 'Mont Blanc,' and with numerous illustrations. The six photogravures showing the upper portion of the mountain and the routes up it are excellent. A more extensive selection of historical plates might perhaps have been made. Reproductions of several of the Saussure prints and of Auldjo's woodcuts would have added vividness to the early narratives. There is a sketch in existence of Saussure by St. Ours, which, as sketches often are, is more lifelike and characteristic than the finished portrait here published.

Memoir of Susan Ferrier. Edited by John A. Doyle. (Murray.)

TEN months ago Mr. Murray published 'Memoirs of a Highland Lady,' by a Mrs. Smith, *née* Elizabeth Grant of Rothiemurchus. She was wholly unknown to fame, so the book raised no high expectations, but it proved to be full of the brightest reminiscences, not of Speyside and Edinburgh merely, but of Shelley, Coleridge, Canning, Edward Irving, Lady Byron, and many more. Now Mr. Murray publishes this life of Susan Ferrier. She is the best-known, perhaps, of all Scottish women writers, the others including Lady Grizel Baillie, Lady Murray of Stanhope, Lady Wardlaw, Jean Elliot, Mrs. Cockburn, Lady Anne Barnard, Joanna Baillie, Lady

Nairne, Mrs. Brunton, and Mrs. Somerville. Her three novels—'Marriage' (1818), 'The Inheritance' (1824), and 'Destiny' (1830)—brought her the large sums of 150*l.*, 1,000*l.*, and 1,700*l.*, and, better than that, the warm applause of Scott. They still are quite readable and still are read; new editions appeared in 1852, 1881, and 1894. To Bentley's edition of 1881 was prefixed a pleasant little sketch of the novelist by her grand-nephew, Mr. John Ferrier (the compiler of the present volume), along with her 'Visits to Ashiesteel and Abbotsford'; these gave every promise, if materials were forthcoming, of a delightful life of a delightful writer.

Alas! that promise is woefully disappointed. The book mainly consists of letters, and Susan Ferrier was not at all a good letter-writer. 'Marriage,' it will be remembered, was undertaken in collaboration with a Miss Charlotte Clavering, who must by her portrait here have been of singular loveliness, and who married, first in 1817 a son of the well-known Mrs. Fletcher, and secondly—no, we cannot for the life of us make out from this book whether she ever did marry again, which is a fair sample of its puzzle-headedness. Anyhow, more than seventy pages are taken up with their correspondence over 'Marriage,' mainly Susan Ferrier to Miss Clavering, who finally wrote but one chapter of the story, the dismal "History of Mrs. Douglas." Meant to be witty, these twenty or thirty letters are the most depressing that we have ever read, stupider even than the Swan of Lichfield's, flatter than would be champagne poured out eighty years ago. Only a specimen can do them justice. Here is one taken at random:—

"*La pauvre Justine*, 'tis very hard, as you observe, that nobody will put her in the way of doing a good work. I'm afraid, like the Dutch women, she'll be obliged to engender a soot-kin herself, if so be it's for the love of a child. What you relate to me of Madlle. gives me the most serious concern; as the improprieties of her life and conversation cannot possibly be caused by the allurements of the flesh, they must needs proceed from the assaults of the devil. 'Tis a dreadful thought that he has got his cloven foot inside your convent. The only remedy that I can suggest is to summon the Rev. Paul to exhort you. I meant to have written you such a letter as you never had seen in your days before—it was to have been longer and longer and longer than I can tell, but I must go and write to a pure good honest woman, after having performed some mental ablutions to purge away the iniquities I have imbibed from so long communing with your evil spirit. I must give you great praise for your last letter to encourage you in well doing. Go on, my child, and prosper in the path I have pointed out to thee, hold fast thy foolscap and let it not depart from thee," &c.

What it is all about one has not the vaguest notion or the slightest wish to inquire; but it does seem cruel after this long lapse of years thus to rake up a great-aunt's frivolities. Here and there she is almost improper, *e.g.*, on p. 82; but probably it was the merest affectation, for "O me," she exclaims later on,

"how wearied I am of walking upon stilts, and how glad I am to get down to my very stocking soles! I only mounted to try and please you, as you are not satisfied with me, it seems, in my ordinary dimensions."

Her later letters, grown Free-Churchy and common-sensible, read well in comparison, but still are dull; it is hard at this time of day to be deeply interested in

"'Keith on the Evidence of Prophecy'; it is in one volume, and I sent it by Henry (when he was last here) that you might all read it, but especially Mr. K., as I am certain he will like it even as a *curious* book. With my kind regards ask him to read it first for my sake," &c.

Miss Ferrier's own letters are eked out with business ones from her publishers, with an application from Alaric Watts for a contribution to his 'Literary Souvenir,' with a letter from Mrs. Gore about a proposed dramatization of 'The Inheritance,' with a mysterious communication from the Hon. Lord Cuninghame about something one is not told what, and with a most clumsy forgery. This is a three-page letter supposed to be from Miss Ferrier "to (probably) Lady Charlotte Bury," and extracted from a 'Diary illustrative of the Times of George IV.' (1838; new ed. 1896). Mr. Doyle, or perhaps Mr. Ferrier, confesses himself in a foot-note as

"rather puzzled by this letter. In the 'Diary' it is placed as belonging to the year 1817. Yet it is evident from the letter itself that it was written after Miss Ferrier had taken Scott into her confidence about her novels."

The first glance should have shown this letter to be bunkum. The writer is made to speak of a proposed introduction to Mrs. Apreece, who ceased to be Mrs. Apreece on April 11th, 1812, when she became the wife of Sir Humphry Davy, and then goes on to speak of "the Great Unknown, Sir Walter Scott," who was not Sir Walter until March 30th, 1820! After this the reader rather loses confidence in the ascription of dates to the genuine letters, many, perhaps most, of which are undated; that on pp. 130–2, which is said to be "later than September 11th, 1815," is certainly later than December, 1816, the date of the publication of 'Old Mortality,' and that on p. 330 must be hopelessly out of place.

But these are mere trifles; the book's grave fault is that it is not in the least a real life of Susan Ferrier. In such a life it is reasonable to look for a great deal about Inveraay and the Argyll family, for Susan stayed much in her youth at Inveraay, and thence derived several of the characters in her novels. We hoped, of course, to get again the story of the visits to Sir Walter. And, above all, there was ground to look for a great deal of fresh and unexpected matter such as no first biography should ever be without. If it is, then it is not worth printing; a bad biography is far worse than none at all. The few plums in this one are nearly always chestnuts—the story, for instance, of the old lady who, when a cook was recommended to her as a very decent body, replied: "Damn her decency; can she cook collops?" But it is curious to find an early, though undated use of *dickey*, shirt front ("since the day Eve first sported her green Dickie"); and here is a most typical story of Miss Margaret Fergusson:—

"When her sister Isabella died Miss Ferrier went to pay a visit of condolence, and when in the middle of a speech becoming to the solemn occasion she was cut short by Miss Fergusson:

'Ye need not say any mair, Miss Ferrier; for Bell was aye a most tiresome companion.'

Finally, Miss Ferrier was a regular reader of the *Athenæum*; "in spite of its bad tone" she always liked to see it.

The Cruise of the "Cachalot" round the World after Sperm Whales. By Frank T. Bullen, First Mate. (Smith, Elder & Co.)

A CAREFUL perusal of this work has led us to the conclusion that it is intended to be taken as a narrative of adventures "written round" the subject of whaling, and merely founded on facts. So far as the story goes Mr. Bullen does not appear to have been the first mate of the Cachalot, whatever position he may have filled in any other craft; in fact, it is only after the tragical death of the fourth mate, a gigantic negro, that he rises to even that rank. He tells us in the preface that this is believed to be the first attempt to write an account of the cruise of a South Sea whaler from the seaman's standpoint, and we will therefore enlighten him by stating that nearly half a century ago Herman Melville, who was every inch a sailor, produced a work which not only remains unrivalled for accuracy as regards the details of sperm whaling, but is also of enthralling interest on account of the (fictional) tragedy with which it ends. Under the title of 'The Whale,' this was published by Messrs. Bentley in 1851, the American editions usually bearing the prefix 'Moby Dick.' That was the name of the demon white cachalot with which Ahab Peleg of the ivory leg went forth in the Pequod to join battle; and we are sure that no one who had commenced the drama of "the three days' pursuit" ever laid down the volume until the final catastrophe was reached. The work is, however, too little known on this side of the Atlantic. With Beale's 'Natural History of the Sperm Whale, and an Account of a South Sea Whaling Voyage,' Mr. Bullen is well acquainted, and, indeed, the first page of his narrative bears a woodcut taken—with full acknowledgment—from that work. It is an error to state that Beale's book has "been long out of print," and any one who has read it will have little to learn, as far as theory and description go, from our "first mate." It is true that the adventures therein are not quite so exciting as those narrated by Mr. Bullen, who is congratulated by Mr. Rudyard Kipling on having "thrown away material enough to make five books."

Incidentally the reader learns that the hero of the story was in early life a street-arab in London, and afterwards became a chorister-boy at the Lock Chapel in the Harrow Road, where he acquired a familiarity with the burial service which proved useful on board the Cachalot. At twelve years of age he went to sea, and at eighteen he was stranded at New Bedford, Mass., and shipping on board a whaler. As most of the new crew were mere 'long-shore men, they were brutally ill-treated by the mates, who, we are told, were "veterans"; and not only did the little Britisher show to advantage by being almost the only seaman before the mast, but went on to win the esteem of all hands by catching dolphins with a hook and line, and by netting shoals of flying-fish. In fact, he came to the front on every possible

occasion, and beheld visions which are seldom vouchsafed to mortal eyes. By moonlight he saw (and there is a picture of it) "a titanic struggle" between a large sperm whale and "a cuttlefish almost as large as himself," off the island of Sumatra; and it was off Java that Herman Melville met with "the great live squid," the sight of which usually portends the loss of the ship, if not of all the crew. The most stupendous incident is, however, that in which the harpooned whale crushes the boat, and the hero catches hold of the line fastened to the "iron and takes a couple of turns round his body," whereupon the animal goes into its death-flurry, and when this was quite finished our "first mate" was found to be attached to the carcase. It is not surprising that he was somewhat of a wreck for the next three weeks. After this it is easy to accept the statement (p. 233) that a successful "dart" of the harpoon at a whale six to seven fathoms away (36 to 42 feet) was "worthy of the finest harpooner that ever lived," for, according to our experience, five fathoms is a very long "dart," and even then allowance must be made for the "way" the advancing boat has on her. The result of steering a boat right between the open jaws of a whale "on his back, in the first biting position" (plate, p. 235), and then firing a bomb "point-blank into his bowels," was that the boat's crew bivouacked on the carcase of that cachalot, with plenty of blubber to eat, but nothing to drink, and with sharks taking an interest in their dangling legs, until rescue came. Co-operative attacks upon whales by two "thrashers" or "killers" and the swordfish are not great novelties, but the compulsory liquidation of "the company" by a sperm "bull" is described with considerable humour.

The course of the Cachalot was through the Atlantic to Tristan da Cunha, thence by the Indian Ocean to the Malay Archipelago, and northward to the Sea of Okhotsk; while the homeward track was by Polynesia, New Zealand, round the Horn, and northward. The incidents of sea life are attractively described, but some of the customs on board whalers seem to be peculiar. It is not easy to understand why "seven bells" in the morning should be "7.20 A.M.," unless the watch "below" is turned up ten minutes before time, in order that both watches may join in foc'sle prayers; and there does not seem to be any mention of the dog-watches. It also strikes us that a detrimental amount of noise was permitted in the boats when they were approaching whales, and especially "cows," for greater liberties may be taken with "bulls"; though, of course, no uproar can matter when once the boat has "fastened." Sperm cows are far more easily "gallied," or frightened, than bulls, and they "sound," or go down, more readily. However, this work does not state why a whale is forced to come to the surface, or the necessity that exists for his having his full allowance of "spouts"; nor does the reader gather any distinct idea as to the time the whale will remain below in proportion to the number of his spouts when on the surface. "Harpooner" is undoubtedly the classical orthography, but Mr. Bullen, who is so fond of trying to reproduce the lingo spoken aboard his vessel, must be aware

that in South Sea whalers the word is pronounced "harpooneer." The work is said to be "in no sense exclusively a book for boys," and in this we quite agree, for much of it is exceedingly suitable for girls. Such an emotional sailor as the hero we never met with: he is ready to weep on the smallest provocation, especially in connexion with hymn-tunes; and when on board ship he gets up into a top, or when on shore he hides under a tree, to enjoy the luxury of a "perfectly lovely soul-refreshing cry." There is, in fact, a display of hysterical femininity which at times may make readers wonder if the writer is really a man, or writing under a pseudonym, for such things have been; and there is nothing in this book to show that it was necessarily written in its entirety by a seaman. Even as regards whaling, the book seems to supply no facts that have not been told—and better told—before, although, taken merely as a book of adventure, it is undoubtedly pleasant reading, and the numerous illustrations are in keeping.

La Sagesse et la Destinée. Par Maurice Maeterlinck. (Paris, Charpentier.)

Wisdom and Destiny. By Maurice Maeterlinck. Translated by Alfred Sutro. (George Allen.)

MR. SUTRO'S translation of M. Maeterlinck's last volume of essays is like all his other translations from the same writer: it is sympathetic, careful, successful up to a certain point, but never beyond a certain point. His preface shows how much he has thought himself into M. Maeterlinck's way of writing, and yet, when he comes to translate, he cannot be content simply to copy what is there before him; he must make little, teasing alterations, apparently for the sake of making them. For instance, on p. 194 of the original we read: "Vous souvenez-vous du roman de Balzac intitulé 'Pierrette' dans la série des 'Célibataires' ? Ce n'est pas un des chefs-d'œuvre de Balzac, il s'en faut; aussi n'est-ce pas à ce point de vue que j'en parle." In the translation this reads: "Do you know a novel of Balzac, belonging to the 'Célibataires' series, called 'Pierrette' ? It is not one of Balzac's masterpieces, but it has points of much interest for us." This is not a very serious variation from the original, but it does not say what M. Maeterlinck said exactly as he said it; and it is one among innumerable instances of what seems to us an inexplicable desire to make little alterations for the sake of making them. Often a sentence which is quite simple in the original becomes affected in the translation. For instance, could anything be simpler than this: "Il y a des êtres qui obéissent ainsi à tous les ordres chuchotés par leur cœur" ? Could anything be more affected than this, nearly literal as it is: "There are beings who do thus obey the commands that their heart whispers low" ? Again, here is an admirable sentence, spoken of Emily Brontë: "Si elle n'eut rien de ce qui passe dans l'amour, dans la douleur, dans l'angoisse, dans la joie, elle eut tout ce qui reste des émotions humaines après qu'elles ne sont plus." In the translation we read: "If to her there came nothing of all that passes in joy and in love, in sorrow, passion, and anguish,

still did she possess all that abides when emotion has faded away." The words are almost the same, but the charm of the sentence has gone. One is good style and the other is bad style.

All is not lost, however, in the rendering of such a book as this, even if the finer flavour of the style vanishes. Like *'Le Trésor des Humbles,'* it is a message, a doctrine, even more than it is a piece of literature. It is a treatise on wisdom and happiness, on the search for happiness because it is wisdom, not for wisdom because it is happiness. It is a book of patient and resigned philosophy, a very Flemish philosophy, more resigned than even *'Le Trésor des Humbles.'* In a sense it seems to aim less high. An ecstatic mysticism has given way to a kind of prudence. Is this coming nearer to the earth really an intellectual ascent or descent? At least it is a divergence, and it probably indicates a divergence in art as well as in meditation. How few meditative writers there are in our day! It requires so much more leisure to think than to write; so much time, so much waiting on occasion, must go to the perfect working out of a train of thought, to the mere preparation of the mind for thinking. M. Maeterlinck, in his placid country, where time goes more slowly than in most other countries, has trained himself in this difficult exercise, and this book, with its almost deliberately fragmentary wisdom, comes to show us with what result.

A discerning eye notes a very real unity, but a unity which is almost disguised, so carefully has M. Maeterlinck waited on the approaches and preferences of thought, like an attentive host, who receives his guests at their own leisure rather than at his. The kind of thought which this book contains is not to be obtained by sitting down and setting a logical brain to work, as before a mathematical problem. It is to the mathematical order of thought what poetry is to prose—a matter of finer shades, of rarer art, a thing which either exists or does not exist, in which mediocrity is negation. It is not the kind of thought which establishes a system, and M. Maeterlinck, for all his doctrine and his message, has never professed to be a systematic thinker. He is the thinker as poet.

What his next development may be it is impossible to say. He will not write more beautiful dramas than he has written in *'Aglavaine et Sélysette'* and in *'Pelléas et Mélisande.'* But he may, and he probably will, write something which will move the general world more profoundly, touching it more closely, in the manner of the great writers, in whom beauty has not been more beautiful than in writers less great, but has come to men with a more splendid energy.

Mogreb-El-Aksa: a Journey in Morocco. By R. B. Cunninghame Graham. With a Portrait and a Map. (Heinemann.)

A YEAR OR MORE ago the newspapers made the public tolerably acquainted with the fact that Mr. Cunninghame Graham, in essaying to reach the city of Tarudant, in the valley of the Sus, in Southern Morocco, had been detained by a powerful Kaid of the Atlas. His book is sufficient evidence that he issued

from his adventure with a whole skin and a hand capable of holding a pen. In truth, nothing very terrible nor excessively trying happened to him throughout, and the result is but an agreeable record of how he did not reach Tarudant. But it matters little what place Mr. Cunninghame Graham set out to find—whether Tarudant or Timbuctoo or the Mountains of the Moon, for he is not an exact topographer, geographer, or explorer of any sort. He makes no careful measurements, and he is indifferent about the height of mountains. He has no interest but that of the merest amateur in flora and fauna, and all the ways of the scientific traveller are to him abhorrent. But he is endowed with faculties sufficiently rare in travellers and explorers. He has vision, and he can convey most vividly and delightfully the individual impressions of an interesting personality. So we say that the phrase "impressions de voyage," by which the great Dumas described some of his most considerable and incomparable works, will best suggest the quality of Mr. Cunninghame Graham's book.

His itinerary is of little moment, therefore. From Mogador, whence he started in Moorish dress, the likeliest route to the desired Tarudant was directly south by the coast to the old, disused port of Agadir, and then immediately east along the valley of the Sus. But that route was forbidden for two reasons: the Howara tribe, who lay on the road, were in rebellion; and the Atlantic end of the Sus valley was under suspicion by reason of the doings of the Globe Venture Syndicate. His alternative route was to journey eastward from Mogador, cross the Atlas Mountains by a convenient pass, and then descend southwards to Tarudant. He got as far as the crossing of the Atlas, when he was politely stopped and detained for about a fortnight by the Kaid of Kintafi. For ourselves, we would not have had it otherwise for all the valley of the Sus; we have an admirable description of the Kasba-el-Kintafi and its life, and we do not miss Tarudant in the least. Indeed, we doubt very much whether Mr. Graham is (or was) the man to "do" Tarudant. For he declares in a note on p. 173, "I had no one to consult with, little time at my disposal, and I knew little Arabic, and that little badly." How, then, would he have fared in a city which is, as he confesses, "the most fanatical in Morocco," and has not seen an Englishman for a century?

The chapters narrating the life at Kintafi should be read as a whole; but there are bits of description that may be quoted as jewels of their kind, for nowhere else, that we can recall, in books of travel in Morocco are impressions rendered with such freshness and convincing truth. Here, for instance, is a passage that will dwell in the memory:—

"In Morocco the prevailing tone is greyish white, men's clothes, and houses, towns, bushes, tall umbelliferæ, nodding like ghosts in autumn—all are white; white sands upon the shore, and in the Sahara, and over all a white and sad-denying light, as if the sun was tired of shining down for ever on the unchanging life. In no part of Morocco I have visited does the phrase 'gorgeous East' have the least meaning; and this is always noted by the wandering easterns, who find the country dull and lacking colour

compared with Asia, or as the Arabs call it 'Blad Es Schark.'"

His notable contrast, also, of Fez with Morocco city bears the impress of just observation and right conclusion. It is his opinion that Fez owes the peculiar appearance of its houses and the remarkable type of its people to its more intimate connexion with Spain in the past. Here is his description of Morocco city, or Marakesh:—

"Morocco city is purely African. Negroes abound. The streets are never full.....With the exception of the Kutabieh tower, and some fine fountains.....and the fine gate of the Kasbah of the best period of Moorish work, there is no architecture. Sand, sand, and more sand in almost every street, in the vast open spaces, in the long, winding, narrow lanes, outside the walls up to the city gates; sand in your hair, your clothes, the coats of animals. Streets, streets, and still more streets of houses in decay. Yellow adobe walls, dazzling white roofs, and dense metallic semi-tropical vegetation shrouding the heaps of yellowish decaying masonry. No noise, the footfalls of the mules and camels falling into the sand as rain falls into the sea, with a soft swishing sound."

And his appreciations of both types and individuals of men and beasts are as noteworthy and alluring as are his impressions of scenes and landscapes.

It will be seen that Mr. Cunninghame Graham, although he can scarcely be said to write with a fastidious sense of style—indeed, he is frequently ungrammatical, and his punctuation is horrid—yet produces excellent effects. Altogether the book must be pronounced both admirable and delightful, and it would be more admirable and delightful still did not the writer seize occasion, in and out of season, to gird at the ways of our own people and what he conceives to be the characteristics of Christian civilization. At first these strictures are diverting, for they are frequently expressed very cleverly; but after a while they cease to amuse, and only bore and incense the reader. It is a great pity that Mr. Cunninghame Graham should have thus publicly indulged his peculiar vein, for it has neither interest nor value, and the proper stuff of his book has both—and that in a very notable and unusual degree.

The Last Ballad, and other Poems. By John Davidson. (Lane.)

THOUGH the present volume affords new evidence of Mr. Davidson's power as a writer of lyrics, it is not likely to enhance the reputation he has won in fields more peculiarly his own. On the contrary, a definite decline is to be marked in the two poems which, by pride of place as well as by the ambitious character of their themes, demand our first attention. About the title of the former of these, *'The Last Ballad,'* there is a certain ambiguity. The epithet may be intended to imply finality in the treatment of a time-old subject, as who should say, in the language of modern journalism, "This is 'the last word' of the Arthurian cycle." We devoutly hope that it is not meant to be the last ballad of Mr. Davidson's making; but with equal fervour we trust that it may prove the last of its kind. Not that in its descriptive force, its freshly opulent portrayal of nature's phases, it falls behind the author's best work: it is in technical

execution that its inferiority is betrayed. One misses from time to time the individuality of that sonorous measure with which Mr. Davidson's name is associated, where the expression of a single contributory thought is often made commensurate with the single line, while the complete picture or conception is rounded off and fulfilled with the completion of the quatrain. A familiar instance from 'A Ballad of a Nun' will suffice:—

The adventurous sun took Heaven by storm;
Clouds scattered largesses of rain;
The sounding cities, rich and warm,
Smoothered and glittered in the plain.

Contrast with this the broken measure of the following verses, where the sense, too, runs on from one quatrain to the next, leaving a preposition in one case pendent in air:—

Beside the Usk King Arthur kept
His Easter Court, a glittering rout.
But Lancelot, because there swept
A passion of despair throughout

His being, when he saw once more
The sky that canopied, the tide
That girdled Guinevere, forbore
His soul's desire, and wandered wide

In unknown seas companionless,
Eating his heart, until by chance
He drifted into Lyonesse,
The wave-worn kingdom of romance.

There is here a looseness of style almost as reckless as anything in William Morris's 'Defence of Guenevere.' Mr. Davidson has, perhaps, recognized how much better the quatrains are with which the ballad opens, for he repeats no fewer than seven of them at the finish.

The second poem, 'The Ordeal'—a word, by the way, which is twice scanned as if it rhymed with *cordial*—reveals a latent capacity for unconscious, or perhaps sub-conscious, humour in the treatment of a distressingly tragic theme. Godfrey, "Knight-errant of the Phoenix" by profession, is charged by Hilary with having kissed his (Hilary's) wife, Bertha. The kiss is admitted, but the implication denied. In the ordeal by battle Godfrey is killed; and to the subsequent ordeal by hot ploughshares Bertha, though confident of the establishment of her innocence, succumbs. There would not seem to be much opening for humour in such a plot; but it comes out very distinctly in the character of Godfrey, whose behaviour at the judgment-bar is curiously *distracted*. Charged with vile intrigue and assailed with every opprobrious epithet, he answers with an evasive account of his Eastern tour of exploration on the tracks of the Phoenix, and has to be sharply recalled to the main topic of discussion. When eventually he consents to refer to his original meeting with Bertha, then unmarried, he is anxious to show, with very ungentlemanlike insistence, that the sentiment was all on the lady's side. Though the conclusion of the ordeal by battle is obviously faulty, and one is sorry for Bertha, surrounded by her large family, all properly taking the mother's part, there is a kind of immoral satisfaction to be derived from the collapse of this fatuous bird-fancier, with Hilary's spear through his brain. At the same time, one cannot sympathize with the final observation of the victorious husband: "Go down to Hell, and cook your Phoenix there!" It has an air of

discourtesy which the heat of the moment inadequately excuses.

It is, perhaps, due to Mr. Davidson to give an example of Godfrey's style from the opening passage of what was expected to be his defence:—

"In my youth
I swore to find the Phoenix, being scorned
By many who averred that no such fowl
Inhabited the earth. And here, my lord,
Before I answer Hilary's reproach,
I beg all men to know the Phoenix lives;
For I have seen him fly across the Nile,
Beating the air with gold and purple plumes,
Towards Yemen, where he reigns: this was last
year,
The thirtieth of my quest."

"Sir," said the King:
"I marvel at your patience. Thirty years!"
"Patience? I know it not! Embarked, I swore
That thirty weeks, and sorely grudged the time,
Should see the Phoenix caught and caged; myself,
Renowned throughout the world, and fixed in fame
With Lancelot and Roland. Youth and hope
Spare none of us—Syren [*sic*] and Circe linked
In one divine betrayal of the world!"

If there is nothing else to be said for this kind of thing, it has at least the merit of extreme lucidity—a virtue which Mr. Davidson must practise assiduously; for elsewhere, as in his third 'Eclogue,' he shows signs of a tendency towards obscurity. None but the very greatest poets (and these only when possessed of thoughts that escape coherent utterance) can be permitted to affect this symbol of profundity. And Mr. Davidson would also do well to be more fastidious in minor matters of technique, not rhyming "earth" with "hearth," as he constantly does, nor "dawn" with "swan," nor yet "vice" with "deities." These are comparatively trivial faults, and it is of more serious defects that we think when we venture, with all deference, to remind Mr. Davidson of his justly high reputation, and to beg him not to abuse it by the production, in permanent form, of work which is not worthy of his best powers. What he can achieve when he chooses is sufficiently shown in many of the nature-songs in this volume—notably 'Summer Rain' and 'Afternoon'—and in at least one forceful satire—the 'Eclogue' of the Merchantmen and the Markethaunters. His wide-minded humanity, his keen appreciation of aspects of truth and beauty that elude the eye of convention, are revealed again and again in these pages; but the conceptions that result from the possession of these and cognate qualities demand, not less than more obviously poetical themes, a sustained artistic treatment, the highest always of which he is capable.

NEW NOVELS.

Infatuation. By B. M. Croker. (Chatto & Windus.)

THOUGH the story halts at two or three points, there are many elements of interest in Mrs. B. M. Croker's latest novel. It shows careful writing, well-studied characters, and frequent scenes of interest; and it lacks nothing but a better plot to give it a prominent position among the writer's numerous works of fiction. It is a story of English life nearly of to-day; and the reader's interest is excited mainly on behalf of three ladies—Maria Talbot, a girl of simple and trustful disposition; Mrs. Pegrin, her aunt, who provides a portrait of a rich and

selfish old termagant; and Miss Fontaine, a masterful American lady from Baltimore, U.S.A., who uses the initials C. Y. K. to mean "consider yourself kissed," and S. Y. L. to mean "see you later." To describe the thin and inadequate plot more in detail would diminish such elements of attraction as the book possesses. It is a wholesome and simple narrative, suited to unvitiated tastes, and furnished with several passages of pathos and feeling. A note states that 'Infatuation' appeared under the title of 'P. P. C.' in the weekly edition of the *Times* during the summer and autumn of last year.

Sent to Coventry. By Esmè Stuart. (Long.)

THIS bright and fresh story suffers from a tendency to exaggeration that renders several of the character sketches mere caricatures, and is also handicapped by more than a touch of amateurish clumsiness of construction, noticeable in a writer who has already published several novels. Its chief attraction undoubtedly lies in the portrayal of the heroine, the young, beautiful, and wealthy Dagmar von Wurm, the English widow of a foreign count, whom she had the good fortune to lose after a short but unhappy married life. The additional loss of her only child induces the countess to seek seclusion in a "lonely castle by the sea" in England. Here she is joined by her brother and his child, concerning whom there hangs a tale. They are looked upon with suspicion by their ignorant country neighbours, who have also ostracized Byrd Leworthy and her impoverished family. The Leworthys have established themselves in a farm, where Byrd performs those prodigious self-sacrifices which usually characterize the perfect heroines of domestic fiction. Dagmar is a far more real woman, and continues to be attractive through all her vagaries. The doctor, who finally leads her vagrant affections captive, is fairly convincing; but the humours of the maiden sisters and the squire are overdone, and Killian also is a shadowy personage. The abrupt sacrifice of Dagmar at the end is a superfluous and jarring incident. The book is, however, as we said, bright and readable in spite of exaggerations and improbabilities.

The Vision Splendid. By Florence Bright and Robert Machray. (Hutchinson & Co.)

THIS is no better than an ordinary specimen of the modern romance of the stage. It has at least one singularly repulsive element in it. The actor-manager, living with the "leading woman" of his theatre, incurs her jealousy for encouraging an *ingénue*, who turns out to be the "leading lady's" daughter. The mother endeavours to bring about her daughter's fall, in order to separate the actor-manager from the latest object of his affections. It is difficult to overcome the feeling of disgust which this situation suggests. On the other hand, every effort is made by the writers to lessen the disagreeable elements of the situation. The details of the dramatic profession of to-day in London are evidently familiar to the joint authors, and many of the scenes are described with skill and success; but we cannot speak with equal enthusiasm of the melodramatic catastrophe at the end

of the story. The book might well make the stage-struck "miss" hesitate in the choice of her profession.

Little King Rannie. By M. E. Winchester. (Digby, Long & Co.)

"THE carmine flush of a glorious occidental sun was irradiating the room, lending a crimson glow to the old oak-carving of the wall panels, and to the lithe little figure leaning in ecstasy against the piano." Mrs. Winchester's book is a great deal too full of this sort of thing, varied by some such grammatical conundrum as—"unfortunately it transpired to be most unlucky that he did so." It is also too long—upwards of 450 pages, of about 400 words each—and it abounds in curiosities of style, grammar, phraseology, and construction. Were our space as free from limits as that of the author an interesting list might be compiled of subjects for comment and conjecture. From one point of view the book is eminently worth reading; but it is not literature.

Horatio. By Harley Rodney. (Digby, Long & Co.)

EXPLOSIVES, money-lenders, and a branch of the Civil Service in London are the main subjects of this amusing and well-told tale. It is a short and sensational little narrative, which only fails to be interesting where the writer misuses the language. Such a word as "coppery," used not even in dialogue, is not a good specimen of English.

PATRISTIC LITERATURE.

Texts and Studies, Contributions to Biblical and Patristic Literature. Edited by J. Armitage Robinson, D.D.—Vol. VI., No. 1. *The Lausiaca History of Palladius: a Critical Discussion, together with Notes on Early Egyptian Monachism.* By Dom Cuthbert Butler. (Cambridge, University Press.)—This volume, as the author states, is only of the nature of prolegomena. "It is my intention," he says, "to proceed at once to the preparation of a second volume, in which the Greek text will be edited from the MSS." It would have been much better if he had deferred the publication of his prolegomena till he had prepared his edition. He himself acknowledges in the course of his work that he must postpone the discussion of certain points till the Greek text appears, and it is premature for the critic to pronounce judgment on the soundness or unsoundness of Dom Butler's conclusions until the whole evidence has been set before him. The problems he has attempted to solve are amongst the most difficult that present themselves in literature. There are two works that contain the history of early Egyptian monachism—the 'Historia Monachorum' and the 'Historia Lausiaca.' They appear in Latin and Greek, and there are translations of them, or portions of them, in Syriac, Armenian, Coptic, Ethiopic, and Arabic. The MSS. of both the Latin and the Greek forms abound in variations, no two being exactly alike and some of them being much longer than others. Are these works the productions of single authors, or are they composite? Were they written originally in Latin or in Greek? Who are the authors to whom the original works must be assigned? These and similar questions have met with a great diversity of answers from scholars. Dom Butler offers his solution of the problems. He has devoted an enormous amount of labour to the examination of MSS., to the comparison of the various documents with each other, and to a careful perusal and consideration of all that has been written on the subject. Unstinted

praise is due to him for the amount of pains he has taken with his materials and the readiness with which he has sought help from other scholars; but it is impossible to avoid the conclusion that he is unconsciously biassed in his whole investigation. He has resolved to be the apologist of monachism. He wishes to secure historicity, as he calls it, for his documents. Accordingly the opinion which he propounds is that one of the Latin translations represents the 'Historia Lausiaca,' that the work was written by Palladius, and that the biographical details recorded in it refer to him—that the work, therefore, has all the authority of an eyewitness. The bias appears throughout the book. We take two instances. Weingarten, in his treatise on the origin of monachism, remarks:—

"Wie diese Mönchstendenz des Palladius ohne Scheu auch die bekanntesten Thatsachen der eignen Zeitgeschichte gefälscht hat, geht aus der Erzählung über die Flucht des Athanasius aus Alexandria (356) hervor. Während es bekanntlich feststeht, auch durch das eigne Zeugnis des Athanasius, dass er sich in die Wüste gerettet und in dieser Zufluchtsstätte den Tod des Constantius abgewartet, lässt Palladius ihn sich verborgen halten in dem Hause einer nicht viel über zwanzigjährigen, wegen ihrer ungewöhnlichen Schönheit berühmten und vom Klerus gescheuten alexandrinischen Jungfrau, kraft eines göttlichen Befehls, sechs Jahre hindurch, und erst als die Nachricht vom Tode des feindseligen Kaisers nach Alexandrien kommt, erscheint er plötzlich wieder im Abendgottesdienst derselben Kirche, aus der er vor Jahren geflohen: und auch für dieses Märchen hat Palladius seinen Zeugen in jenem Mädchen selbst, die er als siebzehnjährige Greisin in Alexandrien gesprochen haben will."

Here is how our Benedictine friend puts Weingarten's statement:—

"In A 136 Palladius relates that he had seen at Alexandria in her old age a certain virgin, and that the city clergy had told him that St. Athanasius fled to her house in 356 as a refuge from his pursuers, and abode there in concealment for six years, until the death of Constantius. Now it is known from St. Athanasius' own writings that on that occasion he fled to the desert, and lived there among the monks during the period in question—a proof, says Weingarten, of the shamelessness with which Palladius falsified the history of his time."

Dom Butler takes no note of the special points on which Weingarten lays stress—the beauty of the woman and other details, which are stated even more fully in the 'Historia Lausiaca.' He is wrong also in stating that Palladius had seen the virgin, and that the city clergy had told him, for Weingarten says that Palladius knew her (quoting the words of the 'History,' *παρθένον οἶδα*), and had heard the story from herself. Our editor states that Tillemont suggests that there may have been some foundation for the story, and on the basis of this suggestion comes to the conclusion that

"Weingarten's case against Palladius, in so far as it rests on alleged historical misstatements, may be safely said to break down."

It is his own defence that breaks down. The other instance of bias which we notice occurs in a reference to Preuschen. Dom Butler expresses his conclusion thus: "In other words, it is found to possess the ordinary marks of an authentic and veracious document." And shortly after he says:—

"I am pleased to be able to add that this is also the conclusion to which Dr. Preuschen's investigations have led him: the closing words of his recent book express his belief that the Lausiaca history is, on the whole, a true picture of the monachism it professes to describe."

Preuschen's words are:—

"Das sind Einseitigkeiten und Parteilichkeiten, die man doch dem Verfasser nicht zu hoch wird anschlagen dürfen. Davon abgesehen werden wir in der historia Lausiaca einen ziemlich treuen Spiegel der Stimmungen und Empfindungen innerhalb der Mönchskreise zu erblicken haben. Und insofern ist sie uns, wie die historia monachorum, von hohem Wert."

But there are two great differences between the Benedictine editor and Preuschen. The "Palladius" of Preuschen is different from the "Palladius" of his English contemporary. Preuschen

considers that the whole of the 'Historia Lausiaca,' as handed down, is substantially the production of Palladius. Dom Butler believes that a smaller form, containing less of the miraculous and contradictory, is the real work. And Preuschen confines himself to the *Stimmungen und Empfindungen* of the monks, as being truly portrayed in the two works. The many narratives of the marvellous and miraculous and the tales of extraordinary self-torture he would deem important as having been believed by the monks, but not as containing veracious statements.

In the latest instalment of the "Anecdota Oxoniensia" (Oxford, Clarendon Press) Mr. Conybeare publishes *The Dialogues of Athanasius and Zacchæus and of Timothy and Aquila*. These two anti-Jewish dialogues run on the same lines as the dialogue of Justin Martyr with the Jew Trypho. They contain the ordinary stock arguments against the permanence of Judaism, and for the truth of Christianity. Mr. Conybeare has bestowed great pains on editing the first of the dialogues, entitled 'Athanasius and Zacchæus.' His notes are exceedingly valuable, and put the reader in possession of most of the passages in early patristic writings which refer to the controversy between Jew and Christian, and it is rather a pity that they should appear in a work which is not likely to have a wide circulation. Mr. Conybeare might apply himself to editing the dialogue with Trypho, and reproduce and expand his notes there. The prolegomena ought to attract the attention of patristic scholars. In some sections the editor discusses the relation of the dialogues to other existing dialogues or writings of the same nature, but he acknowledges that "in all this we move within the sphere of mere hypothesis." The second dialogue is represented as really occurring, and it is plain from it that the questions between Jews and Christians were frequently discussed in early times. There was thus a large amount of oral teaching in regard to the controversy, and any writer on the subject could hardly help introducing arguments which he did not owe to any book, but had heard in oral discourse. The other parts of the prolegomena refer to the citations from the New Testament in one of the newly edited dialogues, the history of Hadrian, and the succession of the Apostles through their lineal descendants. They deserve careful consideration. The interest of the book may be perceived from the following note on a passage in the dialogue between Athanasius and Zacchæus:—

"The writer had a Gospel of the Nativity in which the events of the birth were narrated after the following order:—

1. The two mothers, Mary and Elizabeth, before their children are born, foregather in Jerusalem (conflicts with Luke i. 39, unless indeed the writer there read *εἰς τὴν πόλιν Ἰουδα*, i.e., Jerusalem).

2. Jesus is born in Jerusalem, where the two mothers had met. Immediately after His birth Jesus causes the star to appear in the heaven and the Magi to start from Arabia.

3. Having been born in Jerusalem, Jesus (still under three years of age) is taken to Bethlehem.

4. The Magi, led by the star, come to Jerusalem and ask, 'Where is He who has been born King of the Jews?' (N.B. They did not ask, 'Where will He be born?' *ποῦ γεννᾶται*; but *ποῦ ἔστιν ὁ τεχθεὶς*; The birth is in the past, *γεννηθέντος αὐτοῦ*, 'when He had been born.')

5. Herod, informed that the child already born King of the Jews is now in Bethlehem, sends the Magi thither to inquire about Him, and then report to him. (See § 33 of the Dialogue.)

6. The Magi arrive (at Bethlehem) and find Him laid on a manger. They adore and present their gifts. (See § 33.)

7. They do not comply with Herod's request that they should report to him.

8. Herod slays the children in Bethlehem (not because Jesus had been born there, but because He was there when the Magi came and adored Him)."

LOCAL HISTORY.

Blanchminster's Charity Records. By R. W. Goulding. (Louth, Goulding.)—The parish of Stratton, Cornwall, is the fortunate possessor of a "charity" producing, at the present time, some 600*l.* a year. Its feoffees have set a most commendable example in publishing all the information that the documents in their possession afford, and have acted wisely in entrusting their treatment to so careful a worker as Mr. Goulding. The "charity" originated in several endowments, mostly in the fifteenth century, of which the earliest seems to be as old as 1421. These endowments were in the hands of different feoffees down to 1744, though their actual management was entrusted to eight "Stockwardens," known as "the eight men of Stratton." The history of the charity and of its several endowments is traced clearly and in great detail by Mr. Goulding, so that he has made a valuable contribution to the study of our old parish life. Happily the Stockwardens' Account Books, from 1532 to 1549, and from 1557 to 1604, are still in existence, though the earliest of the three has found its way to the British Museum. The interest of such accounts as these is now fully realized, and those before us are no exception. Although "the queenys majestys vysetyrs" are duly mentioned as early as 1559, the parish, as might be expected in Cornwall, was slow to accept the Reformation settlement. There seems to have been trouble about the rood-loft, in 1564, with the bishop, and it may have been for this that "the hole parysch" was excommunicated the following year. The actual agreement for making the rood-loft in 1531 is printed here, and is a lengthy document. Another interesting deed records the purchase by the parish in 1498, for forty shillings, of a pardon for supporting Perkin Warbeck and Michael Joseph (the Bodmin blacksmith with him). Well indexed and admirably printed, this book reflects credit on all concerned in its production.

We commend Mr. William Steward's *Glimpses of the History of a Bedfordshire Village* (Bedford, Beds. Publishing Company) to the attention of local antiquaries. Mr. Steward modestly disclaims the title himself, but he has written a history of the village of Harrold which might serve as a model for similar popular records. We want more of this sort of register of local annals and traditions. Harrold is now a village of less than a thousand inhabitants, but it preserves evidence of many periods of its growth. Mr. Steward examines its Roman remains, which include coins and an interesting apothecary's seal with the inscriptions C. IVN. TERTVLL. DIAMISVS AD CICS. and C. IVN. TERTVLL. DIALEPID. ADASPR. ET S., which apparently refer to the salve for scars and the copper unguent for sores which Dr. Tertullus prescribed to the Harewoldians of the Roman age. Similar seals have been found at Bath and elsewhere. In Domesday "Harewelle" is assessed at ten hides, and was worth 6*l.* Gilbert de Blosseville then held it of the Countess Judith. There was land for sixteen ploughs, wood for 200 hogs, and a mill, where 200 eels formed part of the rent. Mr. Steward includes a graphic sketch of the village in feudal times, when the De Greys held the manor; and, coming to later days, he has made good use of the parish register, the notices of the Augustinian priory of Harewold, and the unpublished letters of Sir Samuel Luke to Richard Orlebar, the Constable, of Harrold Hall. Of the priory, unhappily, there is hardly a trace left; but the old round house, the seventeenth-century mansion of the Farrer family, the church, and the massive antique bridge and causeway are a more than respectable list of monuments for a single village. Harrold, however, was the chief place in the Hundred of Wilga or Willey, and Mr. Steward adduces some reasons for his contention that it was once a Roman station commanding the country round.

It gave its name to an earldom of Harrold when Henry (not Anthony) de Grey, Earl of Kent, was raised to a dukedom. There is much that is interesting in this local history, and Mr. Steward has made the most of it within his limits of space. He might, perhaps, have found some eighteenth-century notices in the life or papers of Dr. Richard Mead, whose wife was an Alston of Harrold. Should the little book be expanded in a future edition, it would be better to write out the Latin documents in full, as the contractions here reproduced are confusing to the inexperienced reader and give an erroneous impression of bad grammar (*e.g.*, *ad ponte*). In some of the foot-notes the mediæval Latin has been incorrectly copied; but a slight revision would set this right. The volume is illustrated by reproductions of old prints, drawings, and photographs, and is altogether a most creditable and interesting work of a kind that we should like to see carried out in many places. It was written for the villagers themselves (which accounts for its popular and familiar style), and has evidently induced them to take an intelligent interest in the history and antiquities of their home. *O si sic omnes!* Some such interest in the past would be more promising than a wilderness of parish councils.

OUR LIBRARY TABLE.

MR. HEINEMANN publishes *Can We Disarm?* by Mr. Joseph McCabe, "written in collaboration with Georges Darien," a little volume in which there are set forth a good many of the difficulties in the way of international disarmament. Others have been stated more sharply and with much power by Mr. H. W. Wilson elsewhere. The volume before us contains also a good deal of somewhat interesting gossip about both French and general European politics. The opinions of the authors, however, are frequently stated with some exaggeration, as, for example, where it is said "that Lombardy and Venetia are as much Austrian as Alsace is French." The Alsace difficulty in Europe is produced by the fact that a great nation cannot easily consent to avow that she has renounced the hope of re-including within her fold populations upon her border which are intensely desirous of that re-inclusion. There is no desire in Lombardy and Venetia for inclusion in the Austrian Empire, in spite of increased severity of taxation since they have had Italian rule.

The Growth and Greatness of our World-Wide Empire is the somewhat cumbersome title under which the Rev. C. S. Dawe publishes, through the Educational Supply Association, a volume on the dominions of the Queen. It is far from worthless, but contains a good deal of the ordinary optimism of such handbooks. In the relation, for instance, of recent affairs in South Africa, the Matabele war is defended by the statement that this tribe persisted in killing the Mashonas who were in the employment "of the settlers, whose cattle they killed and whose stores they set on fire. Outrage followed outrage, until it became quite clear that the Matabeles must be crushed before any progress could be made." The Matabeles were crushed because other people wanted their land and the gold that was within it; and the less that is said about the pretexts chosen for the commencement of the war the better. The unfortunate tribe are described on the same page as being "the most sanguinary" people of South Africa. It should, perhaps, be remembered to their credit that the European traders who were living at their capital were left in undisturbed possession, not only of their lives, but of their valuable goods, during the invasion, and even the attack upon the king's kraal.

In another passage of a similarly optimistic description relating to the Soudan we are told that the way "to avenge the death of such a man as Gordon is to use the power we have

gained to do what Gordon would have done; and that is to put down slavery in the Soudan, to civilize the natives, and, if possible, to evangelize them." It is easy for students of Gordon's writings to conceive the language which Gordon himself would have used had this paragraph been shown him. The famous outbursts which occur over and over again in his books and letters show that, of all the ideas in his somewhat inconsistent mind, the most consistent was the belief that by our presence in the Soudan we did more harm than good, and that the proper rulers of the country were its own people. If Gordon had had his way the Soudanese would have been left to govern their country for themselves.

La Rançon d'Ève (Paris, Calmann Lévy), M. Georges Art's rendering of 'Eve's Ransom' in French, results in very funny literature. Mr. Gissing's efforts in fiction are mostly characterized by a clearness and precision which are quite absent from the French translation. It is hard to see why this volume was selected for publication in Paris. It is not Mr. Gissing's best, it is rather dull, and it deals with most unconventional characters.

M. VIGNÉ D'OCTON is responsible for a curious volume, published by the Société Française d'Éditions d'Art (M. May) under the title *Journal d'un Marin*. It has the air of a Christmas book, and is certainly not a scientific book of travel. The days of the month and the hours of the day are given in this journal, kept apparently by an officer of the French marines, but no year is mentioned. The book cannot be intended as a gift-book, for it deals with themes almost uniformly horrible. If the author is to be trusted, we must revise our opinion, which has hitherto been that of those in this country who are occupied with the proceedings of European powers in Africa, and which has been favourable to the French as regards their dealings with the natives. The author of the work before us describes a punitive expedition by two French men-of-war, the principal one the *Ardent*, in the neighbourhood of the southern dependency of the Gorée part of Senegal and the British colony of Sierra Leone. A few canoes having been robbed by each of two tribes who were at war with one another, the French civil administrator (represented as being a man fresh from Paris, with no colonial experience) insists that one or other of these tribes shall be destroyed. Both chiefs come on board the ship. Both are flying the French flag. Both protest their friendliness to France, and, according to the author, apparently with truth. Everything has become peaceful for some time and seems likely to remain so. The village ultimately to be bombarded is so quiet that the author is able to land, without protection, and to photograph it and its people. After a great debate between the leaders of the French expedition as to which of the two tribes is to be attacked, the one is called in to destroy the other. The chief, Bokary, is killed while waving the French flag. The native auxiliaries are so out of hand that it is impossible to prevent their torturing the wounded, even in the French hospital, and the whole of the men, women, and children who are not too badly burnt or wounded are sold as slaves. The story seems incredible, and, as we say, the year is not given, although the 24th of March is given as the date of the bombardment and land attack. The tribe is called by the name of Landoumanes. The volume is filled with descriptions of the total failure of French effort to colonize the coast, or indeed to govern it with any semblance of good administration. Its frightful unhealthiness appears to be the main cause; and French conscripts, commanded by officers with no African experience, and all of them half-dead with fever, appear as cowering in little block-houses and shooting as spies inoffensive shepherds who approach their posts. The book

deserves the attention of all who in France and in this country are interested in the native races; but the charges against French administration, made in it by a Frenchman, are evidently not made in such a form as to carry conviction of their truth in the manner in which it is carried by the more detailed statements, made with a higher sense of responsibility, against the Government of the Congo State.

MESSRS. WHITAKER & SONS publish *A Directory of Titled Persons for 1899*, which is a useful book of reference, differing, so far as we know, from other works which contain short biographies of the titled classes by giving a supplement in which country houses are indexed alphabetically.

MR. FISHER UNWIN has printed, under the title of *The Autobiography of a Veteran*, a translation of General della Rocca's 'Memoirs,' noticed in the *Athenæum* for April 23rd, 1898.

THE *Puritan* (Bowden) has a bad title, which the editor endeavours to explain—it is obvious that a title should not need explanation—and the grim figure on the title-page does not improve matters. The new periodical attempts to adapt the methods of the *Strand Magazine* to the supposed needs of latter-day Dissent.—The *Library Association Record* (H. Marshall & Son), of which the first number lies before us, promises to be a useful periodical.

MR. WILKINS has brought out, through Messrs. Duckworth, a somewhat abridged edition of Lady Burton's *Life of Capt. Sir Richard F. Burton*. The work has much benefited by Mr. Wilkins's judicious retrenchments.

IN the handsome edition of "The Novels of the Sisters Brontë," which Messrs. Downey & Co. are printing, *Wuthering Heights* has made its appearance.

SIR CHARLES DILKE's articles on the *British Empire* (Chatto & Windus), reprinted from various newspapers, are necessarily limited in scope, although their subjects are wide. Obviously such topics as India, Canada, Australia, New Zealand, Africa, the Crown Colonies, and Imperial defence can only be dealt with in a very general way in 150 pages or so.

Haydn's Dictionary of Dates (Ward & Lock) has reached its twenty-second edition, but it still sadly needs revision. A list of eminent architects that does not include Brunelleschi, Sansovino, Scamozzi, or Carlo Maderna, to take merely the Renaissance period, is absurd.

SINCE George Herbert's *Priest to the Temple; or, a Country Parson*, was first published in 1652 it has not been often issued separately, and Mr. Blackwell's pretty reprint is therefore welcome. In spite of sundry affectations of style, the work is interesting, not only as a picture of the aims of a model parish clergyman in the seventeenth century, but for the light it throws on the writer's character. Mr. H. C. Beeching has supplied an excellent introduction. It should be observed, in view of present controversies, that Herbert, who had certainly no leanings to Rome, used incense in his country church.

WE have received the twenty-fourth edition of Mr. Howe's *Classified Directory to the London Charities* (Longmans), a serviceable compendium, and *The Public Schools Year-Book* (Sonnenschein & Co.), a work of reference that has been considerably improved of late. The bibliography is a useful feature.—The *Printers' Year-Book and Diary* is a quarto diary with some useful preliminary matter.

WE have on our table *A Study of Mary Wollstonecraft and the Rights of Woman*, by E. Rauschenbusch-Clough (Longmans).—*The Durham College of Science, Newcastle-upon-Tyne, Calendar, 1898-9* (Reid & Co.).—*The Alcestis of Euripides*, edited by H. W. Hayley (Arnold).—*A Three-Year Preparatory Course in French: Second Year*, by C. F. Kroeh (Mac-

millan).—*Pitman's French Weekly, Vol. III.* (Pitman).—*Siepmann's German Series: Vom ersten bis zum letzten Schuss*, by H. Wachenhusen, edited by T. H. Bayley (Macmillan).—*Notes on Beowulf*, by T. Arnold (Longmans).—*Scott's Battle-Pieces in Prose and Verse*, by J. Higham (Black).—*The Pianist's Mentor*, by H. Fisher (Curwen).—*The Natural History of Digestion*, by A. L. Gillespie (Scott).—*The Church-Worker, Vol. XVII.* (C.E.S.S.I.).—*The Monist, Vol. VIII.* (Kegan Paul).—*The Romance of a Musical Bachelor, and other Stories*, by G. Penworth (Simpkin).—*Anglo-Saxons, Onward!* by B. R. Davenport (Cleveland, Ohio, U.S., Hubbell Publishing Co.).—"Since the Beginning," by H. Clifford (Grant Richards).—*One Summer Holiday*, by Mrs. C. Anne (Macqueen).—*The "Man-Stories" of a Black Snake*, by W. A. B. (Whittaker & Co.).—*Mysterious Mr. Sabin*, by E. P. Oppenheim (Ward & Lock).—*A Vendetta of the Desert*, by W. C. Scully (Methuen).—*Pastor Jenker and his Illustrations*, by J. Jeffry (J. Blackwood).—*Young England, Vol. XIX.* (S.S.U.).—*Poems of Two Worlds*, by R. B. Span (Digby & Long).—*Readings for Mothers' Meetings*, by Lady Laura Hampton (S.P.C.K.).—*Belief in Christ*, sermons by H. M. Butler, D.D. (Cambridge, Macmillan & Bowes).—*A Child's Book of Saints*, by W. Canton (Dent).—*The Holy Communion*, illustrated (S.P.C.K.).—*Sites and Scenes*, by the Rev. W. T. Gidney, Part II. (London Society for Promoting Christianity amongst the Jews).—*Monasticism: What Is It?* by H. J. Feasey (Sands & Co.).—*Christ's Memory in Heaven*, by the Rev. P. B. Power (S.P.C.K.).—and *The Epistle to the Colossians*, by the Rev. G. W. Garrod (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Clarke's (H. W.) *Romanism without the Pope in the Church of England*, cr. 8vo. 4/6 net.
Curtin's (J.) *Creation Myths of Primitive America in relation to the Religious History of Mankind*, 8vo. 10/6 net.
Fairbairn's (A. M.) *Catholicism, Roman and Anglican*, 7/6
Fragments of the Books of Kings according to the Translations of Aquila, edited by F. C. Burkitt, 4to. swd. 2/6

Fine Art and Archaeology.

Law's (E.) *Vandyck's Pictures at Windsor Castle*, 3 parts, 12/0 net.
Volkmann's (L.) *Iconografia Dantesca*, revised, 21/ net.

Poetry.

Drummond's (W. H.) *Phil o' Rum's Canoe and Madeleine Vercheres*, cr. 8vo. boards, 2/6
Goldsmith's (O.) *The Deserted Village*, illustrated by H. L. Richardson, imp. 16mo. 3/6 net.
Holmes's (E.) *The Silence of Love*, royal 16mo. 3/6 net.
Stanley's (C. K.) *Forget-Me-Not, Poems and Acting Charades*, royal 16mo. 2/6
Vision of God (The), as represented in Rückert's Fragments, rendered by W. Hastie, 4to. 2/ net.

Music and the Drama.

Martyn's (E.) *The Heather Field and Maeve*, imp. 16mo. 5/
Pinero's (A. W.) *The Law of the Wells*, royal 16mo. 2/6
Shakespeare. *Songs from the Plays of*, illustrated by P. Woodroffe, imp. 16mo. 3/6 net.
Shakespeare's Works, edited by C. H. Herford, Eversley Edition, Vol. 1, cr. 8vo. 5/

Philosophy.

Bain (F. W.) *On the Realization of the Possible, and the Spirit of Aristotle*, 8vo. 7/6

Political Economy.

Devine's (E. T.) *Economics*, cr. 8vo. 4/6 net.

History and Biography.

Earle's (A. M.) *Home Life in Colonial Days*, 8/6 net.
Swift (Dean), *Unpublished Letters of*, edited by Dr. Birkbeck Hill, 8vo. 12/
Verney's (M. M.) *Memoirs of the Verney Family, 1660 to 1696*, Vol. 4, 8vo. 21/

Geography and Travel.

Semon's (R.) *In the Australian Bush and on the Coast of the Coral Sea*, royal 8vo. 21/ net.
Worsfold's (W. B.) *The Valley of Light*, 8vo. 10/ net.

Philology.

Lane's (G. M.) *A Latin Grammar for Schools and Colleges*, 6/
Nettleship's (R. L.) *Lectures on the Republic of Plato*, edited by G. R. Benson, extra cr. 8vo. 8/6 net.
Thomson's (A. D.) *Euripides and the Attic Orators*, 6/ net.

Science.

Briggs (W.) and Bryan's (G. H.) *The Tutorial Dynamics*, 3/6
Copeman's (S. M.) *Vaccination, its Natural History and Pathology*, cr. 8vo. 6/ net.
Glasgow Hospital Reports, edited by G. S. Middleton and H. Rutherford, Vol. 1, 8vo. 12/6 net.
Poynting (J. H.) and Thomson's (J. J.) *A Text-Book of Physics: Sound*, 8vo. 8/6
Sekon's (G. A.) *The Evolution of the Steam Locomotive*, 5/

Thompson's (C. J. S.) *Poison Romance and Poison Mysteries*, royal 16mo. 6/
Thorpe's (F. H.) *Outlines of Industrial Chemistry*, 15/ net.
Walters's (F. R.) *Sanatoria for Consumptives in Various Parts of the World*, 10/6 net.
Willey's (A.) *Zoological Results from New Britain, New Guinea, Loyalty Islands, &c.*, Part 2, 4to. sewed, 12/6

General Literature.

Barry's (W.) *The Two Standards*, extra cr. 8vo. 6/
Bright (F.) and Machray's (R.) *The Vision Splendid*, 6/
Century of Indian Epigrams, by P. E. More, 12mo. 5/
Dickens's (C.) *The Mystery of Edwin Drood and Master Humphrey's Clock*, Gadshill Edition, extra cr. 8vo. 6/
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Jones's (W. B.) *A Brace of Yarns*, cr. 8vo. 6/
McCabe (J.) and Darien's (G.) *Can We Disarm?* cr. 8vo. 2/6
Miller's (G. W.) *Fettered by Fate*, cr. 8vo. 6/
Public Schools Year-Book, cr. 8vo. limp, 2/6
Storey's (G. A.) *Sketches from Memory*, 8vo. 12/6
Taylor's (M. I.) *An Imperial Lover*, cr. 8vo. 6/
Thom's Official Directory, 8vo. 21/
Winchester's (M. E.) *Little King Rannie, the Missing Heir of Camberley*, cr. 8vo. 6/

FOREIGN.

Theology.

Cohn (N.) : *Die Zaráath-Gesetze der Bibel*, 2m.
Cornill (C. H.) : *Geschichte des Volkes Israel von den ältesten Zeiten bis zur Zerstörung Jerusalems durch die Römer*, 8m.

Fine Art and Archaeology.

Félicien Rops et Quelques Aspects de son Œuvre, 5fr.

Poetry.

Verhaeren (É.) : *Les Visages de la Vie*, 3fr. 50.

Music and the Drama.

Hermant (A.) : *Le Théâtre des Deux Mondes*, 3fr. 50.
Maubel (H.) : *Préfaces pour des Musiciens*, 3fr. 50.
Wilamowitz-Moellendorf (U. v.) : *Sophokles: Oedipus—Euripides: Hippolytos, Der Mütter Bittgang, Herakles*, übers., each 1m.
Wurzbach (W. v.) : *Lope de Vega u. seine Komödien*, 4m.

Bibliography.

Hupp (O.) : *Ein Missale speciale, Vorläufer des Psalteriums v. 1457*, 5m.

Philosophy.

Berr (H.) : *L'Avenir de la Philosophie*, 7fr. 50.

History and Biography.

Gourgaud (Baron) : *Sainte-Hélène, Journal Inédit de 1815 à 1818*, Vol. 1, 7fr. 50.
Guy (H.) : *Essai sur Adan de la Hale*, 10fr.
Lenotre (G.) : *Le Marquis de la Rouërie et la Conjuración Bretonne, 1790-93*, 7fr. 50.
Potocka (Comtesse A.) : *Voyage d'Italie, 1826-7*, 3fr. 50.
Sagnac (P.) : *La Législation Civile de la Révolution Française, 1789-1804*, 10fr.
Séché (L.) : *Volney, 1757-1820*, 5fr.
Thomas (Col.) : *Au Cours de la Vie*, 4fr.
Wolf (G.) : *Deutsche Geschichte im Zeitalter der Gegenreformation, Vol. 1, Part 3*, 9m.

Education.

Rocafort (J.) : *L'Éducation Morale au Lycée*, 3fr. 50.

Folk-lore.

Jurkschat (C.) : *Litauische Märchen u. Erzählungen: Part 1, Im Galbraster Dialekt*, 4m.

Philology.

Jaussen (T.) : *Grammaire et Dictionnaire de la Langue Maorie*, 20fr.

Science.

Istvánfi (G. de) : *C. Clusii Atrabatis Icones Fungorum in Pannoniis Observatorum, Part 1*, 14m.
Webber (E.) : *Technisches Wörterbuch in 4 Sprachen*, 3m.

General Literature.

Debans (C.) : *L'Aventurier malgré lui*, 3fr. 50.
Delpit (É.) : *Le Talion*, 3fr. 50.
Eekhoud (G.) : *Escal-Vigor*, 3fr. 50.
Foley (C.) : *Zéphyrin Baudru*, 3fr. 50.
Forthuny (P.) : *La Voie Idéale, les Étapes Inquiètes*, 3fr. 50.
Gandolphe (M.) : *La Vie et l'Art des Scandinaves*, 3fr. 50.
Gastyné (J. de) : *Cœur Sacrifié!* 3fr. 50.
Perret (P.) : *Thérèse Vaubecourt*, 3fr. 50.
Rainaldy (H.) : *Escarmouches*, 3fr. 50.
Rosny (J. H.) : *Les Ames Perdées*, 3fr. 50.
Suze (E. de) : *Journal d'une Juive au Couvent*, 3fr. 50.
Vignemal (H.) : *Vain Effort*, 3fr. 50.

TO THE ONE THAT HATH HIS HEART.

AURORA, in her rosy cloak,
Came gently o'er the hill.
The slumber of the lark she broke,
The blackbird on the bough she woke,
Yet left the forest still.

She bathed her ankles in the mere
Below yon belt of fir;
Of prying eyes she knew no fear:
The stars had fled, the sky was clear,
The sun but scarce astir.

When lo! were all at once undrawn
The curtains of the day:
You stood upon this dewy lawn,
Your golden hair outdid the dawn,
And swept my grief away.

BLANCHE LINDSAY.

THE GREAT ASSIZE.

IN the volume of *Fines* just published by the Pipe Roll Society there occurs a single word, which might easily be overlooked, but which, when explained, may prove a clue to one of the as yet unsolved problems of our early legal and constitutional history. For the origin of the Great (or Grand) Assize we are dependent, I believe, on a passage in the work assigned to Glanvill. The chronicles, and apparently the records, of the time preserve silence on the point; and Dr. Stubbs can only say that,

"unfortunately, we are unable to discover the date at which the Great Assize was issued; if this were known, it would probably be found to coincide with one of the periods at which great changes were made in the judicial staff."—*Const. Hist.*

The same great authority appears, in his '*Select Charters*,' to lean to a date before 1170, the period which then closed having

"possibly witnessed several of the other reforms, the effect of which we see in the work of Ranulf Glanvill, and which form a step in constitutional progress the importance of which cannot be exaggerated."

The date, however, is still unknown, as Sir F. Pollock has lately admitted,* although Prof. Maitland and he, it would seem, incline somewhat to a date as early as that of the Assize of Clarendon, namely, 1166.†

Now a Yorkshire fine of October 30th, 1197, mentions incidentally that the "tenant" had put himself "in magna assisa domini Regis de Windlesores ad recognoscendum utrum ipse maius Jus," &c. The exceptional addition of the words I have italicized enables us, for the first time, to localize the Great Assize. It now becomes as local as those of "Clarendon," of "Northampton," &c. But further, judging from the analogy of these, it must probably have originated at a great council, a presumption confirmed by Glanvill's words that the king granted it "de consilio procerum." This would rather point to the great Windsor councils of April, 1170, October, 1175, and April, 1179. Of these the last occasion would have been peculiarly suitable, closely identified as it was with great legal changes. A comparison of the passages in Hoveden (ii. 89, 190) on the councils of Northampton (1176) and Windsor (1179) will favour this conclusion. The so-called '*Benedictus*' says that at the latter the king "congregatis episcopis et comitibus et proceribus regni apud Windeshores, communieorum consilio coram rege filio suo, divisit in quatuor partes Angliam" for legal purposes; and Dr. Stubbs, dealing with this "great council" at Windsor, claims that this year is memorable on several grounds, and refers us specially to R. de Diceto's statements on its legal reforms.‡ But the existing view of these reforms, based as it is on the chronicles,§ should be modified, I think, in the light of the evidence I have adduced in '*Feudal England*' (pp. 511-3, 576).

The date I have suggested for the Great Assize is, of course, only tentative; but, should it commend itself, it would synchronize, in a very interesting manner, with the advent of Glanvill to power.

J. H. ROUND.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 19th and 20th inst. a library of a well-known collector, deceased, chiefly of French books, most of which were in good French bindings:—Burton's *Arabian Nights*, 29l. Dickens's Works, *édition de luxe*, 30 vols., 41l. Egan's *Life in London*, 10l. 15s. Gautier, Mlle. de Maupin, with extra plates on Japanese paper, 1883, 12l. Auld Robin Gray, edited by Sir W. Scott for the Bannatyne Club, presented by the

editor, 11l. Ch. Blanc, *Histoire des Peintres*, 11l. 10s. M. Cramer, *Le Monde dans une Noix*, Madame de Pompadour's copy, 7l. 10s. La Caricature, Paris, 1830-5, 8l. Della Bella Etchings, 8l. 13s. École Française, Étainpes en Couleurs, 28l. 10s. Lafontaine, Contes et Nouvelles, Fermiers Généraux, 31l. De Laujon, *Apropos de Société*, 1776, 7l. 15s. Lever's Novels, copyright edition, 10l. 10s. Longus, *Daphnis et Chloë*, with the Regent's plates, 1718, 11l. 5s. Marguerite de Navarre, *Héptameron*, 1780-81, 13l. Thackeray's Works, *édition de luxe*, 20l. 10s. Gazette des Beaux-Arts, 35 vols., 10l. Grammont, *Mémoires*, Japanese paper edition, 1888, 11l. Les Lettres et les Arts, 16 vols., 1886-9, 12l. 12s. A collection of prints by Bartolozzi and others, 96l.

Messrs. Hodgson & Co. sold recently the following important items: Dugdale's *Monasticon*, 8 vols., 18l. Surtees's *Durham*, 4 vols., 26l. Nichols's *Leicester*, 4 vols. (vol. iii. part ii. wanting), 39l. 10s. Musée Français et Musée Royal, 6 vols., 10l. 10s. Whitaker's *Richmondshire*, 2 vols., 12l. Ackermann's *Microcosm of London*, 3 vols., 10l. 10s. Pilkington's *Dictionary of Painters*, with extra portraits and crayon drawings, 15l. Smith's *Catalogue Raisonné of Dutch, Flemish, and French Painters*, 9 vols., 35l. 10s. Symonds's *Renaissance in Italy*, 7 vols., 18l. 15s. *Paradise Lost*, 1669, 16l. Byron's *Poems on Various Occasions*, Newark, 1807, 24l. Nichols's *Literary Anecdotes and History*, 17 vols., 11l. 5s. Howell's *State Trials*, 34 vols., 12l. 5s. Florio's *Montaigne*, 1603, 17l. Kelmscott Press Issues: Tennyson's *Maud*, Morris's *Gothic Architecture*, Amis and Amiles, and German Woodcuts of the Fifteenth Century, 4 vols., 10l. 1s.

THE GAME OF "CONQUERORS."

IN the year 1857, when a boy at Brighton College, the game with walnut-shells mentioned by Mr. Higham was in full swing during the autumn, and in the following year I had the pleasure of breaking all the shells in the head master's house, and the result was I had to meet the champion shell holder in the school, my friend the late A. R. Margary (afterwards murdered in Burma), and after a contest extending over three nights I smashed his shell, annexed his numbers (amounting to over two thousand), and became champion.

Alas! next day my shell was handed round the class, seized by the master, and ruthlessly thrown into the fire; but in the evening I forgot my loss on a visit from my friends rescued from Lucknow.

HENRY GRIFFITH.

Apropos of Mr. Higham's remarks, I remember that about the year 1848, when I was a schoolboy at Newport, Isle of Wight, I often played conquerors with both horse-chestnuts and walnut-shells. Further, we boys used to play the game with snail-shells, by forcibly pressing the hard terminal tops against one another. The rules of the game were identical with those given by Mr. Higham.

R. TUCKER.

PRECISELY the same game as that described by Mr. Charles Higham (in *Athen.* No. 3717, p. 83) was played in my young days (1856-61) at the Grammar School, Blackburn, Lancashire. It was alike in every detail—played with horse-chestnuts, called cobbles, and the winners accumulated the conquests of those he conquered.

S.

Canonbury, January 23, 1899.

IF it will prove of any advantage to Mrs. Gomme, I can testify that fifty years and more ago the game of "conquerors" was played in Derby, in precisely the same way as that described in Saturday's *Athenæum*, by Mr. Charles Higham, as having been played at Loughborough.

T. PLACKETT.

"OUT OF PRINT."

Liverpool, January 21, 1899.

CAN any reader say when the singular term "out of print" was first used? It occurred in the *Monthly Review* for January, 1811 (*vide Athenæum*, No. 3717, p. 84), and was then quoted by J. Godwin, the publisher, in a notice concerning '*Poetry for Children* by C. and M. Lamb.'

The expression is bewildering to the general public, and appears to have given rise to a happier phrase, "stock exhausted."

JAGGARD & CO.

THE SPRING PUBLISHING SEASON.

MR. NUTT will publish '*Salvage*,' by Lucy Magnus,—a thoroughly revised edition of *Ecclesiastes*, a new translation, with critical and exegetical commentary, and an introduction on the debt of Jewish to Greek philosophy, by Mr. Thomas Tyler,—'*Anna Ruina*,' a drama in five acts, by Michael Field,—and '*Mary, Queen of Scots*,' the chief documents and contemporary testimonies concerning her reign and life, chronologically arranged and annotated by Mr. R. Rait (in the series of "*Scottish History from Contemporary Writers*").

Messrs. T. & T. Clark, of Edinburgh, promise the following: '*The Epistle to the Hebrews: the First Apology for Christianity*,' by Prof. A. B. Bruce,—'*The Theology of the Epistle to the Hebrews*,' with a critical introduction by the Rev. G. Milligan,—'*1 and 2 Samuel*,' by Dr. H. P. Smith (new volume of the "*International Critical Commentary*"),—'*The Theology of the New Testament*,' by Dr. G. B. Stevens (new volume of the "*International Theological Library*"),—'*General Introduction to the Study of the Holy Scripture*,' by Prof. C. A. Briggs,—a translation of '*Bible Studies*,' by Prof. A. Deissmann, edited by Prof. W. M. Ramsay,—'*The Exiles' Book of Consolation*' (*Deutero-Isaiah*), by Prof. König, of Rostock,—and the second volume of '*A Dictionary of the Bible*,' edited by Dr. Hastings.

Among the spring announcements of Messrs. William Blackwood & Sons is a series of literary monographs under the title of "*Modern English Writers*," opening with '*R. Louis Stevenson*,' by Mr. L. Cope Cornford; '*George Eliot*,' by Mr. Sidney Lee; and '*John Ruskin*,' by Mrs. Meynell. The other volumes arranged for are '*Froude*,' by John Oliver Hobbes; '*Huxley*,' by Mr. Edward Clodd; '*Browning*,' by Mr. Augustine Birrell; '*Tennyson*,' by Mr. Andrew Lang; and '*Matthew Arnold*,' by Prof. Saintsbury. Thackeray and Dickens will also be included in the series, the former being dealt with by Mr. Charles Whibley and the latter by Mr. W. E. Henley. Messrs. Blackwood are also going to publish '*The Autobiography and Letters of Mrs. Oliphant*,' edited by Mrs. Coghill, a cousin of the writer's. The autobiographical portion was left ready for the press.

Messrs. Skeffington announce '*The Very Bond of Peace*,' a series of meditations by the Rev. C. A. Keightley,—'*The Sorrows of the King*,' by the Rev. R. S. Hutton,—'*Lessons from the Passion of our Lord for Modern Life*,' by the Rev. S. C. Lowry,—'*Divine Guidance*,' by the Rev. M. B. Williamson,—'*The Angels of God*,' by the Rev. J. B. Johnson,—'*Sermons*' for the Christian year, by Mr. A. E. P. Gray,—and a story of the north of Ireland, '*Warp and Weft*,' by Miss Violet Hobhouse, author of '*An Unknown Quantity*.'

Literary Gossip.

THE publication of the '*Letters of Robert Browning and Elizabeth Barrett Barrett*,' which was postponed from last autumn to meet the exigencies of American copyright, has now been definitely fixed for February 15th.

* *Harvard Law Review*, December, 1898, p. 239.

† '*History of English Law*' (1895), i. 126.

‡ Preface to '*Benedictus*,' vol. ii. p. lxxii.

§ Stubbs's '*Constitutional History*,' Pollock and Maitland's '*History of English Law*,' i. 132-3; *Harvard Law Review*, December, 1898, pp. 237-8.

SEVERAL of Mr. W. E. Henley's poems, including 'Out of the Night' and 'Bring her again, O Western Wind,' have been set to music by the Hungarian composer Mr. Korbay. They will be published within a cover for which Mr. John Sargent, R.A., has made a striking design of two Michael-angelesque figures.

MR. JOHN BLACK ATKINS watched the progress of the recent Spanish-American war in the West Indies as correspondent of the *Manchester Guardian*. His letters from Cuba and Porto Rico have now been rewritten and enlarged into a volume, which will be published shortly by Messrs. Smith, Elder & Co., under the title of 'The War in Cuba: the Experiences of an Englishman with the United States Army.' The book will contain four maps and a battle frontispiece by Mr. J. da Costa.

THE book that Mr. G. M. Trevelyan, son of Sir G. O. Trevelyan, is going to publish through Messrs. Longman is an enlargement of a dissertation originally sent in in competition for a fellowship at Trinity College, Cambridge. Its object is to give a general picture of English society, politics, and religion in the age of Wycliffe, and to recount the leading and characteristic events of a period which represents, as far as England is concerned, the meeting-point of the mediæval and the modern. As the book is now addressed to the general reader, and not to students, the author felt obliged to omit here and there the discussion of historical problems which throw little or no light on the period as a whole. For a similar reason he has given his quotations from 'Piers Plowman' and Wycliffe in modern English, though he has not ventured to take the same liberty with Chaucer. The notes and appendices contain proofs of statements in the text, and are intended for the historical critic. Many of the authorities used in the book have been now for the first time unearthed in the Public Record Office and British Museum. The political history is restricted to the years 1376 to 1385, because they form a separate epoch in secular affairs. On the other hand, the history of the Lollards is carried down to Richard's death, and an additional chapter is added, briefly relating their fortunes down to 1520. The author has made use of the new and important work on the Peasants' Rising by the late M. André Réville and the successor of his labours, M. Petit-Dutaillis, and also of Mr. Edgar Powell's 'Rising in East Anglia.'

ALONG with Mr. Powell, Mr. Trevelyan hopes in the course of the next year to publish a small volume of documents from the Record Office. It will contain trials of the rebels of 1381 passed over by M. Réville, the trial of John of Northampton, papers relating to the early Lollards, and various matters that will be of permanent value to historians; the references to these original documents will be found in the foot-notes and appendices to Mr. Trevelyan's present book.

THE amusing series of articles on 'Odd Volumes and their Book-Plates,' which have been appearing in the *Journal* of the Ex-Libris Society, are about to be republished uniform in size and style with the well-known and much-sought *opuscula* of the

Sette of Odd Volumes. Mr. Walter Hamilton will there reveal himself as the writer of the booklet, of which only 150 copies are to be offered for sale. Mr. George Redway will publish it.

MESSRS. SMITH, ELDER & Co. will publish immediately a new novel, entitled 'The Pride of Life,' by Sir William Magnay, Bart., the author of 'The Fall of a Star.' An industrial dispute forms a leading *motif* in the story.

ANOTHER large consignment of ancient and interesting Hebrew fragments has reached the British Museum. The vaults of the old Cairo synagogue where the finds were made are now said to be exhausted, and searchers after fresh material will, therefore, have to turn their attention elsewhere. Among the new acquisitions are many curios, which will be classified and described in due course.

WE are informed that the Publishers' Association invited the Society of Authors to confer with it on the draft agreements it drew up last summer; but the Society declined the invitation. We do not at all like the agreements, but the Society should not have declined to discuss them in a friendly spirit. Perhaps it would have converted the Association to our view.

"G. G.," whose sporting stories are becoming popular, has written a new book on 'Riding,' which is to be brought out by Mr. George Redway. "G. G." is the brother of Mr. Harper, the well-known gentleman rider.

MR. JOHN G. LEIGH, who writes 'The Powers and Samoa' in the current number of the *Fortnightly Review*, is compiling a volume dealing with the people, history, and politics of the Samoan islands.

A NEW book by Hans Breitmann (Mr. G. C. Leland) is to appear, entitled 'Have you a Strong Will?' Mr. George Redway is to publish it.

UNDER the title 'Aspects of Religious and Scientific Thought,' Messrs. Macmillan & Co. are about to publish in their "Eversley Series" a volume selected from the late Mr. R. H. Hutton's contributions to the *Spectator*. The selection has been made by Mr. Hutton's niece, Miss Elizabeth Roscoe.

MR. HORACE BROOKS MARSHALL will preside at the annual general meeting of the News-vendors' Benevolent Institution, to be held at the Memorial Hall on the 21st of February, when it will be proposed to elect three pensioners.

A MEMORIAL to Mr. R. H. Quick, the educational writer and reformer, is being promoted by some of his admirers and disciples. There is already a fairly long list of subscriptions.

DURING the month of January three monthly magazines and one quarterly have been established to promote various interests in English secondary and elementary education.

THE news of the death of Mrs. Anne Douglas Cupples has just reached us, *vid* the United States. She died November 14th, 1898, at Mosgiel, near Dunedin, where she had made her home since her husband, George Cupples, the author of 'The Green Hand,' died in 1891. Mrs. Cupples gave to the

world a number of books, mainly books for children, and will always have a certain kind of reputation because of her 'Tappy's Chicks; or, Links between Nature and Human Nature.' They appeared in *Good Words for the Young*. They attracted the attention of the late E. P. Whipple, and he caused their republication in the United States. They were issued under the title of 'Singular Creatures,' perhaps a year or two prior to the coming out in book form over here. Mrs. Cupples was about fifty-eight years of age. Her father was as Major Archibald Douglas once well known in Edinburgh, her birthplace, where she had practically resided most of her life.

PROF. GUSTAV GILBERT, who died at Gotha on January 3rd, in his fifty-seventh year, had made a reputation for himself by his writings on ancient Greek history. His best-known work is the 'Handbuch der griechischen Staats-alterthümer.'

IT is understood that the usual course of filling up such a vacancy, either from among the four British correspondents or from another British choice, will not be followed on the occasion of selecting a successor to Mr. Gladstone in the Academy of Moral and Political Sciences of France, and that a gentleman of another nationality will be selected.

THE publishers of 'Psychology in the Schoolroom,' reviewed in the *Athenæum* of January 14th, are Messrs. Longman & Co., not Messrs. Green & Co. as we stated.

THE only Parliamentary Paper of interest this week is a Report on Local Government and Finance in Prussia (1*d.*).

SCIENCE

PROF. ALLEYNE NICHOLSON.

PROF. ALLEYNE NICHOLSON, M.D., D.Sc., F.R.S., whose death took place after a short illness at Aberdeen last week, will be widely missed. The son of the well-known Oriental scholar Dr. John Nicholson, of Penrith, he was born in 1844, educated by Francis Newman and at Appleby Grammar School, and studied later at the universities of Göttingen and Edinburgh, graduating at the latter with the Baxter Scholarship in Natural Science, first-class honours, and the Ettles Scholarship as the most distinguished student of his year in medicine. In 1869 he was an extramural lecturer at Edinburgh. He was appointed to the Chair of Natural History in the University of Toronto, 1871; Biology at Durham in 1874, and Natural History at St. Andrews in 1875. Since 1882 he had held the Regius Professorship at Aberdeen in the same subject. In 1888 he received the Lyell Medal, and in 1897 was made F.R.S. Prof. Nicholson was an able and attractive lecturer, as the popularity of the two courses he delivered as Swiney Lecturer on Geology in London showed. The new Scotch ordinances involved a good deal of extra work at Aberdeen in systematic and practical zoology, which he organized with great success. In practical work and field geology he was particularly vigorous. His printed work in books and contributions to learned societies was extensive, and his investigations cleared up such different subjects as the deep water fauna of Lake Ontario and the geology of the Lake District. He was, perhaps, at his best as a specialist in palæontology, in which his monographs were original, and well known on the Continent. The Stromatoporoids and the Graptolites were a favourite subject of

study with him, which yielded much valuable result. His 'Manual of Zoology' and other scientific text-books are extensively used, though not universally approved of in all points by the scientific world. They are distinguished by clearness of style, excellent illustrations and diagrams, for the making of which the professor was noted, and thorough workmanship. He always made his own index, and it was characteristic of his ideals of work that the revision of one of his manuals cost him so much time and labour as seriously to impair his health. Though he was no seeker after society, his geniality of temper, unflagging sympathy and interest, endeared him to his students, and, indeed, to all who knew him, as one of the most delightful of men.

CHEMICAL NOTES.

KEISER has now perfected his method by which the synthesis of water is effected by the combustion of a weighed quantity of hydrogen, thus avoiding the necessity of any gasometric measurement. In principle it is as follows:—A quantity of spongy palladium is weighed, saturated with hydrogen and again weighed, the increase in weight giving the amount of hydrogen absorbed. The hydrogenized palladium is then submitted to the action of a very slow stream of pure oxygen, and the water formed collected and weighed. The results obtained, from very closely agreeing determinations, are that one part of hydrogen yields 8.940 parts of water; hence, if the atomic weight of hydrogen is taken as unity, that of oxygen is 15.880.

Ladenburg has endeavoured to prepare pure ozone by liquefying ozonized air by means of liquid oxygen, and then allowing it in great part slowly to evaporate, when finally a small quantity of a blackish-blue, almost opaque liquid is left. This liquid on evaporation gave a gas containing 84.4 per cent. of ozone, and determinations of its density by the effusion method enabled the density of pure ozone to be calculated, the figure so obtained being 1.749. Ozone is not so soluble in water as was supposed, as at the ordinary temperature water only absorbs 1/100 of it. Ladenburg also endeavoured to determine the boiling-point of liquefied ozone, but was not successful, the apparatus exploding when the temperature had risen to -125°C . Troost states that the boiling-point, at atmospheric pressure, is -119°C .

Berthelot finds that hydrogen is not oxidized by concentrated nitric acid when placed in contact with it for a fortnight, either in the dark or exposed to direct sunlight, and that no oxidation is effected by heating at 100°C . for some hours. Pure nitric acid suffers no decomposition if kept in the dark at the ordinary temperature for some weeks, but at 100°C . in the dark it decomposes, although incompletely, into oxygen, nitric peroxide, and water.

Of the many methods that have been proposed for preparing metallic calcium, Moissan says that not one yields that element in a pure condition. It can, however, be obtained in a pure state by heating calcium iodide in a closed iron crucible with an excess of sodium. The liberated calcium dissolves in the sodium, and, on cooling, crystallizes in brilliant white hexagonal forms, which are left when the fused mass is treated with absolute alcohol. It has a specific gravity of 1.85 and melts at 760°C ., is less malleable than potassium or sodium, and shows a crystalline fracture. Its surface is brilliant and silver white in colour. It can also be prepared by the electrolysis of fused calcium iodide. When calcium is heated in an atmosphere of dry hydrogen, calcium hydride, CaH_2 , is formed; this is a white, crystalline mass, which burns brilliantly in oxygen, yielding fused lime.

Some years ago the occurrence of a new element, davyum, in platinum ores, was announced by Kern. Prof. Mallet, working on the residues from a large quantity of Russian platinum, which had been furnished to him by Messrs. Johnston

and Matthey, endeavoured to obtain this new element; but although he did succeed in getting a very small amount of a substance which in its behaviour appeared to be Kern's davyum, yet this proved to be nothing more than a mixture of rhodium and iridium with a trace of iron. From these results the existence of davyum, whilst not absolutely disproved, is rendered very doubtful.

SOCIETIES.

ROYAL.—*Jan. 19.*—Lord Lister, President, in the chair.—The following papers were read: 'Observations upon the Normal and Pathological Histology and Bacteriology of the Oyster,' by Prof. Herdman and Prof. R. Boyce, 'On the Formation of Multiple Images in the Normal Eye,' by Mr. S. Bidwell, 'On the Vibrations in the Field round a Theoretical Hertzian Oscillator,' by Prof. K. Pearson and Miss Lee, and 'On the Refractive Indices and Densities of Normal and Semi-normal Aqueous Solutions of Hydrogen Chloride, and the Chlorides of the Alkalies,' by Sir J. Conroy.

SOCIETY OF ANTIQUARIES.—*Jan. 12.*—Viscount Dillon, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—Mr. Rome exhibited a beautiful worked jug and bowl of diorite, of the Roman period, found in Egypt.—Mr. J. R. Allen exhibited a series of photographs of drawings of Richmond Castle, Yorks, and St. Agatha's Abbey at Easby, near Richmond, by Mr. Worthington Smith.—Mr. E. Almack exhibited a portrait of King Charles I.—Mr. F. Jackson, through the Secretary, exhibited a white marble head, probably of the classical period, found in Herefordshire.—The following gentlemen were elected Fellows: Dr. T. N. Brushfield, and Messrs. E. A. Barry, Godfrey Williams, H. J. Greenwood, W. C. Alexander, Guy Laking, and J. A. Bradney; and as an Hon. Fellow, Herr Wendelin Boehm.

Jan. 19.—Viscount Dillon in the chair.—The Rev. G. F. Harvey exhibited a Roman bronze vessel found in the Witham.—Mr. Leonard Lindsay, by permission of Mrs. Weld, exhibited a stole and fanon of early fourteenth-century date, and embroidered throughout with shields of arms, which have long been preserved at Leagram Hall, Lancashire, with a chasuble and other things. The chasuble is of late Flemish work, but the stole and fanon are of *opus Anglicanum*, and closely resemble the work of the Syon cope, with which they are believed to have had some connexion. The Syon cope was lent for exhibition also from the South Kensington Museum.—Mr. Everard Green, Rouge Dragon, communicated some notes on the heraldry of the stole and fanon.—In the discussion that followed Mr. Micklethwaite drew attention to the chief features of the Syon cope, and showed that it had been stripped of its orphreys and otherwise mutilated, but had been brought to its present form, probably in the seventeenth century, by the addition of pieces of embroidery of about the same date, but different workmanship, though English. The narrow band with armorial lozenges now forming the border had that afternoon been made out by Mr. St. John Hope to consist of a stole and fanon of similar work and design to that exhibited by Mr. Lindsay, but somewhat shortened by cutting away the widened ends.—Mr. Hope also made some remarks, in which he pointed out that so far as the arms on the stole and fanon from Leagram could be positively identified they indicated a date during the latter part of the thirteenth century rather than in the fourteenth, and many of the arms were to be found in the rolls of arms of Henry III.—Mr. J. L. Myres read a paper 'On the Age and Purpose of the Megalithic Structures of Tripoli and Barbary,' of which the following is an abstract. The Senams of Tripoli, in N. Africa, are structures resembling narrow doorways built of large stones, with pairs of holes in the jambs for the insertion of wooden crossbars. The Arab name signifies "idol," and the monuments have been usually regarded as objects of worship of pre-Roman date. Before them frequently lie a flat stone with a square or circular channel in the upper surface (which has been described as an altar), and a massive block with deep mortices in the ends, which has been inexplicable hitherto. Mr. Myres argued that the distinction between the masonry of the Senams and that of Roman buildings on the same sites cannot be maintained; that the Senams and channelled stones are frequently bedded in Roman concrete foundations, and are then certainly not of pre-Roman date; that the channelled and mortised stones are indistinguishable from the press-beds and weight-stones of late Greek and Roman oil-presses; and that the structure of the Senams themselves shows that they were designed to resist a thrust acting upwards on their cross-bars, such as would result if they formed the fulcrum of the lever

with which such presses are worked. Fragments of oil mill-stones and mill-troughs on the Senam sites and of Roman irrigation-reservoirs near at hand support the same conclusion; and similar presses and mills are represented in use on Roman monuments, while on a gem in the Berlin Antiquarium the fulcrum of the press-lever is a Senam. In conclusion, it was pointed out that similar misconceptions had arisen about the "megalithic remains" of other types of oil-presses in Cyprus and in Palestine.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—*Jan. 18.*—Mr. C. H. Compton, V.P., in the chair.—Mrs. Collier exhibited some interesting drawings of prehistoric animals, scratched upon reindeer horns found at Perigord, in France.—The first paper was contributed by the Rev. Arthur Courtenay Roberts, Vicar of Dunmow, upon 'An Essex Church Tower,' and was read in his absence by Dr. Winstone. This tower belongs to the church of Great Dunmow, not the Dunmow known by the fitch of bacon. The church is of fine proportions, and possesses a very large chancel, the author's theory being that the chancel was built for right of sanctuary, the nave and tower being added later. A partial restoration was commenced in August last, when the plaster was removed, and the original flint work exposed, and this restoration has brought to light many interesting features, including the exterior of the old turret staircase, similar to those at Hadleigh, Ingatstone, and other churches in the Eastern Counties.—The second paper was by Dr. W. de Gray Birch, entitled 'Historical Notes on Ramsey Abbey MSS.' The Benedictine abbey of Ramsey, in Huntingdonshire, is believed to have been founded, in or about A.D. 969, by Alwinus, a duke or earl of the East Anglians, at the instigation of Oswald, one of the most active archbishops who ever occupied the provincial chair of York Cathedral. Regarding the derivation of the name Ramsey, the author thought it might be taken to mean Raven's Island. The abbey stood at the upper end of the town, toward the south, at a little distance from the present church. The only remains existing are the ruined gateway, a rich specimen of florid Gothic, and some much older work in the kitchen of Lord de Ramsey's house. The paper was full of most interesting extracts from and references to the valuable series of MSS. once belonging to this noble abbey, now preserved in the British Museum and the Public Record Office. It was intended to visit Ramsey during the recent Congress of the Association at Peterborough, but the idea was reluctantly abandoned.

NUMISMATIC.—*Jan. 19.*—Dr. O. Codrington in the chair.—Mr. T. Bliss exhibited some rare pennies of kings of Mercia, including Offa, Coenwulf, Bertulf, and Ceolwulf.—Mr. W. C. Boyd exhibited some pennies of Eadred and Eadgar, all bearing the names of unpublished moneyers or being unpublished varieties.—Mr. L. A. Lawrence showed a series of groats, half-groats, pennies, &c., of Henry IV. and V., and invited members to bring to his notice any varieties of these coins, as he hoped to throw some fresh light on the classification of this series.—Mr. P. Nelson contributed a paper on coins and tokens of the Isle of Man. Having given a slight sketch of the history of the island, especially in reference to its numismatics, Mr. Nelson traced the origin and development of the Triskeles or Triune, the heraldic Manx symbol. This sign was shown to be of considerable antiquity, as it is found on coins of Lycia and Pamphylia of the sixth century B.C., and at later times on those of Syracuse and on Roman republican denarii. Its original connexion with the Isle of Man was difficult to trace, but Mr. Nelson supposed that it may have come through Alexander III. of Scotland, who was also King of Man and the Isles, and whose wife was the sister of the Queen of Sicily. The fact that its first appearance with the motto "Quocunque jeceris stabit" was about that time (A.D. 1266-86) seemed to bear out this view. The writer then described the currency of the island, which, with the exception of a few tokens of the seventeenth century, consisted only of pennies, halfpennies, and farthings of the eighteenth and nineteenth centuries. These pieces were first issued by the Derby family, who were "Lords of Man," and afterwards by the Athols, who succeeded to the title by right of inheritance. When the Isle of Man was incorporated in 1765 with the British dominions by purchase, the coinage assumed a regal character, and continued so till 1839, the date of the last issue of a separate currency. In 1840 all coins, except those of English type, were suppressed by Act of Parliament.

ZOOLOGICAL.—*Jan. 17.*—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during December.—Dr. F. P. Moreno exhibited and made remarks upon the original specimen of the recently described mammal *Neomylodon listai*, which he believed to be a portion of the skin of one of the old Pampean *Mylodons*

now quite extinct.—Mr. Slater read some extracts from letters recently received from Mr. J. S. Budgett, who had been sent by the Council on a scientific mission to the Gambia.—Mr. A. H. Cocks exhibited some living specimens of supposed hybrids between the stoat and ferret.—Mr. R. E. Holding exhibited and made remarks upon some deformed antlers of a fallow deer and of an axis deer. The abnormality in the former was thought to be due to imperfect formation of the "burr," and that of the latter to continued bad health.—Mr. G. E. H. Barrett-Hamilton exhibited some skins of continental squirrels which showed remarkable seasonal changes in coloration, and pointed out their differences from British specimens.—Dr. A. Willey gave an account of his itinerary in the years 1894 to 1897, while in search of the eggs of the pearly nautilus. His travels took him to New Britain, New Hanover, New Guinea, Sydney, New Caledonia, the Loyalty Islands, and elsewhere. In addition to results connected with the main object of the journey, the author described a number of collateral results which were of special interest. These related largely to animals which occupy a low position in the scale of the animal kingdom, and represent vestiges of what were in all probability predominant types in former ages, such as *Balanoglossus*, *Amphioxus*, and *Peripatus*. The geographical distribution was of great interest. The paper was illustrated by lantern-slides portraying some of the author's captures and the methods employed in procuring his material.—Prof. D'Arcy W. Thompson read a communication on 'Characteristic Points in the Cranial Osteology of the Parrots.' The orbital ring, the auditory region, the quadrate bone, and other minor characters were described in about forty genera. Stringops, in regard especially to its quadrate bone, seemed to be the most primitive form. Nestor was in several respects still more divergent from the rest, though its divergent characters were not necessarily primitive. The Australian parrots, apart from the cockatoos, formed a very homogeneous group, and *Aprosmictus*, *Polytelis*, and *Pyrrhulopsis* agreed in osteological characters with the *Platycercinæ*, and deserved accordingly to be removed from the *Palæornithinæ* with which Salvadori had associated them. *Calopsittacus*, which in some respects was typically *Cacatuine*, resembled in others *Melopsittacus* and *Nymphicus*, and might form a link between the two Australian families. The forms grouped in the "*Psittacinæ*" were not closely related: *Coracopsis* was more allied to *Eclectus* than to *Psittacus*, and *Dasyptilus* was a peculiar and isolated form. The true lories formed a natural group, probably not far remote from the *Platycercinæ*. *Chrysotis* and *Pionus* had distinctive characters, and *Pachynus*, *Caica*, and the African *Pœocephalus*, grouped with them by Salvadori, were osteologically very different. *Caica* resembled *Myopsittacus*, though the latter was usually grouped with the *Conures*. *Agapornis* was very different from the other *Palæornithinæ*, but *Pachynus*, *Brotogerys*, and *Pœocephalus* showed resemblances to the latter family.—A communication from Miss Isa L. Hiles on the gorgonacean corals collected by Mr. J. Stanley Gardiner on Funafuti was read. The collection contained specimens of two new species, viz., *Acamptogorgia spinosa* and *Villegorgia rubra*, and of other species, some of them of interest as having been described previously only from localities far removed geographically from Funafuti.—Some notes from Mr. A. E. Shipley on a collection of geophyrean worms obtained on Christmas Island by Mr. C. W. Andrews were read. One species of echiroid and five of sipunculoid worms were treated of in this paper.—Notes on the *Corallidæ* of Madeira and descriptions of two new species, viz., *Pleurocorallium tricolor* and *P. maderense*, from Mr. J. Yate Johnson, were read.

CHEMICAL.—Jan. 19.—Prof. Dewar, President, in the chair.—The following papers were read: 'Researches on Moorland Waters: I. Acidity,' by Mr. W. Ackroyd, 'a ketotetrahydronaphthalene,' by Dr. F. S. Kipping and Mr. A. Hill, 'A New Method for preparing As-Dimethyl- and Trimethyl-succinic Acids,' by Mr. W. A. Bone, 'Reduction of Optically Active Mono- and Di-alkyloxysuccinic Acids from Malic and Tartaric Acids,' by Mr. T. Purdie and Mr. W. Pitheathly, 'Action of Ammonia on Ethereal Salts of Organic Acids,' by Dr. S. Ruhemann, 'Esterification Constants of Substituted Acetic Acids,' and 'Di-ortho-substituted Benzoic Acids: Part IV. Formation of Salts from Di-ortho-substituted Benzoic Acids and Different Organic Bases,' by Mr. L. L. Lloyd and Dr. J. J. Sudborough, 'The Thermal Effects of Dilution,' by Mr. J. Holmes Pollok, 'The Changes of Volume due to Dilution of Aqueous Solutions,' by Mr. E. B. H. Wade, 'On some Halogen Derivatives of Acetonedicarboxylic Acid, Part I,' by Mr. F. W. Dootson, and 'The Detection and Determination of Sucrose in the Presence of Lactose,' by Mr. E. Dowdard.

HISTORICAL.—Jan. 19.—Sir M. E. Grant Duff, President, in the chair.—Miss Rose Graham was elected a Fellow.—A paper was read by Miss Mary Bateson 'On the Early History of Double Monasteries.'—A discussion followed, in which the Rev. W. Hunt, Mr. J. H. Wylie, and others took part. It was announced that Miss Bateson's paper would be published in the Society's *Transactions*.

BIBLIOGRAPHICAL.—Jan. 16.—Dr. Garnett, Past-President, in the chair.—Mr. R. Steele read a paper, prepared by himself and Mr. R. A. Peddie, on English-printed music to 1600. The first English-printed book containing music is Wynkyn de Worde's edition of Higden's 'Polychronicon,' published in 1495; but the musical illustration in this appears to have been set up from metal rules and quads, and cannot be regarded as music printing. In 1498 Notary and Barbier printed a Sarum Missal containing the stave printed (probably) from rules, the notes being left to be inserted by the rubricator. The music in the service-books from 1500 to John Day's Missal of 1557 was produced in two printings, the stave being set up in blocks and printed in red, while the notes were printed in black at the same time as the ordinary type. The 1530 song-book printed by De Worde shows evidence of two printings, but both in black. In other books the method adopted was to cut the note and its portion of the stave in one piece, the face of which varied from five to thirteen millimetres in height and from one to five in width. In 1572 John Day printed on the stave before each note its Sol-fa name, and this type among others was used by his successors to the close of the century. No fewer than eighteen varieties of music type have been identified as in use in the latter half of the sixteenth century, probably about seventy matrices being employed for each fount. Cittern music was printed from a block of four lines, perforated to allow the insertion of Script type letters representing the notes. Lute tablature was built up by adding an additional rule above and below the cittern blocks. The spaces represented the strings of the instrument, and the letters the fingering of the note. The time was given by a special notation. Music in general seems in the reign of Elizabeth to have been printed under two patents or privileges—the first granted in 1575 to Tallis and Byrd for twenty-one years, and the second to T. Morley and W. Barley. Vautrollier & East printed as licensees under the first patent, and East & Peter Short under the second. The metrical version of the Psalms by Sternhold and Hopkins was not included in the patents, John Day in 1562 receiving a privilege for printing these Psalms, which was renewed in 1567, and again in 1578.—At the close of Mr. Steele's paper illustrations were given by Mr. Dolmetsch from some of the early music books.—Books were exhibited by Mr. Lyttelton.

ARISTOTELIAN.—Jan. 16.—Dr. H. Shadworth Hodgson, V.P., in the chair.—Three communications were read upon the question, "Are psychical states causally connected?" by Messrs. E. C. Benecke, G. E. Moore, and G. Dawes Hicks. Mr. Benecke endeavoured to determine the sense in which the question might be most profitably asked in psychology. Two points seemed to be involved: (1) Is psychic causation strictly analogous to the causation we find in the physical world? (2) Are the whole of the causes, conditions, and effects of psychical states contained in psychical states, anterior, simultaneous, and subsequent? or have we to look elsewhere for any of them? Mr. Moore argued that the reasons which we have for asserting psychical causation are exactly the same as those which we have for asserting physical causation. He attempted to extend what he regarded as the valid part of Kant's proof of physical causation to the phenomena of the mental world. Mr. Hicks disputed the legitimacy of this extension, on the ground that psychical states could not be treated as objects, i.e., observed phenomena, without robbing them of their essential nature as psychical. He urged that the higher category of self-determination should be consistently carried through over the entire field of the mental life.—An animated debate followed, in which the Chairman and Mr. A. F. Shand took part.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 4.—'Greek Architecture,' Lecture I., Prof. Aitchison.
— London Institution, 5.—'Lord Chesterfield,' Prof. Raleigh.
— Institute of Actuaries, 5½.—'Some Considerations in reference to the Fall in the Rate of Interest,' Mr. J. Burn.
— Aristotelian, 8.—'The Nature of Judgment,' Mr. G. E. Moore.
— Society of Arts, 8.—'Bacterial Purification of Sewage,' Lecture III., Dr. S. Rideal (Contor Lectures).
TUES. Royal Institution, 3.—'The Morphology of the Mollusca,' Lecture III., Prof. E. Ray Lankester.
— Society of Arts, 8.—'The Centenary Exhibition of Lithographs,' Mr. E. F. Strange.
— Institution of Civil Engineers, 8.—Discussion on 'The Effects of Wear upon Steel Rails' and 'The Microphotography of Steel Rails,' and Paper on 'The Waterworks of the Madras Presidency,' Mr. J. A. Jones.
WED. Archaeological Institute, 4.—'Christian Emblems at St. David's Cathedral,' Dr. A. C. Fryer; 'A Saxon Crypt, Sidbury Church, Devon,' Mr. W. Cave.
— British Archaeological Association, 8.—'The Marches of Wales,' Mr. C. H. Compton.

- WED. Geological, 8.—'Radiolaria in Chert from Chypon's Farm, Mullion District, Cornwall,' Dr. G. J. Hinde; 'Gravel at Moreton-in-the-Marsh, Gloucestershire,' Mr. S. S. Buckman; 'The Occurrence of Pebbles of Schorl-Rock from the South-West of England in the Drift Deposits of Southern and Eastern England,' Mr. A. E. Salter.
— Society of Arts, 8.—'The Cost of Municipal Enterprise,' Mr. D. H. Davies.
THURS. Royal Institution, 3.—'Tibet and the Tibetans,' Lecture III., Mr. A. H. Savage Landor.
— United Service Institution, 3.—'Visual Signalling by Balloon,' Mr. E. S. Bruce.
— Royal Academy, 4.—'Greek Architecture,' Lecture II., Prof. Aitchison.
— Royal 4½.
— London Institution, 6.—'Worms,' Prof. Welldon.
— Linnean, 8.—'Notes on the Genus *Nanomitrium*, Lindberg,' Mr. E. S. Salmon; 'The Production of Apospory of Environment in *Athyrium filix-femina*, var. *unco glomeratum*, an Apparently Barren Fern,' Dr. F. W. Stansfield; 'The Genus *Lemnalia*, Gray,' Mr. G. C. Bourne.
— Chemical, 8.—'Maltodextrin, its Oxidation Products and Constitution,' Dr. H. T. Brown and Mr. J. H. Millar; and twelve other papers.
— Society of Antiquaries, 8½.—'Notes on the Arms of Henry Bost, Provost of Eton 1477-8-1502-3,' Mr. W. Barclay Squire; 'Recent Discoveries in the Cathedral Church of Norwich,' Mr. W. H. St. John Hope; 'Notes on Several Barrows recently opened in Derbyshire,' Mr. J. Ward.
FRI. Geologists' Association, 7½.—Annual Meeting.
— Royal Institution, 9.—'The Roman Defences of South-East Britain,' Mr. V. Horsley.
SAT. Royal Institution, 3.—'Brahms,' Sir A. C. Mackenzie.

Science Gossip.

MR. W. L. DISTANT is going to issue a monograph on 'Insecta Transvaaliensia,' principally founded on the large collection of insects, in all orders, made by him during two sojourns in the Transvaal, as well as the considerable material he has acquired from other collections made in the same area. It will be the first general contribution to a knowledge of the entomology of the Transvaal. The insects of the Transvaal comprise a very large number of those found in other parts of South Africa, including Matabeleland, Mashonaland, and Nyasaland; in fact many are distributed from the Cape to the Zambesi, so that the publication will apply more or less to the whole South African insect fauna.

THE Institution of Mechanical Engineers has now got into its new house at Storey's Gate, and its fifty-second annual general meeting will be held there on Thursday evening, February 9th, and Friday evening, February 10th. The annual report of the Council will be presented, and the President, Vice-Presidents, and members of Council will be elected, on the former evening. The retiring President will induct into the chair the President elect, Sir William H. White. The following papers will be read and discussed, as far as time permits: 'Fifth Report to the Alloys Research Committee: Steel,' by Sir William C. Roberts-Austen; 'Machinery for Book and General Printing,' by Mr. William Powrie; and 'Evaporative Condensers,' by Mr. Harry G. V. Oldham.

THE decease is announced, on Tuesday last, of Dr. Coats, the Professor of Pathology in Glasgow University. A native of Paisley, he took his degree at Glasgow, and also studied in Germany. In 1883 he compiled, along with Sir W. Gairdner, 'A Manual of Pathology.' He was appointed lecturer on pathology at his university in 1890; and in 1893, when a chair was founded, he was chosen to fill it. He was only in his fifty-fourth year, but he had been in failing health for a long time.

MR. GEORGE REDWAY is about to publish the collected works of James Braid, the Manchester surgeon, and the father of hypnotism in England, whose chief work, 'Neurypnology; or, the Rationale of Nervous Sleep,' has long been among the rarities of "occult" literature.

As we have already said, the Seventh International Geographical Congress is to be held at Berlin from September 28th till October 4th. Membership may be obtained on payment of 11. or 25 francs, which is to be forwarded to the treasurer of the Congress, 90, Zimmerstrasse, Berlin, S.W. It is requested that offers of lectures and motions to be laid before the Congress may be sent in not later than April 1st. The labours of the Congress will probably fall under three heads:—Firstly, lectures on geographical labours and travels during recent years. In this section may be expected, among others, reports

concerning the results of the German deep-sea expedition still at work and the geographical and geological investigations of Dr. Futterer in Central Asia. Secondly, discussions concerning the international introduction of a common geographical terminology and of common methods—such, for example, as the general adoption of the metric system, of the centigrade thermometer, and of unity in geographical orthography. Lastly, a practical endeavour will be made to stimulate international unity of labour. In this section the investigation of the Antarctic regions will be considered. Excursions have been arranged to various districts of Germany possessing geographical interest. The German Government has, at the instigation of the Geographical Society of Berlin, included a sum of 50,000 marks as a contribution towards the costs of the Congress in the estimates already laid before the Reichstag.

A SUPPLEMENT to the publication of the French African Committee for January contains an article on the mountain system of the country comprised in the bend of the Niger, with a map showing all mountain chains between the mouth of the Niger, Timbuctoo, and St. Louis du Senegal.

THE planet Mercury is still visible before sunrise in the constellation Capricornus, but rises later each morning, and will be at superior conjunction with the sun on the 27th prox. Venus, on the other hand, will be at greatest western elongation from the sun on the 11th, and brilliant as a morning star during the month, moving in an easterly direction through Sagittarius. Mars is in the western part of Cancer, moving slowly towards Gemini, and will be due south at 10 o'clock in the evening on the 12th prox. and at 9 o'clock on the 26th; he will be in conjunction with the moon on the 21st about sunset. Jupiter is a morning star, but will rise before midnight by the end of next month; he is nearly stationary in the western part of Libra. Saturn, in the north-eastern portion of Scorpio, does not rise until about three hours after Jupiter.

PROF. G. RÜMKE has resigned the directorship of the Hamburg Observatory on account of protracted ill health, and Prof. F. Küstner, who has been since 1891 director of that at Bonn, has been appointed in his room.

THE St. Petersburg Academy of Sciences, at its new year's meeting, nominated King Oscar of Sweden and Norway as an honorary member, and Queen Elizabeth of Roumania and Dr. Friedrich Hirth, of Munich, as corresponding members.

FINE ARTS

Ruskin, Rossetti, Pre-Raphaelitism: Papers, 1854 to 1862. Arranged and edited by W. M. Rossetti. Illustrated. (George Allen.)

WHEN publishing 'Dante G. Rossetti: his Family Letters,' in 1895, Mr. William Rossetti declared that if that compilation found favour he might be disposed to "rummage still further" among his papers and produce a number of details relating not only to his brother, but to others of the family. The present volume, which is not nearly so large, but much more varied and interesting, is the first result of a further "rummage." It is not concerned with the earliest nor the latest phases of the threefold subject—that is, with the years before 1854 and those after 1862; but we may expect more. In fact, Mr. William Rossetti as good as tells us that his materials are by no means exhausted, although they have already been so freely

drawn upon as to lay him open to somewhat ungrateful criticism. Nor need the reader despair of having an autobiography of the editor himself, who, as he rightly remarks, has been concerned in some interesting transactions and known a large number of highly noticeable persons—circumstances which, no doubt, will more than justify him in compiling a book of reminiscences, should he not fear to overstock the market.

Nor is this all. It is well known that Dante Rossetti, one of the most facile and copious of correspondents, had a numerous circle of friends, most of whom preserved his letters, especially those on literary and artistic topics; and not a quarter of them have as yet seen the light. When he set about it no one could write better or more wisely, and naturally this fact has compelled many to regret that his brother did not omit not a few of the by no means characteristic or valuable epistles in the compilation of 1895, as well as in the newer volume. We could likewise spare a good many letters from Rossetti's friends which occur in them both. Even of those from Mr. Ruskin, several have no particular charm, while people who can read between the lines, as well as those who are informed about the inner workings of Pre-Raphaelitism, hardly need to be assured that although his personal relations with Dante Rossetti were often delightfully intimate and marked by much generosity on his (Mr. Ruskin's) part, his influence upon the Brotherhood was very much less than the world has been accustomed to believe. It is true that at a critical moment he wrote a noble *apologia* for two pictures of Millais and Mr. Holman Hunt, but, as he neither initiated the Pre-Raphaelite movement, nor at any time guided it, he was never responsible for its doings. In the correspondence which forms a large part of the present book, Mr. Ruskin will be found offering advice, as an older man to a younger—advice at which those who knew the recipient much better than his counsellor did cannot but smile. On the other hand, the kindness, the deep sympathy and real tenderness which, though they are mingled now and then with trifling whims, pervade all Mr. Ruskin's letters, are often touching; but of Pre-Raphaelitism the book really contains next to nothing beyond Rossetti's personal and artistic affairs. Consequently, 'Ruskin, Rossetti, Pre-Raphaelitism,' makes only partial additions to the reader's knowledge of the Brotherhood.

Using his brother's lines—

— by her summoning art

Shall memory conjure back the sere

Autumnal springs from many a dying year,

as the motto for his book, Mr. W. Rossetti has put in chronological order more than one hundred and fifty letters and portions of diaries by and to Dante Rossetti, Robert Browning, Miss Siddal (Mrs. D. Rossetti), Mr. Ruskin, W. B. Scott, F. Madox Brown, the compiler himself, his sister Christina, and others whose contributions are much less numerous, though not invariably less interesting. There is, too, an account, necessarily imperfect, of the original Hogarth Club, and a list of its artistic members—a truly remarkable catalogue, seeing that of a total of thirty-eight very few indeed are forgotten, although

forty years have passed since it was drawn up, and Mr. Rossetti has accidentally omitted the names of Sir F. W. Burton (late of the National Gallery), William Burges, A.R.A., and H. C. Whaite, of the Old Society of Painters in Water Colours. It was, indeed, a distinguished society. Nor were non-artistic members much less illustrious; for among them were the late Lord Aberdare, Mr. Kirkman, D. Hodgson and his brother Stewart, the brothers Vernon and Godfrey Lushington, Prof. David Masson, Lord Houghton, H. J. Adeane, Mr. Swinburne, and Sir Thomas Fairbairn.

The most entertaining feature of the book is a part of a diary of F. Madox Brown describing the writer's intercourse with Dante Rossetti and the difficulties it involved:—

"May 20th.—To town [from Finchley] to see if Rossetti would join in a newly projected exhibition, being of opinion that, unless he and [Mark] Anthony would, it could have no chance. Of course he would not, being the incarnation of perverseness. Miss Siddal there, looking better. Rossetti, after much desultory conversation, began abusing Cave Thomas's picture.At last I lost my temper.....It ended in my telling him to keep to his friends, as, to me, his ways were disagreeable. So I went off, for the first time parting in dudgeon. He has left off abusing his enemies, that apparently having lost its zest from over-use, and now vituperates his friends—or those of the person addressed, as more provoking. 21st.—To town to prevent [Thomas] Seddon from committing himself in any way [about the proposed exhibition]. Stopped all day: in the evening the meeting.Gabriel held out his hand as though nothing were: so I said I had been too crusty, and it passed off. July 13th.—After dinner into London per 'bus, the heat intense, and I feeling apoplectic.....Rossetti's for the night; never spent a pleasanter evening. [W. B.] Scott, [the elder] Hannay, [J. H.] Paul, [F.] Leifchild, brother of the sculptor, [Alexander] Munro, Hughes, [R. B.] Martineau, and William Rossetti, all in charming humour till 1 A.M. Heat intense, and lots of strawberries. I forgot Cayley, the translator of Dante, who looks mad, and is always in a rumpled shirt, without collar, and an old tail coat. Stopped up talking to Gabriel till 3, then talked in bed with him till 5. After breakfast concocted a letter with him for the Marchioness of Waterford, declining to give her lessons *à domicile* by my advice. Then took it to Mivart's, and back to the studio. There, while I was smoking a pipe in shirt-sleeves, 'enter to us,' *Ruskin*. I smoke, he talks diverse nonsense about art hurriedly in shrill, flippant tones. I answer him civilly, then resume my coat and prepare to leave. Suddenly upon this he says, 'Mr. Brown, will you tell me why you chose such a very ugly subject for your last picture?' I, dumb-founded at such a beginning from a stranger, look in his face expectant of some *qualification*, and ask, 'What picture?' To which he, looking defyingly, answers, 'Your picture at the British Exhibition. What made you take such a very ugly subject? It was a pity, for there was some *nice* painting in it.' I, from his manner, coupled with the knowledge of his having praised the subject to Gabriel a few days before, being satisfied that he intended impertinence, replied contemptuously, 'Because it lay out of a back window,' and, turning on my heel, took my hat and wished Gabriel good-bye. *Ruskin* seemed by this time in high dudgeon, and would not look at me as I left the room. So much for my first interview.....It would appear that his vanity was hurt by my not hanging longer on his skirts, and vented itself in impertinence."

The picture referred to by the peppery diarist as having a subject seen "out of a back window" must be that now in the collection of Mr. G. Rae at Birkenhead, and entitled 'English Autumn Afternoon, Hampstead: Scenery in 1853,' for it was No. 79 at the British Institution in 1855. It was never at the British Artists' Exhibition, and was actually painted out of a back window. How Brown and his wife went to the play with Miss Siddal and Dante Rossetti, how, owing to the unpractical ways of the last, they failed to arrive in time to use the tickets which cost nothing, and how Brown had consequently to pay fifty shillings for what he did not want to see, is amusingly told in the diary, nor is what happened the next and following days much less edifying.

Mr. Ruskin did something kinder, if not wiser, than "stick pins" into his friend—that is, offer him good advice. In the most generous manner he offered aid of all sorts to secure the recovery of Miss Siddal, whose health, while often failing, threatened to break down entirely at this period. He not only wrote to her to express his sympathy, but praised her verses, bought and praised her drawings, and made her an annual allowance of 150*l.* to enable her to continue her studies, and to recruit at home as well as abroad. On this matter of her health and Dante Rossetti's devoted zeal in her behalf, take Brown's notes:—

"22nd October [1855].—I have lent 15*l.* to Gabriel. Guggum [Miss Siddal].....was to have gone to France.....She is gone, and I hope Gabriel will work all the better for it. He has finished his 'Rachel and Leah,' for which Ruskin gave him 30 guineas instead of 20 asked; and since has finished another of Launcelot offering to kiss Queen Guinevere at the tomb of King Arthur, for which he had 20, having asked 15. Also Ruskin. 2nd December.....Miss Siddal has gone to Nice with a cousin of Rossetti's, Mrs. Kincaid. After she had been gone six weeks or so, letter came to Gabriel saying she had spent all his money at Paris. Gabriel, who saw that none of the drawings on the easel could be completed before long, began a fresh one, 'Francesca di Rimini,' in *three compartments*; worked day and night, finished it in a week, got 35 guineas for it from Ruskin, and started off to relieve them. Saw her off by rail to Nice, and came back in a week. This is how Gabriel can work on a pinch. I must say, however, that my 15*l.* are in abeyance, but I live in hope. Ruskin sold his 'Rachel' to Miss Heaton for 40 guineas. I suppose he [Rossetti] had the difference."

Miss Siddal, by the way, was frequently sitting to Rossetti at this period, for example, for her head, as one of the attendant damsels in the 'Salutatio Beatrice,' a charming likeness; and she had previously sat to Millais for Ophelia, and to Mr. Holman Hunt for Sylvia in the 'Valentine and Proteus' of 1851. Of Madox Brown's opinion of her and his difficulties with Rossetti the following is *à propos*, especially as it illustrates his early technical troubles:—

"During the winter [1850] I painted the study from Emma [Mrs. Brown], with the head back laughing at nights in Newman Street. All this while Rossetti was staying at Newman Street with me, keeping me up talking till 4 A.M., painting sometimes all night, making the whole place miserable.....translating sonnets at breakfast, working very hard and doing nothing..... 1854.....October 6th.—Called on Dante Rossetti. Saw Miss Siddal, looking thinner and

more deathlike and more beautiful and more ragged than ever; a real artist, a woman without parallel for many a long year. Gabriel as usual diffuse and inconsequent in his work. Drawing wonderful and lovely Guggums one after another, each one a fresh charm, each one stamped with immortality, and his picture ['Found'] never advancing. However, he is at the wall [part of the picture's background], and I am to get him a white calf and cart to paint here [at Church End, Finchley]; would he but study a *golden one* a little more. Poor Gabriello.....1st Nov.—Up by 9. Sat up talking to Gabriel about poetry till 2 in the morning.....This morning Gabriel was not down to breakfast till two hours after me; so waiting for him, I read 'The Angel in the House,' by Patmore.....3rd.—Gabriel went off about 11 to his calf.....12th.—Gabriel gone to town to see Miss Siddal. Getting on slowly with his calf. He paints it all like Albert Dürer, hair by hair, and seems incapable of any breadth; but this he will get by going over it from feeling at home. From want of habit, I see nature bothers him, but it is sweetly drawn and felt.....27th.—Out to buy pewter spoons in honour of William Rossetti coming to dinner; one being broken by Katey [a daughter] and two melted by Ruth [a servant], so as to leave but one serviceable out of four. Saw Gabriel's calf; very beautiful, but takes a long time. Endless emendations, no perceptible progress from day to day, and all the time he wearing my great coat, which I want, and a pair of my breeches, besides food and an unlimited supply of turpentine. Snow came on.....7th.—To work [in the open air] about 11½ at Shawl [in the picture of 'The Last of England,' which is now in the Birmingham Art Gallery]. Blanket round feet, two coats, shawl and gloves on, very cold in spite. Woolner came to see Gabriel about Ruskin.....Saw what he is about, done calf and almost cart. Woolner back here, and off with Gabriel. 13th.....Talked about suicide and suicides with Rossetti. To bed at 5 A.M. This morning, 16th, Gabriel not yet having done his cart, and talking quite freely about *several days yet*, having been here since the 1st November, and not seeming to notice any hints,.....Emma being within a week or two of her confinement, and he having had his bed made on the floor in the parlour one week now, and not getting up till eleven.....besides my finances being reduced to 2*l.* 12*s.* 6*d.*, which must last till 20th January, I told him delicately he must go, or go home at night by the 'bus. This he said was too expensive. I told him he might ride to his work in the morning and walk home at night. This he said he should never think of.....So he is gone for the present."

Did ever a long-suffering host and much-loving friend leave behind him a more candid record?

The wall which vexed the soul of Gabriel was found at last at Chiswick, where a friend of the Rossetti family, Thomas Keightly, lived in Hogarth's house, which still stands in Hogarth Lane, and the artist went to that then still rural village in order to paint it. But this was not done until after he had discussed the alternative and quite feasible plan of having part of an old moss-grown wall, as large as might be, transported *en bloc* in a case to the studio in Chatham Place, where he was then and long afterwards living. He was at this time working with the same unflinching realism as Millais practised in 'A Huguenot,' which was painted four years before. Mr. Holman Hunt, too, was painting in the same manner. The timidity which was, as Brown wisely said, due to his friend's want of practice, made this mode of painting so terribly tedious that, in fact, 'Found' was the last,

if not the only one, of his works in which he attempted to carry out the method in its fulness. In this respect the above passage has its greatest importance as a record, if not its strongest attraction for a reader amused by the pathos and veiled humour of the writer. It is not to be supposed that his diary is confined to Rossetti and his immediate circle, or simply to Brown's own affairs. On the contrary, there are capital sketches of Millais, W. B. Scott, W. Allingham, and Woolner.

THE EARLIEST KNOWN REMBRANDT.

107, Harley Street, January 16, 1899.

THE interest at present taken in all that concerns Rembrandt will, I hope, be thought to justify my asking you to kindly allow me to announce in your columns the bringing to light of a lost work of the master, which is, I think, interesting, perhaps I might say important, in more than one respect.

When the unexplained disaster which caused the bankruptcy of the great artist occurred in 1656, all his valuable possessions, mainly works of art of all kinds, were taken by his creditors and sold; a lengthy catalogue was made of them at the time, which has been several times published. A considerable number of his own pictures and drawings are scheduled in that inventory, but comparatively few of them can now be identified. In all likelihood, however, now that a keener and more intelligent insight is being brought to bear on the works of the immortal artist, some at least will, sooner or later, be brought to light again. An occurrence of this kind is, in fact, what I have now to announce.

The pictures and various works of art and the furniture of Rembrandt's house in Amsterdam are enumerated in that inventory room by room, and, beginning with the entrance hall, three pictures by the master himself are mentioned. One of them is a "still life," and each of the others is entitled a 'Vanitas.' Now, what manner of work "a vanitas" by Rembrandt might be, when painted, or with what object, was until now a mystery, not unconsidered of many, but which has hitherto remained without a clue. One of these "vanitas" pictures, however (the first mentioned in the inventory), has just appeared, and it has come from a sufficiently unlikely quarter, a remote country house in Wales, where perhaps it may have slumbered for a century or two unknown, and this notwithstanding that the picture is fully signed and dated in an unusually conspicuous manner.

Special and particular interest, furthermore, attaches to this picture from the fact that it is the earliest signed and dated work of the master hitherto known, it having been painted in the earliest years of the artist's career—when, indeed, he was still "in statu pupillari" with Van Swanenburg or Lastman, and in his fifteenth year only. The date is 1621, Rembrandt having been born in 1606 or 1607.

The next earliest dated picture known is of the year 1627. There are, indeed, two pictures extant so dated, one of them, the first discovered, the well-known 'Money-Changer' in the Berlin Gallery, having, like the present work, made its appearance in a similar casual way in this country. It was, in fact, discovered and acquired by the present writer some twenty years ago, and by him presented to the Berlin Gallery, as at that time the most fitting depository for a pictorial document, so to speak, having a certain European importance in its way.

Although there is six years' difference in date, the style and technique of these early works are very similar. It seems, indeed, somewhat remarkable that a greater difference had not made itself apparent during this interval, but this is partly to be accounted for by another circumstance, namely, that this and the other two still-

life pictures mentioned in the inventory were re-touched by the artist probably at a considerably later time, this fact being noted in the respective entries in the inventory aforesaid.

The picture now in question is of considerable size—upwards of 5 feet by 4 feet. It is painted on a thin oak panel, and it fortunately remains in an absolutely perfect state of conservation.

The work is simply a student's exercise: an elaborate still-life study, mainly a mass of vellum-bound books and papers piled up in great profusion; but there are other objects, such as a skull crowned with laurel in the centre of the composition, a steel cuirass on which is placed an hour-glass, plaster casts of antique busts, &c. Beneath is a large simulated paper placard attached to the table on which the objects are placed, and on it is the following inscription in bold Roman characters:—

Servare modum, finemque tueri,
Naturamque sequi,

and beneath is the signature "Van Ryn f. 1621." A similar pile of vellum-bound books, the ledgers and registers of the old Jewish merchant, is seen in the Berlin picture. The skull, moreover, appears in more than one other of Rembrandt's earlier pictures and drawings, and it was evidently a studio property, like so many other objects which occur again and again in his pictures.

The bearing of the inscription will not escape notice as indicating the bent of the young artist's views on the nature and end of his art. Probably it was furnished to him by some one of his classical friends, and that Rembrandt's Latin was not of the most perfect order is shown by the fact that the word "tueri" is written "tuerr," i. e., with a second and terminal *r* instead of an *i*; but this has been corrected on the picture by a later hand.

As to the general style of this early work, it shows Rembrandt's original bent as a follower of the dark and strong manner of the later sixteenth and earlier seventeenth century Italian painters, the Caravaggios and Riberas, and of the Germano-Flemish painter Adam Elsheimer, characteristics which had been previously assimilated by his masters Van Swanenburg and Lastman.

Touching these so-called "vanitas" pictures, these "memento mori" subjects were very popular in the Netherlands in the lugubrious sixteenth and early seventeenth century days, when Alva's sword and faggots were still fresh in all minds.

J. C. ROBINSON.

Fine-Art Gossip.

MR. ALMA TADEMA has in hand a picture which, for him, is of an unusually large size. On an upright canvas he has represented what is, in effect, an architectural restoration of the interior of the Frigidarium in the Baths of Caracalla, of the magnificent character of which ample evidence still exists; some of its elements, such as the island of marble, shaped like a galley, which occupied the centre of the swimming bath, were unique. In front of the design is a group of magnificently attired ladies, busily discussing the news and scandal of the day. Behind them is the bath, and the island, on which a flute-player is seated.

MR. WALTER CRANE is engaged on an extensive series of illustrations for a magnificent edition of the Bible, which is to be published in Amsterdam, the fourfold text being in Dutch, French, German, and English, and illustrated by artists of Holland, France, Germany, and England, as well as of Italy.

On the 3rd prox. the Pastel Society will hold a "private view" of its works collected in the galleries of the Institute of Painters in Water Colours, Piccadilly.—The thirty-eighth annual exhibition of the Royal Glasgow Institute of the Fine Arts opens on Monday, the 6th of February.

TO-DAY (Saturday) is appointed for the private view at the Fine-Art Society's rooms of a series of paintings of views, architectural and otherwise, of Oxford, by Mr. J. Fulleylove. The public will be admitted on Monday next.—At the Graves Galleries will be held to-day a private view of an exhibition of small portrait drawings by Mr. A. Praga. The public will be admitted on Monday next.—The same dates apply to an exhibition in the Goupil Gallery, 5, Regent Street, Waterloo Place, of paintings by Messrs. W. G. von Glehn and L. Monod.—The Society of Women Artists (the name of which is new to us) holds a private view of its works to-day also, in the gallery of the Society of British Artists; the public will be admitted on and after Monday next.

THE statue of Sir John E. Millais is to be placed in front of the Gallery at Millbank. It could not be in a more suitable position.—The publication of Mr. J. Guille Millais's life of his father, which is to be copiously illustrated, has been unavoidably postponed until next September.

AN interesting series of forty-eight long autograph letters from the late Sir John Millais will be sold at Sotheby's next month. These letters cover 29 pages quarto and 230 pages octavo, addressed to Charles Collins and his wife, dating from 1853 to 1858. The letters deal with artistic and family matters, and some of them are embellished with clever sketches.

A CURIOUS discovery has been made by Mr. W. H. St. John Hope with respect to the famous "Syon cope" of *opus Anglicanum* preserved in the South Kensington Museum. It has long been known that the cope had been mutilated, and patched with other pieces of English embroidery of about the same period; but Mr. Hope has ascertained—what is obvious enough now that it has been pointed out—that the narrow heraldic border with lozenges of arms is made up of a stole and fanon from which the widened ends have been removed, and then the remainder sewn end to end. The central lozenge in each case is charged with a cross, from which the lozenges range in reversed order to the ends of both stole and fanon.

MR. REDWAY will publish in March a supplementary series of 'Dickens Illustrations,' including a number of original designs which have never been engraved. These will be reproduced in a style harmonizing with the illustrations to the previous volume. Descriptive notes by Mr. F. G. Kitton will accompany the designs, and the series will be issued in a portfolio. There are nine subjects by Cruikshank, nine by Hablôt K. Browne ("Phiz"), five by Leech, three by Mr. Marcus Stone, and four by Mr. Luke Fildes.

WE are glad to be able to state that the Southampton Town Council has declined to sanction any scheme of removal or mutilation of the stately fourteenth-century Bargate, which forms the main entrance into the town. The tramway which runs through it has lately become the property of the Corporation, and is in future to be worked by the overhead system of electric traction; a difficulty has in consequence arisen, as the cables had to pass under the central arch. This has for the present been overcome by a decision to lower the roadway some fifteen inches, but the unsightly appearance of the cables will not be avoided, and sooner or later a by-road will have to be constructed on the west side of the gate, where there is nothing ancient left to be destroyed.

THE Yorkshire Archæological Society has lost during 1898 six life members and seven annual members, and twenty-five members have resigned. On the other hand, twenty-five new members have joined. Consequently, the reduction is from 598 members to 585. Heavy calls have been made upon the Society's financial resources, as the cost

of printing, &c., of three parts of the *Journal* has had to be borne as against one in 1897. The two excursions of the Society were highly successful. On the first, which took place on July 8th, a party of over fifty drove from Doncaster to Retford. Besides visiting the church of Tickhill, the Society on this excursion, for the first time in its history, went out of the county, to Blyth in Nottinghamshire. The second excursion was held at Fountains Abbey, on September 13th, when Mr. W. H. St. John Hope, assistant secretary of the Society of Antiquaries, guided the party round the ruins. The substance of his remarks will appear in the forthcoming part of the *Journal*, fully illustrated with drawings and plans. Over 162 persons sat down to lunch in the undercroft of the Frater of the Convent, under the presidency of the Marquess of Ripon. Next year it is intended that one of the excursions shall be to Bolton Priory and Skipton.

In the "Record Series" of the Yorkshire Archæological Society two volumes have been issued during the year, namely, the second volume of the 'Yorkshire Inquisitions,' and another instalment of the 'Index of the York Wills.' Another volume of the 'Index' is in the printer's hands, and will be issued in the course of a few months. The second volume for 1898, the 'History of some Early Yorkshire Schools,' by Mr. A. F. Leach, will also soon be ready. It will comprise copies of charters and other documents relating to St. Peter's School, York, and to the following schools or most of them: Archbishop Holgate's, Leeds, Ripon, Beverley, Rotherham, Sedburgh, Giggleswick, Hull, Bradford, and Wakefield. The first of two volumes of the 'Chartulary of the Cluniac Priory of St. John at Pontefract,' under the editorship of Mr. Richard Holmes, is now in hand, and will probably be ready about midsummer. A volume of miscellanea, nearly ready for printing, will comprise, amongst other things, some extracts from the Archbishop's Registers at York, relative to the right of the archbishops to visit and control some Yorkshire nunneries; also the surrender and refoundation of Kirkstall Nunnery, *temp.* Henry VIII.; the inventory of Archbishop Alexander Neville, 1388; documents relating to Yorkshire chantries, appropriations of churches, and other documents relating to Yorkshire churches, including several relating to the jurisdiction of the rector of Dewsbury over daughter churches now separated from Dewsbury. Mr. Thomas Brooke will contribute some orders of sessions relating to the plague in Leeds and other towns in the West Riding in the early part of the seventeenth century; and Mr. J. W. Clay has prepared for the volume a list of persons who compounded for not taking the order of knighthood at the coronation of King Charles I. Meanwhile, Miss Stokes is making good progress with abstracting the Wakefield Court Rolls, and has already provided sufficient material for two or three volumes, which will be printed in due time.

THE Leighton House Committee are arranging for another series of concerts to begin next month (the studio having proved to be admirably adapted for chamber music), and for lectures on different subjects. Mr. Whitworth Wallis, the Director of the Birmingham Art Gallery, will deal with the art of Leighton and Millais. Mr. Archibald Little, of Yang-tze fame, is to lecture, we believe, on the Chinese drama, and Mrs. Little on Chinese architecture.

DR. DÖRPFELD, the well-known Director of the German Archæological School in Athens, has been elected a corresponding member of the Paris Academy of Sciences.

DR. WIEGAND and Dr. Schrader, who were commissioned by the Berlin Museum to undertake excavations in Asia Minor, have nearly completed their work in Priene, and are now turning their attention to the neighbouring

Milet. During the draining of the extremely marshy soil they have come upon two fragments of a colossal marble lion, which is conjectured to have formerly stood as a symbolic guardian at the entrance into the ancient harbour.

DURING the Austrian excavations in 1898 at Ephesus the whole of the theatre, parts of which had already been discovered in 1897, has been laid bare. The inscriptions and the sculptures discovered are of special interest.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concert.
PRINCES' GALLERY.—Curtius Club Concert.

BRAMHMS had the lion's share of the programme at the last Saturday Popular Concert. It commenced with the Trio in A minor, Op. 114, for pianoforte, clarinet, and 'cello. Renewed hearing of this work helps one the better to feel the indescribable charm, and to appreciate the skill of the music. The two middle movements, the pensive *adagio* and the *andantino grazioso*, are those which at first make the most direct appeal. The performance by MM. Borwick, Mühlfeld, and Ludwig was in all points excellent. The pianist does not satisfy us as an exponent of Chopin, but he seems to have caught the true spirit of the music of Brahms. The Clarinet Quintet in B minor, Op. 115, was repeated, and again the admirable rendering by Lady Halle, MM. Mühlfeld, Inwards, Gibson, and Ludwig, elicited warm applause. The third movement, as compared with the others, may be of less importance, but the work, as a whole, is undoubtedly one of Brahms's highest manifestations. He has written music in which inspiration is at a comparatively low ebb; but here it is at full of tide. Since the quintet was produced here in London nearly seven years ago, it has sunk deeper and deeper into the hearts of those who admired the work from the very beginning. Lady Halle played two *Völker* by Raff with her usual charm and refinement. The music of the first, 'Im Rosengarten zu Worms,' seems to us dull, and therefore uninteresting; in the second, 'Was er von Werbelein gelernt,' the composer writes in Hungarian style, though neither so eloquently nor so convincingly as either Liszt or Joachim. Mr. Borwick, besides taking part in the Brahms trio, played two short solos. The first was Chopin's Nocturne in D flat, of which the rendering was intelligent and correct, but cold; the Nocturne seemed a body from which the soul had fled. The second piece was Liszt's 'Étude d'Exécution Transcendante' in F minor—a terribly long title, and a terribly difficult piece. The name of the composer, until a few years back, was not included among the great masters whose works are constantly performed at these concerts; and since then he has not often put in an appearance. But why did Mr. Borwick select this 'Étude,' which, though most excellent as a study, has only moments in which, as the annotator remarked in the programme-book, "the sun of true music bursts through the cloud of notes"? Miss Agnes Witting sang with taste and simplicity three songs of Spohr, with clarinet *obbligato*. The second, a 'Wiegenlied,' has fresh charm and piquancy; and the *obbligato* part, finely rendered by Herr Mühlfeld, is

most effective. As the clarinet had already been heard in two chamber works, it was perhaps scarcely wise to select three such songs. Spohr's *Lieder* are not often heard. The 'Wiegenlied' will doubtless soon be repeated; but woe to the singer who has an indifferent performer on the clarinet!

A Beethoven evening was given by Mr. A. Dolmetsch at the Curtius Club on Wednesday evening. His idea was to let his audience "hear a programme of Beethoven's music performed faithfully as he intended it." But all that Mr. Dolmetsch really did was to let the audience hear the effect of Beethoven's pianoforte music on an instrument made in 1815, and similar to the one sent to the composer by Messrs. Broadwood in 1817. And the experiment was as interesting as it was instructive. The performance of the Sonata in C sharp minor by Mrs. Elodie Dolmetsch gave one a very fair idea of the effect which the music must have made on early nineteenth-century ears; it should, however, not be forgotten that our ears do not receive the sounds exactly in the same way as those of our grandfathers and grandmothers received them. They enjoyed; we compare. We are interested in the quality of the tone, though we find it thin, even poor; we listen with curiosity to the gradations of tone produced by the old soft pedal, but remember that we graduate not with our feet, but with our fingers. The first movement, with its soft melody and harp-like accompaniment, proved quite fascinating. Again, in the concerted music the tone of the piano blended admirably with the strings; the latter were never drowned. To hear Beethoven's music "as he intended it" is scarcely possible. We believe that as he composed to some mental picture, so, in like manner, did he mentally hear his music performed on ideal instruments. Mr. Douglas Powell sang in his best manner some Beethoven songs, accompanied by Mr. Dolmetsch.

Musical Gossip.

THE Crystal Palace Saturday Concerts will recommence on February 25th. There will be four in March (4th, 11th, 18th, and 25th) and three in April (8th, 22nd, and 29th). The novelties announced are: Symphonic poem, 'Sister Helen' (on Rossetti's ballad), by Mr. W. Wallace, which will be given at the opening concert; a Concertino for 'cello and orchestra, by M. Jean Renard; symphonic poem, 'The Pardoner's Tale,' by Mr. W. H. Bell; Scherzo Capriccioso, by Mr. Otto Manns, jun.; Suite in E, by Mr. Reginald Steggall; and the Concerto No. 3 for pianoforte and orchestra, Op. 80, by M. Xaver Scharwenka. On March 18th there will be a centenary festival performance of Haydn's 'Creation,' that oratorio having been produced at Vienna on March 19th, 1799. This concert will commence with a March composed by Haydn in 1795 for the Royal Society of Musicians in London. Works, among which are Tchaikowsky's Third Symphony, Madame Liza Lehmann's choral ballad 'Young Lochinvar,' and Dr. Stanford's choral ballad 'Phauidrig Crohoore,' will be heard for the first time at the Palace. Herr Ernst von Dohnányi will appear at the first concert, Dr. Joachim at the second, and Herr Schelling, pupil of Paderewski, at the third. Mr. Manns will, as usual, be the conductor, and his annual benefit concert will take place on May 6th, at which the 'Choral' Symphony will be performed.

CONTINUING to rely upon the most familiar operas in their *répertoire*, the Carl Rosa Opera

Company performed 'Maritana,' for the first time this season, on Saturday evening last before a full house. In the rôle of the sprightly Gitana Miss Lily Heenan sang vivaciously; and Miss Kathleen Gledhill, though evidently lacking in experience and with vocal means not fully developed, yet proved a pleasing representative of Lazarillo. Mr. Frank Wood was a genial Don Caesar; Mr. William Dever, save in the first scene, sang Don José's music ably; and Mr. Charles Tilbury, as the King of Spain, used his rich organ discreetly. Mr. Harold Vicars conducted. The performance of the English version of 'Die Meistersinger' has been postponed until next Thursday.

MR. SIMS REEVES had a concert at St. James's Hall on Tuesday, and was supported by Miss Esther Palliser, Madame A. Gomez, Miss Ada Crossley, Mlle. Janotha, Messrs. Ben Davies, Douglas Powell, and Johannes Wolff, and other excellent artists. A detailed notice of the concert is unnecessary. Mr. Sims Reeves is nearly eighty years of age, and his voice has naturally lost much of its freshness and strength; but there is enough left to enable one to understand what a magnificent artist he must have been in his prime.

MR. BORWICK gave his second recital at St. James's Hall on Monday afternoon. This time he commenced with a genuine clavier composition by Bach. This was the 'Italian' Concerto, and his reading of it was refined and intelligent. Next came another musical-box piece, in F minor, by Mozart, transcribed for pianoforte solo by Mr. Borwick. The music is really fine, the arrangement effective, while the rendering was excellent. In Beethoven's Sonata in E flat, Op. 81A, the pianist's conception of the first movement was a trifle brusque, and the middle one, 'L'Absence,' lacked warmth. The *finale*, however, was rendered with precision and spirit.

MR. ALBERT CHEVALIER is giving afternoon, and also evening recitals at the Queen's Small Hall. This finished artist has become especially famous for his coster impersonations; but he has an extensive *répertoire*, so that the entertainment is by no means lacking in variety. In some of his songs there is pathos mixed with the humour, and Mr. Chevalier changes from the one to the other with remarkable skill; he knows how to conceal the art.

AT the Queen's Small Hall last Wednesday evening the Misses Ethel and Winifred Bauer, members of a talented musical family, were associated with Madame Ritta von Reichburg in an agreeable concert. Miss Ethel Bauer's powerful technique served her well in her performance of Schumann's exacting Fantasia in C, Op. 17, the second movement in particular being handled with notable fluency and artistic feeling. She brought forward also a thoughtful Serenade by Rachmaninoff and the vigorous 'Gigue à l'Antique' by Leschetizky, both pieces being cleverly interpreted. Miss Winifred Bauer exhibited a bright tone and considerable executive skill, her violin solos comprising Wieniawski's 'Faust' Fantasia and Leclair's 'Sarabande' and 'Tambourin.' Madame von Reichburg used her organ—a contralto of moderate strength and pleasing *timbre*—with some skill in songs by Schira, Tchaikowsky, C. E. Horn, Cowen, and Sullivan.

MISS MABEL SEYTON, who made a favourable impression at her *début* at the Queen's Small Hall last Thursday, has studied under Prof. Klindworth, and had given recitals in Berlin. Her technique is powerful, and so her performance of Brahms's variations on a theme by Handel proved effective. Some deficiency in charm was to be noted in her interpretation of Beethoven's 'Sonata Appassionata,' and more expression was needed for the Chopin and Schubert pieces; but all were played in artistic fashion.

MR. BERTRAM DOBELL is about to publish an elaborate 'Study of Wagner' by Mr. Ernest

Newman, whose 'Gluck and the Opera' was received with general approval. The work is devoted to an endeavour to find a *via media* between the Wagnerians and the anti-Wagnerians—to see the man, in fact, as he really was.

M. SIEGFRIED WAGNER'S 'Der Bärenhäuter' was produced at Munich on the 22nd inst., and, according to report, with great success. The plot of the opera is principally based on one of Grimm's fairy tales. The composer, who is his own librettist, has widened out the story at both ends. In the music, and indeed in the story, there are signs that the father's influence over the composer is strong, and were it otherwise it would indeed be strange. Yet so long as this influence exists it is hopeless to expect marked individuality. There are not only Wagner influences, but one can trace the hand of Berlioz, Meyerbeer, and Gounod. The concerted *finales* to the second and third acts are not remarkable. M. Siegfried Wagner works on his father's lines as regards representative themes, but his workmanship, although often clever, is scarcely satisfying. Like Humperdinck, he has essayed to soften severe lines by introducing melodies of a popular cast, but these are not always attractive, and between the two styles there is no real blend. The plot, too, seems to be open to objection. We give our impressions for what they are worth: they have been formed from a perusal of the vocal score. After we have heard the work we shall not hesitate to say whether we maintain or modify our opinion.

THE foundation stone of a Rubinstein Conservatorium has been laid at Wichwotinez, the small village in which the composer was born. Nearly 60,000 roubles have already been collected.

GOLDMARK'S new Homeric opera 'Die Kriegsgefangene,' which was produced at the Opera, Vienna, on the 17th inst., appears to have been most favourably received. The composer was engaged for several years on his 'Queen of Sheba'; but this, his latest work for the stage, is said to have been completed within four months.

MR. ROBERT NEWMAN has secured the first performance in England of Don Lorenzo Perosi's 'Resurrection of Lazarus,' and he intends to produce it at his London Musical Festival, Queen's Hall, next May.

THE first general meeting of the Folk-Song Society will be held (by kind permission of Mrs. Beer) at 7, Chesterfield Gardens, W., on Thursday, February 2nd. The chair will be taken by Sir Alexander Mackenzie, and the inaugural address will be delivered by Sir Hubert Parry. Mr. Edgar F. Jacques will read a paper on 'Modal Survivals in Folk-Song,' and the honorary secretary, Mrs. Kate Lee, will also furnish a paper on 'Some Experiences of a Folk-Song Collector.'

BELA KIRALY, professor at the Budapest Conservatoire, who appears at Madame Schjelderup's concert on Wednesday next, will play on a violin made by Stradivarius for Leopold II., Duke of Tuscany. The instrument afterwards passed into the hands successively of Viotti, Ole Bull, Richard Wagner, and Count Telaki. The last named presented it to the National Museum of Hungary, on condition that it should always be lent to the best native violinist of the time.

In the last number of the Paris *Revue Internationale* the *Athenæum* is stated to have criticized certain opinions respecting the influence of the Puritans on music in England, uttered by M. Ménil in his interesting article on 'La Musique chez les Rois d'Angleterre.' In the *Athenæum* of December 17th, 1898, attention was called to certain facts connected with Grabu and Banister not mentioned by the writer; but no reference whatever was made to the Puritans.

THE *Musikalisches Wochenblatt* announces that an "In Memoriam" Tschaiikowsky concert will be given at St. Petersburg on April 8th. The programme includes the 'Pathetic' Symphony and the first Pianoforte Concerto. M. Siloti will appear both as conductor and pianist.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Mr. Leonard Borwick's Pianoforte Recital, 3, St. James's Hall.
—	Madame Amy Sherwin, 8, St. James's Hall.
TUES.	Carl Rosa Opera Company, 'Faust,' 8, Lyceum Theatre.
—	Carl Rosa Opera Company, 'Carmen,' 8, Lyceum Theatre.
WED.	Newlandsmith Orchestral Concert, 8, St. James's Hall.
—	Elderhorst Concert, 3, Steinway Hall.
—	Ballad Concert, 3, St. James's Hall.
—	Madame Schjelderup's Pianoforte and Vocal Recital, 8, St. James's Hall.
—	Carl Rosa Opera Company, 'Maritana,' 8, Lyceum Theatre.
—	Curtius Club Concert, 8.30, Princes' Gallery.
THURS.	Carl Rosa Opera Company, 'Meistersinger,' 8, Lyceum Theatre.
FRI.	M. Pachmann's Pianoforte Recital, 3, St. James's Hall.
—	Carl Rosa Opera Company, 8, Lyceum.
SAT.	Saturday Popular Concert, 3, St. James's Hall.
—	London Ballad Concert, 3, Queen's Hall.
—	Carl Rosa Opera Company, 3 and 8, Lyceum Theatre.

DRAMA

THE WEEK.

COURT.—'A Court Scandal,' a Comedy in Three Acts. Adapted from the French of Bayard and Dumanoir by Aubrey Boucicault and Osmond Shillingford.

IN the days when the romantic revival was at its height in France; when Casimir Delavigne had just given to the stage 'Louis XI.' and 'Les Enfants d'Édouard'; when Victor Hugo was pouring forth in rapid succession 'Le Roi s'Amuse,' 'Lucrèce Borgia,' 'Marie Tudor,' 'Angelo,' and 'Ruy Blas'; when Scribe was answering with 'Bertrand et Raton' and 'La Camaraderie'; and in the very year in which Dumas produced 'Mademoiselle de Belle-Isle,' Bayard, a nephew of Scribe, with much of his uncle's neatness of touch and sense of proportion, gave to the Palais Royal, with the aid of Dumanoir, an occasional associate, an unambitious little piece in two acts, which, thanks to the merit of one of the interpreters, obtained a success far beyond its pretensions. Its source was found in a few sentences in Saint Simon, who, under the date 1711, tells how the Duc de Fronsac, when sixteen years old, married the only daughter of the Duchesse de Noailles. His face and manners enchanted all the world, even to the king, Louis XIV., and he became the favourite of the Court, committing every kind of extravagance and folly, until, three months after marriage, he became for the first, though not for the last time, an inmate of the Bastille. One woman alone found him indifferent to her charms, that woman being his wife, the Duchesse de Fronsac, for which title was soon substituted that of the Duchesse de Richelieu. Here is the basis of 'Les Premières Armes de Richelieu,' a piece in which Déjazet triumphed for near thirty years.

In converting this vaudeville into 'A Court Scandal,' the adapters—who, in response to a recently revived or developed taste, have gone back near sixty years for their piece—have been heavily handicapped. No room whatever now exists for two-act plays such as was 'Les Premières Armes.' No such thing has been seen for a dozen years. A new act has had, therefore, to be tacked or gummed on. As no Déjazet exists, the character of Fronsac has had to be played by a man. His age has, accordingly, had to be altered from sixteen to nineteen years, when the famous article 5 of his wedding contract, binding him to leave his wife, and, in point of fact, go back to school, becomes absurd. Most important and worst

of all, the scampish tricks pardonable in one who is almost a child and is personated by a woman become inconceivable and ungracious when assigned a full-grown man, however youthful may be his appearance. It is no longer possible to see in Fronsac a "Cherubino di Amore," or a Fortunio, full of vague, saucy, and importunate desires, and finding forgiveness for every extravagance. What is most characteristic and most delicate in the play—it should also be said what is most indelicate—has disappeared, and our hero no longer dares to commit all the extravagances of which he is in the original shown capable. He wrings, however, from the Duchesse de Bourgogne her pardon for some delinquencies of which he has been guilty, and induces her to substitute the command of a regiment for the box of *dragées* she has given him as a wedding present. Best of all, he becomes reconciled to his wife, and with her aid gets rid of the noxious clause in his contract. Not very refined or distinguished is the piece in its new shape. It serves, however, to please the public and wins acceptance. It is fairly acted. We have probably no other young actor who could have rendered the part of Richelieu so inoffensive as it is in the hands of Mr. Seymour Hicks. Miss Dorothea Baird makes the Duchesse de Richelieu almost too attractive, and Messrs. Aynsworth, Brandon Thomas, Beveridge, and Pigott, and Miss Florence Wood are seen to advantage.

The Rogue's Comedy: a Play in Three Acts. By Henry Arthur Jones. (Macmillan & Co.)—Mr. Jones's plays constitute agreeable reading and have a distinct claim to rank as literature. We are disposed to say that most of them are as pleasant to read as to witness. As, however, they are one and all printed some years after they have been performed, the memory is assisted in perusal by recollection of the actors taking part in the interpretation. Those who witnessed the first representation of 'The Rogue's Comedy' at the Garrick Theatre, which, according to the reprinted playbill, took place on Tuesday, April 21st, 1896—we supply the year, which the programme, after the objectionable fashion of its kind, does not give—recall at once the eminently plausible Bailey Prothero of Mr. Willard, Mr. Sydney Brough's ebullient Sir Thomas Dovergreen, and Lady Monckton's admirably artistic Lady Clarabut. Under such conditions one is perhaps scarcely in a position exactly to appreciate the merits of the work for the closet. It is, however, abundantly obvious that the characterization is powerful, the satire of social follies mordant. There are few traces of the sauciness which is perhaps the most noteworthy feature in Mr. Jones's latest and best work. The expansion on the shelves of the series of printed plays may be watched with pleasure. In the case of an unoccupied hour one of them may be taken from its place and read with the certainty of amusement. There is not much dramatic work of the day of which the same can be said. One suggestion we will make to Mr. Jones. He has in his possession a play which has not been, and will not be, offered for production. Our memories of it are distant. Is it not fit for inclusion in the printed series of his works? or is it to form part of a *Théâtre Impossible*, such as we owe to Edmond About?

"THE ONLY BEGETTER" OF SHAKESPEARE'S SONNETS.

CHITON, JANUARY 23, 1899.

I MUCH regret having misunderstood the occasion of Mr. Samuel Butler's interesting communication to you on the above subject. It is true

that he did not mention Mr. Sidney Lee's name, but I supposed that his letter was a contribution to the discussion provoked of late by Mr. Lee's article on Shakspeare in the 'Dictionary of National Biography.' In that article (which appeared in September, 1897) Mr. Lee first announced his concurrence with a view taken by many previous critics that "begetter" in the famous Dedication meant the person, whoever he might be, who "procured" the sonnets for publication. I inferred that it was in reference to Mr. Lee's declaration on the subject that Mr. Butler published his dissent from that view in your columns. However, I frankly accept Mr. Butler's assurance that up to the time of writing his article he had not met with Mr. Lee's memoir, and that he had approached the subject quite independently.

As to the general merits of the question, may I cite yet one more classical example of the use of "beget" in the sense of "procure"? In the second act of 'The Critic' Mr. Puff informs his friends that he proposes to open his drama with the firing of a morning gun. This, Mr. Puff declares, will at once "beget an awful attention in the audience," and furthermore save a great deal about "gilding the eastern hemisphere."

I do not suppose that even Mr. Lee would plead that the word "begetter" was a natural word for Mr. Thorpe to have used. But the whole style of the dedication is euphuistic—the vein of Armado or Osric—and the first thought of euphuists of that calibre was never to use a common word when an uncommon one would do.

ALFRED AINGER.

Dramatic Gossip.

THE excision from Mr. Jones's 'Dancing Girl,' when given recently by Mr. Tree at Her Majesty's, of the last act, knit the action more closely together, but left the conclusion a little abrupt. It can do modern audiences no harm to exercise their imagination as to the kind of termination to be expected under given conditions. In this case the effort must have been the slightest, since a fair proportion of the audience had seen the original performance, and knew what was the intention of the author. It is difficult to conjecture in the case of an average English public which is most noteworthy, its ignorance, its tastelessness, or its indolence. It is easily interested, however—to give it all the credit to which it is entitled—and when 'The First Night' was presented as a rollicking farce it was quite content to rollick. Should a revival be in contemplation at Her Majesty's—apparently an improbable supposition—'The Dancing Girl' would doubtless serve. Mr. Tree's Duke of Guisebury was as good as ever, and Miss Julia Neilson's Drusilla Ives better.

SOON after Easter, it is announced, Sir Henry Irving will produce at the Lyceum the new Robespierre drama written for him by M. Sardou. In this Miss Ellen Terry will appear. A tour in the country will follow, and then, probably, a trip to the United States.

ANOTHER comedy for Mr. and Mrs. Kendal is being written by Mr. Ernest Hendrie and Mr. Metcalfe Wood. It is, like its predecessor, to be produced in the country, and will, if there approved, find its way to London.

THERE is some hope that the adaptation by Anthony Hope of his 'Phroso,' in which he has been assisted by Messrs. H. V. Esmond and Edward Rose, will find its way to London, and be produced by Mr. Charles Frohmann. Its success with the American public has been exemplary.

THE occupation by Messrs. Alfred Maltby and Roper Spyers of the Criterion with 'My Soldier Boy' has been prolonged from the 4th to the 18th of February, when Mr. Wyndham will resume management and revive 'The Jest.'

MARCH 4th is the date at present fixed for the reopening of the Adelphi by Mr. Norman

Forbes, the play he intends to produce being on the subject of 'The Man with the Iron Mask.' This suggests an adaptation from the French. Mr. W. H. Vernon and Miss Genevieve Ward have been engaged for its production.

MR. MARTIN HARVEY's production at the Lyceum will consist of an adaptation by Mr. Freeman Wills of the 'Tale of Two Cities,' in which he will play Sydney Carton. Miss Grace Warner, Mr. Robert Taber, and Mr. Ben Webster have been engaged.

ATTEMPTS at tinkering 'The Crystal Globe' have been unavailing, and the piece is this evening withdrawn from the Princess's for more thorough treatment. It is to be replaced on Monday by the Drury Lane drama 'The White Heather.'

BEFORE producing Mr. Pinero's new comedy Mr. Hare will revive 'Ours' and 'Caste,' and perhaps other Robertsonian comedies. In the piece first named no attempt will be made to modernize the action, which will be left in the period of the Crimean War.

WHEN 'On and Off' is withdrawn from the Vaudeville it will, according to present arrangements, be succeeded by 'The Elixir of Youth,' by Messrs. George R. Sims and Leonard Merritt.

WHEN the run of 'The Ambassador' is over it is to be followed by Mr. Walter Frith's 'Man of Forty.'

'THE COUNTESS CATHLEEN,' founded by Mr. W. B. Yeats on an Irish mediæval legend, will be given in Dublin in May next, we suppose as the first dramatic undertaking of the Irish Literary Society.

'FOR LOVE OF PRIM,' a one-act piece by Mr. Eden Phillpotts, has been given as a *lever de rideau* at the Court. Its action is laid at the close of last century, when the pressgang was in full operation. A tender story is well told. There is some good acting by Mr. Titheradge, Mr. Vibart, Mr. Darleigh, and Miss Mabel Hackney, and the whole is above the level of pieces of its class.

THE "portion" of a dramatic library which Messrs. Christie, Manson & Woods will sell on February 21st and following day includes the late Henry Herman's splendid copy of Hawkins's 'Life of Edmund Kean.' The two octavo volumes are extended to four, inlaid in folio, with specially printed titles, and tastefully illustrated with nearly six hundred portraits, character prints, playbills, autograph letters, and other interesting additions, including an important autograph letter of Edmund Kean to A. Bunn, and Bunn's reply, October 26th-29th, 1823. Another extremely covetable dramatic "lot," also from Henry Herman's library, is a copy of 'Graphic and Historic Memorials of Ancient Playhouses,' published by R. Wilkinson in 1825. In addition to the usual plates this copy is extra-illustrated with 235 portraits, views, playbills, benefit ticket (signed), autograph letters, and so forth.

SUDERMANN's latest play 'Die drei Reihfeder,' which is a dramatized *Feenmärchen*, met on its first performance last Saturday, at the Deutsches Theater at Berlin, with what the Germans call an *Achtungserfolg*. Both the diction and the idea underlying the piece are highly poetical, but it lacks perspicuity and coherence. Nevertheless, the author, who had left the *Klinik* of Dr. von Leube at Würzburg on the 20th, in order to be present at the first performance, was called before the curtain after every act. At Dresden, where the play was performed on the same evening, it met with something like disapproval.

TO CORRESPONDENTS.—E. L. W.—L. M. S.—N. C.—P. S. I.—received.

E. B. K.—Quite unsuitable.

E. A. M.—You had better apply for information to Mr. W. M. Rossetti.

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SATURDAY, FEBRUARY 4, 1899.

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LITERATURE

The Life of Sir George Pomeroy-Colley, K.C.S.I., C.B., C.M.G., 1835-81, including Services in Kaffraria, in China, in Ashanti, in India, and in Natal. By Lieut.-General Sir William F. Butler, K.C.B. (Murray.)

THE circumstances of Sir George Pomeroy-Colley's death, connected as it was with one of the saddest and most disastrous episodes in our military annals, gave to his name a certain notoriety seventeen years ago, which, however, is gradually passing out of the remembrance of all but those who were serving in the army and navy at that period. His comrade and friend Sir William Butler, now commanding the British troops in South Africa, has done well to rescue from oblivion the record of the career cut short by a rifle bullet on Majuba Mountain.

At the age of thirteen years young Colley entered Sandhurst as a cadet, and, passing out at the head of the list, he obtained his commission in the 2nd Queen's Regiment, then stationed at the Cape. After a short stay with the dépôt in Kinsale, Lieut. Colley joined headquarters in 1854, at a time when many of his juniors were seeing active work in the Crimean battlefields. Owing to his capabilities as a draughtsman, he was soon appointed an assistant surveyor, and employed in laying out a military settlement in Kaffraria under Sir George Grey. Later on, he was ordered to take up the duties of surveyor-general with the Transkei expedition under Major Gawler. About this he says:—

"It certainly bears a little the aspect of a 'filibustering' expedition, as the country we are invading is at peace with us and does not in any way owe allegiance to us; our rule is only supposed to extend to the Kei."

The whole of Colley's career as a subaltern was thus passed in South-East Africa, either in surveying or in magisterial duties, which relieved him of all ordinary regimental routine, but also all military experience until the gallant Queen's were ordered in 1860 to embark for China in the troop-ship Vulcan,

to form part of the force under Sir Hope Grant, then assembling in the Gulf of Pechili.

On landing Colley found he had been gazetted captain after eight years' service; and, although he had not expected to see much fighting in a Chinese campaign, he soon came in brisk contact with the Tartars. He wrote a spirited account of the action at Sinho, where breechloading field guns were first employed by the Royal Artillery:—

"When the second division arrived they found large masses of Tartar cavalry drawn up in front of the entrenchment. Our Armstrong guns were now brought to the front, and opened at a range of about two thousand yards. The first two shots fell short, and the Tartars advanced boldly upon them. But after a few shots the gunners got the range, and then the terrible effects of the Armstrong gun might be seen. At every shot a regular gap was torn through the line, and horses without riders, men without their horses, could be seen flying from the spot."

Capt. Colley further on relates that, when near Tungchow, the colonel of the Queen's and himself got hold of rifles, and, with three or four men, fired a volley at some Tartar officers making a reconnaissance; and that they were themselves next fired into by several hundred Chinese infantry, whom they had not observed.

Of the destruction of the Summer Palace he says:—

"This proceeding of burning down the palace, though severe, seems to have been salutary, for whereas the Chinese up to that time had under different pretences avoided surrendering the city, and the impression was generally entertained that it would have to be bombarded and taken by storm, the very day we returned from the palace the gate was given into our hands, and all seems to have run smoothly since."

After this expression of opinion by Capt. Colley, it seems to us rather out of place for his biographer to quote Byron's 'Curse of Minerva' on Lord Elgin's father, as applicable to our distinguished plenipotentiary, who was acting in conjunction with Baron Gros, Sir Hope Grant, and General Montauban—a very divided responsibility.

In 1863 Capt. Colley passed out of the Staff College first, obtained his brevet majority, and was appointed brigade-major at Devonport, a position he held for five years. From 1871 to 1873 he held the post of Professor of Military Administration at the Staff College, and during this period he contributed the article 'Army' to the 'Encyclopædia Britannica.' In December, 1874, we find him dispatched to join the Ashanti Expedition as a special service officer under Sir Garnet Wolseley, who at once placed the organization of the transport in his hands, and next put the tribes in the protectorate, and finally the whole line of communication from the army to the sea, under his command. "It is curious," he wrote,

"that I should be the first instance, so far as I know, in our army of an appointment—that of 'officer in charge of the communication'—which has long existed in the Prussian army, and of the value and importance of which I had been most strongly impressed, and had lectured upon and urged for our army."

Of the arduous duties during the advance upon and retirement from Coomassie, and of the actions at Amoaful, Egginassie, and

Fommanah, Sir William Butler is well qualified to supply accurate details, and his narrative connecting the brief extracts from Colley's diary leaves nothing to be desired.

In 1876 Lord Lytton offered Colley the military secretaryship in India, although he possessed then no Indian experience whatever. It is characteristic of the man that during his voyage to Bombay he wrote a paper on the 'Military Aspect of the Central Asian Question.' Soon after his arrival he was sent on a mission to Khelat, and on his way thither he met a subaltern of the type which Mr. Rudyard Kipling has since rendered immortal:—

"The British officer is a strange and very amusing creature. A young officer arrived here only this morning fresh from Khelat, or at least from the Baluch Hills, among which he had been wandering for nearly two months. I at once got alongside him for news. His view of the political situation was comprised in the opinion that Khelat was 'the d—dest hole in the world,' and the people 'not a bad lot of beggars, but dirty, and d—d thieves.' But he had fished up nearly every pass and stream, and could tell me exactly what holes to go to for the biggest fish and what flies to catch them with. I couldn't make out that he had taken any escort or thought it necessary to trouble himself about the inhabitants in any way; and I believe a chap like that, if he could only be trained to keep his eyes open as well, could fish and loaf his way anywhere."

The command of the Staff College was offered to Col. Colley in the following year, but he preferred to accept the private secretaryship to the Viceroy—"a recognized position of considerable power and influence, and full of very interesting though very hard work." In fact, the extracts from his letters during his appointment under Lord Lytton are the most interesting portions in the volume. After the conclusion of the Treaty of Gandamak Colley proceeded to Natal as chief of the staff to Sir Garnet Wolseley, hearing on his way the news of the Prince Imperial's death in Zululand. Then the Kabul massacre occurred, and Lord Lytton telegraphed to Brigadier-General Sir George Colley to return to India; but it is disappointing to find no letters relating to the second Afghan campaign during this period of his secretaryship. It is, however, clear, from one of his former letters, that he was strongly opposed to the retention of Kandahar:—

"My theory is that in a country like this, where our action must necessarily always be offensive, not defensive, when we do fight we should always have difficulties behind us and open ground in front. I have a strong objection to being in the position of a dog who is at the end of his chain, and consequently can be chaffed by small boys without possibility of retaliation. I like to have the full length of a good long chain to charge if necessary."

Before the close of the second Afghan campaign Sir George was appointed to succeed Sir Garnet Wolseley as High Commissioner of South-Eastern Africa, including the Transvaal, and as Commander-in-Chief of the British forces in Natal and the Transvaal, the Governorship of Natal being added to these onerous duties. Unfortunately, whilst Natal and Zululand were directly under him, the Transvaal was so only in a secondary degree, as all correspondence about it had to pass through

the hands of the Administrator of the territory, Sir Owen Lanyon. These accumulated responsibilities were far too conflicting and multifarious for any single governor. The state of the garrisons, scattered widely apart, was anything but satisfactory; and desertion and discontent in them had reached an unprecedented extent. The Commissioner speaks of "the troops deserting very largely," and of the "terrible amount of desertion going on in the Transvaal." At last, in December, 1881, the Administrator, whose reports on the feeling of the Boers had previously been highly optimistic, announced that they had hoisted their flag at Heidelberg and proclaimed the Republic; whilst two days later came the news that the headquarters of the 94th Regiment had been annihilated at Bronkerspruit, and that every British garrison was cooped up within its extemporized defences.

Sir George, indeed, wrote to the President of the Orange Free State, "How hopeless the contest the Boers are now entering on is you must be well aware"; but he told those at home that he felt considerable doubts whether the force he was taking to try to relieve the garrisons was sufficient. The weak point was Potchefstroom, which could not hold out beyond the middle of February, and it was this that induced General Colley in an evil moment to move on with the slender "scratch" force at his disposal, without waiting for reinforcements; but it is obvious that the surrender of Potchefstroom would have been a slight disaster compared with the defeat in the field which his rash advance with a handful of men and no cavalry to speak of rendered practically inevitable.

His address to his troops before starting well evinces the chivalrous spirit which ever animated him:—

"The stain cast on our arms must be quickly effaced and rebellion must be put down; but the Major-General trusts that officers and men will not allow the soldierly spirit which prompts to gallant action to degenerate into a feeling of revenge. The task now forced on us by the unprovoked action of the Boers is a painful one under any circumstances; and the General calls on all ranks to assist him in his endeavours to mitigate the suffering it must entail. We must be careful to avoid punishing the innocent for the guilty, and must remember that, though misled and deluded, the Boers are in the main a brave and high-spirited people and actuated by feelings that are entitled to respect."

There is no need to quote extracts from the letters written after the repulse from Lang's Nek and the unsuccessful fighting on the Ingogo plateau, where, by a curious irony of fate, General Colley's line of communications with his base at Newcastle—his pet subject having been safety of communication with the rear—were cut off by a foe hitherto deemed incapable of any tactical manœuvres. In regard to this action, it may be noticed that Lieut. Parsons, R.A.—who is specially mentioned by Colley as continuing to direct the two guns and assist in working them under a heavy fire until ordered to withdraw after losing his captain and more than half his detachments, and then again, with the assistance of a few men of the Rifles, served the guns (splashed all over with bullet marks) until severely wounded himself—has very recently, as a colonel commanding an inde-

pendent force of the Egyptian army, attracted notice by his distinguished services at Kassala and on the Blue Nile.

On the disaster on Majuba Mountain the book does not throw so much light as was anticipated. It is right that the story of such affairs should be written; and, indeed, all British officers ought to be well informed about it, for it was a dearly bought lesson, and one to be borne in mind. Col. Stewart (afterwards Sir Herbert Stewart) curtly reported of it in his official letter:—

"To the advance of the Boers being unseen and hence unreported, the consequent retirement, and the fact that the efforts of the officers were fruitless to check the demoralization ensuing thereon, I attribute the loss of the position."

Sir William Butler's carefully detailed analysis of the several phases of the Boer victory is certainly well worth studying. In the hour of defeat Colley fell—he would not have wished it otherwise—with a bullet through his head, facing the enemy, and well to the front between them and his own men. Can it be believed that the total loss of the Boers throughout the day was one man killed and five wounded?

How, indeed, are these three several calamities to be accounted for? At Lang's Nek Colley declared his men behaved splendidly: "The 58th really fought admirably, lost 160 out of 480 men, reformed behind the Rifles, and came back in perfect order." He attributed the loss of the day to the ineffective artillery fire and to the failure of Brownlow's charge with very recently organized mounted infantry, whose horses would not face fire. At Ingogo Colley had no supplies for camping out, and was forced to withdraw at night, whilst the enemy were receiving numerous reinforcements. At Majuba the posting of the line of men, with so much "dead" ground in front, was faulty, and when the Boers suddenly appeared on the summit there was a bad panic among troops previously demoralized:—

"The mobility of the enemy; the extraordinary accuracy of their rifle fire; their coolness, courage, and instinctive knowledge of war, the inbred results of free country life in these stern uplands, which had taught them in many a hard fight with man and nature all they knew of war.....What is called the 'fortune of war' or the advantages of position could no longer account for all that had happened. His little force was not able to prevail against the Boers." This is tantamount to saying that the enemy were distinctly superior to soldiers chiefly trained in the barrack field and at peace manœuvres. Their General's own life had been mainly spent at the desk, and not in the field.

Colley's various doings in campaign, garrison, and quarters are very well described by Sir William Butler, although here and there we notice passages which seem to betoken interpolation by another's hand—perhaps that of the writer of some notes on Colley's life, mentioned at p. 11. For instance, a letter touching on matters of inner thought, "matters usually absent even from his most intimate correspondence," seems out of place in a book which will be mostly read by officers.

Several excellent maps are inserted, and also illustrations from General Colley's artistic pencil; whilst a particularly fine drawing of Majuba Mountain, from the well-known

hand of Lady Butler, adds to the many attractions of the agreeable work her husband has written, which must certainly prove popular in garrison libraries.

My Inner Life: being a Chapter in Personal Evolution and Autobiography. By John Beattie Crozier. (Longmans & Co.)

ALTHOUGH scarcely more than a year has elapsed since the first instalment of Mr. Crozier's attempt to write a 'History of Intellectual Development on the Lines of Modern Evolution' was reviewed in these columns, he now comes before the world with another volume, somewhat larger in bulk, and devoted, at least in great part, to a different subject. Of the reasons which have determined the publication of this work at the present period of the author's life, rather than at an age when autobiographies are more appropriate, some account is furnished in the preface; from which the reader may learn that, owing to a threatened failure of the author's eyesight, there was no alternative course to pursue. That those who have derived instruction and pleasure from Mr. Crozier's previous works will sympathize with him in his misfortune he can hardly need to be assured, or that they will join with him in the hope that one of the most serious calamities which can afflict a man may still be averted. But there is another motive assigned for the premature appearance of this autobiography. Uncertain whether the 'History of Intellectual Development' can as things now are be brought to a conclusion, Mr. Crozier devotes some chapters of this volume to a sketch of the evolution of thought subsequent to the epoch to which the 'History' has so far been carried, in order that his views on this portion of his subject may at least be stated in a brief compass. With the propriety of such a motive no one can have any quarrel. What should also be noted—for the fact is not without an influence on the character of the book—is that the autobiography was begun several years ago; indeed, more than half of it seems to have been written when the author was doubtful whether the form in which his writings had hitherto been cast would secure them any wide attention. He adverts, with some candour, to the indisposition of the public to consider unfamiliar doctrines when put in a purely abstract and impersonal way, and he describes how, feeling, like Scott, that his cards must be shuffled afresh if his work was to proceed, he considered the rival advantages of the novel and the autobiography, so far as they could serve his purpose. It is not every one who takes the public to so great an extent into his confidence, or provides his critics with so much material.

The fact is notorious that those who write many books are seldom good judges of their relative value. Mr. Crozier declares that this book—"begun as it was at a time when my life-work seemed a failure, my health broken, my hopes desperate, and my sky clouded by isolation and gloom"—was, and still remains, the child of his heart. Nevertheless, as a book it ill bears comparison either with his 'Civilization and Progress,' or with the first volume of his

'History.' If it reproduces many of the views which are to be found in the one, they are no longer endowed with the air of originality that recommended them on their first appearance, because Mr. Crozier's opinions on philosophical subjects are now beginning to be generally known; nor has it the unity of aim and purpose that marks the other. Nor, again, does it exhibit the same uniformly sober temper that helped to lend attraction to both those works. That this autobiography is deficient in such qualities is, of course, in the main owing to its very character. Except in so far as no two men encounter quite the same experiences, a piece of writing of this kind—at least when it proceeds from a man of thought rather than of action—can hardly be said to be distinguished by originality if its main purpose is to summarize the doctrines to be found in the autobiographer's other works. If, as in the present case, it also largely consists of his opinions of well-known books and lines of speculation, put before the reader *seriatim*, it cannot be strictly described as an autobiography at all. On the other hand, the interest attaching to it on the score of the opinions which it expresses is sometimes disturbed by the personal tone which a volume cast in this form must of necessity assume; and the personal tone does not always conduce to a proper display of dry light.

Mr. Crozier would probably be the first to admit that his book has no claim to be put in the small class which comprises what is really excellent in the descriptions which great thinkers have given of their own development. The reader who takes as his example of autobiographies the confessions of St. Augustine or of Rousseau, or Gibbon's memoirs, or Newman's 'Apologia,' will not find that Mr. Crozier's 'Inner Life' is a work that can be placed alongside of them, or is written on a plan that can be compared with theirs. Not, indeed, that it is without value. It has a value of a very definite nature, but not a high value as an autobiography, nor a value which extends to every part of the work. Much of it, and almost the whole of the first part, if judged by the standard applicable to the productions of a professed thinker, cannot be said to be highly stimulating. The 250 pages which recount Mr. Crozier's boyish experiences in Canada contain little that is of any general interest, and were it not that they are written with much animation, and often exhibit a considerable power of picturesque description, they would deserve no place in a serious work. Although the exploits of people like "the village minister," "the old captain," "my uncle James," are legitimate topics of all youthful reminiscences, Mr. Crozier tells us, perhaps, rather more about them than we want to know, particularly as they do not differ in any very essential manner from village ministers, old captains, or inebriate uncles everywhere. On the other hand, a good opportunity, either of perceiving as a boy or of recording as a man something new and interesting, seems to have been lost in the case of a certain hermit of the woods, who is described in these pages as "the man with the bootjack." He was evidently an attractive and original person, of whom a

fuller account might have been supplied with advantage. Doubtless the solitude in which Mr. Crozier grew up, the wild scenery of his early surroundings, and the harsh Puritanism which was offered him as religion, contributed in a high degree to form the lines of his mental development, and they deserve mention to a proper extent; for they show that, as has happened with some other writers of our own or the last generation, a narrow, but terribly earnest training has had good results in forming that serious view of life which, after all, is the basis of the best work.

It is when the reader comes to the second part of this autobiography that its real philosophical interest begins. Mr. Crozier describes, in that entirely easy and lucid manner with which readers of his previous books will be familiar, the leading characteristics of the thinkers whose writings he perused; and here again, as in those books, he displays an uncommon gift for getting at the main gist of a philosopher's doctrines by the shortest road, and putting it on the page in the concisest language. There is much admirable observation, too, and much acute criticism by the way. The chapter on "Aristocracy and Democracy," for instance, contains many remarks which, if not exactly original, sum up and explain, in a decidedly fresh and suggestive fashion, certain features of social life that may be commonplace, but are not generally traced to their cause. Mr. Crozier's remarks on the great English essayists of the century, to whom he devoted himself in a vain quest of the key to the world, are characterized by truth and common sense, and are sufficiently welcome in an age when preciosity is sometimes regarded as a virtue. His attempts at literary portraiture amount in many cases to a brief paragraph only; but what he says is generally to the point. Nowhere, however, does Mr. Crozier turn this particular talent for happy characterization to a better use than in his *résumé* of modern metaphysics. By way of showing what, in fortunate circumstances, might be produced in the later volumes of his 'History of Intellectual Development,' he takes his readers at a gallop, or at least at a very fast trot, through the systems of all the chief philosophers from Descartes to Hegel, stating in a page or two the chief doctrines of each in a form intelligible to any educated reader, and driving them home by apt simile and illustration. Of this perhaps the following is a fair specimen, although it hardly represents Mr. Crozier in his most eloquent mood. Kant, he says, beginning, like his predecessors, with an analysis of what constitutes knowledge and makes it possible,

"soon perceived that the mind was no blank, abstract, immaterial entity facing its opposite, but unable to cross over to unite with it in the production of knowledge except by an act of God; but that on the contrary it was itself a concrete, complex organism made up of various functions and powers, like a machine with a complex system of wheels and rollers—Time and Space, Cause and Effect, Necessity and Contingency, and the rest—through which, when the raw material of sensation from outer objects is passed in like separate bits of wool at one end, it comes out like a continuous thread of yarn or web of cloth in the shape of organized human knowledge at the other."

But this review of the systems of the chief

modern philosophers is intended to prepare the reader for the criticism which Mr. Crozier makes upon them all, namely, that nowhere in their analysis of the human mind do they discover the secret of its mechanism or unfold the causes which are concerned in its evolution. However useful, he argues, the results of such analysis may be as *instruments* or *agents* for minor inquiries, they cannot, either separately or in combination, be made the *standpoint of interpretation* for the phenomena of the world as a whole. Nor had any of these philosophers taken due account of the intimate connexion between the mind and the brain, or the laws of molecular motion which govern the nervous system. Mr. Crozier perceived (what a good many thinkers have, indeed, perceived before him) that the only adequate solution of the great problem of philosophy must embrace not only mind, but matter as well, and in the region of mind must account not only for the quantitative differences of mental powers, but for their qualitative differences also. In a word, such a solution must explain why what we recognize as the higher quality is higher, and why the lower is lower—why love, for example, is essentially different from lust, or reverence from fear. In his search after this ideal Mr. Crozier turned to the poetic thinkers, as he calls them—to Bacon, Goethe, Carlyle, Emerson, Newman. For the criticism passed on the work of these writers the reader must be referred to the autobiography itself. Suffice it to say that in Mr. Crozier's eyes they fail to offer any *practical* solution of the problem, although they agree upon the absurdity of attempting to explain the world or the human mind by any law or principle, or combination of laws or principles, which has as yet been discovered. They fail, says Mr. Crozier, because, with the possible exception of Goethe, they regard the mind as an entity existing apart from the mechanism of the brain; because they could discover no ideal in the world itself, and because they looked upon the world as changing, indeed, but not as advancing. The solution at which, after his long voyage over the dark sea of metaphysical subtleties, Mr. Crozier at length arrived he denominates "the Scale in the mind." This, he maintains, is something which is *in* the mind, but not *of* it; which is not a quality of the mind, but gives all the qualities of the mind their due character; which has authority over all and gives rank to all. It is this, too, which he describes as the Divine, whether in its operation in the mind or in the world. In the world he believes that the ideal is in process of realization. The columns of the *Athenæum* are hardly, perhaps, the place in which to embark upon any extended criticism of the solution here advanced. It must suffice to observe that Mr. Crozier would have some difficulty in showing how any "Scale" can be in the mind and not at the same time of the mind; and in what essential respect his solution differs from that propounded in the theory of a moral sense.

In the last part of his volume Mr. Crozier, with some artistic skill, brings the reader back from these empyrean heights to the toils and trials involved in the career of an aspiring man of letters. The account of his first attempts to attract attention to his views from the editors of popular

magazines is such good reading that many an editor would have been glad of an article describing such experiences. The description of interviews with various distinguished authors is particularly happy. Best of all is that of a visit to Carlyle, which fell at a moment when the sage was apparently in one of his cantankerous moods; as is evident from the fact that he had little but contempt for Mill and Buckle, and nothing but praise for George III.

From this notice of Mr. Crozier's latest work, brief though it may be in comparison with the length of the work, it will be apparent that what is here offered is a volume the contents of which are very diverse in character and of unequal value, but still a volume which, on the whole, is of singular interest.

The Irish Liber Hymnorum. By J. H. Bernard, D.D., and R. Atkinson, LL.D.
2 vols. (Henry Bradshaw Society.)

OF all the interesting publications of the Henry Bradshaw Society, the present is probably the one which would have given most pleasure to the great Cambridge scholar in whose memory the Society was founded. Early Irish history, the Western literature which preceded the revival of the twelfth century, the usages of the Church in early times, the study of manuscripts and their writers, the lives of the saints of Ireland and of Britain—in all these subjects Bradshaw was learned, and from them used to illustrate in conversation the language and thoughts of the men of remote times so as to make them seem no longer historical shadows, but the present companions of his circle. His attainments were great in many other subjects, and his mental acuteness appeared in the discussion of whatever came before him; but in none did he seem to enjoy himself more than in these, all of which the 'Liber Hymnorum' illustrates, so that every page of it recalls Henry Bradshaw in his rooms at King's, talking cheerily, not as a great, overpowering authority, but as a scholar to scholars, convincing solely by the accuracy of his observations and the soundness of the conclusions drawn from them, rarely criticizing others, and never unkindly, but always turning to the book itself, to the line and page of the manuscript, to its precise history, endeavouring to arrive at truth from its original sources, never by the mere construction of a new theory out of the materials of the overthrown theories of some one else.

The book may have been called in its own times 'Audite Omnes,' from its first words, or after its scribe or his family or its place of writing, or from its external appearance, or by some title descriptive of its contents or merely imaginative. The present title, 'Liber Hymnorum,' is a purely descriptive one—that is to say, it was not given to the book by its original compiler, as 'Hymns Ancient and Modern' was to a modern book of the same kind, but is used by later writers in the absence of any other name or proper title. The editors do not distinctly state when the name was first definitely attached to the book, but it was probably by Dr. J. H. Todd in 1855.

The date of its compilation is unknown, nor have the editors given much considera-

tion to the subject. They do not even go fully into the question of the date of the two earliest manuscripts, but are content to remark of the one preserved in Trinity College, Dublin, that "it is probably of the eleventh century, and perhaps belongs to its earlier years"; and of that in the Franciscan Monastery on Merchants' Quay, in Dublin, that "the handwriting and the character of the illuminated letters suggest a date not earlier than the eleventh century, and probably it was written at its close or at the beginning of the twelfth." The book is partly in Latin, partly in Irish. A large part of it was printed by the late Dr. J. H. Todd in two volumes, which are now difficult to procure, and which were edited without reference to the second or Franciscan manuscript, the text of which has now for the first time been considered and compared with the Trinity College text. Some of the Latin hymns were printed by Colgan in 1647. One of the most difficult pieces of the Irish was edited, with a translation showing much courage and industry, but often defective judgment, by the late Mr. O'Beirne Crowe, and this was castigated by Mr. Whitley Stokes, who has himself published texts and translations of nearly all the Irish of the Trinity College manuscript. The vellum of parts of that manuscript is dark, and the writing is shadowed, so that a beautiful modern copy, made in 1842 by Patrick O'Keefe, is a useful help to the discovery of words obscured by time. The transcriber was one of those laborious scribes to whom the literature of Ireland owes a great debt, but who generally lived in poverty, and have rarely received the just commendation due to their disinterested labours. Such are the materials on which the present edition is founded.

The editors are jointly responsible for the Latin texts, and Prof. Atkinson for the Irish, with its glossaries and an introduction on metre. Dr. Bernard has written all the notes, and deserves great credit for bringing so complicated a task to a conclusion in a reasonable time and without neglect of anything of great importance. The arrangements of the texts are admirable, and the whole work is a most valuable addition to the library of Irish history.

The first volume contains forty-eight poems, with two glossaries of Irish words, lists of writers, and of references to the Scriptures.

The second volume, after introductory essays on the metrical systems exhibited, contains translations of the Irish hymns and their prefaces, notes and translations of the numerous Irish glosses on the hymns, and indices of names and places.

Of the Latin hymns none is more interesting than that called 'Altus Prosator,' and attributed to St. Columba. The saint, says the ancient preface, had taken a sack of oats to the mill, and when he put the first feed of oats into the mouth of the mill he composed the first line,—

Altus prositor vetustus dierum et ingenuus,
High Creator, ancient of days and unbegotten,
and so on, in time to the millstones, did he recite to the end the creation of angels and archangels, the fall of Lucifer, the beginning of heaven and earth, the creation and fall

of man, the nature of earth, of hell, and of paradise, ending with seven fine stanzas on the last judgment:—

As the wondrous trumpet of the first archangel
sounded
The strongest vaults and sepulchres shall burst
open,
Thawing the chill of the men of the present world;
The bones from every quarter gathering to their
joints,
The ethereal souls meeting them
And again returning to their proper dwellings.

The Latin has a distant resemblance to that of the 'Hisperica Famina,' and to the poem 'Ad Rubiscam,' lately edited by Mr. F. Jenkinson, but, though in parts difficult, has no such obscure stanzas as that in which the robin is addressed:—

Amica ave habilis bonus
Bipes fidenter funde te tuus
Tuguru ante mis hic ingressus
Rubisca rara est in adventus.

It would have been interesting had the editors added a note of some of the other Irish poems composed to the sound of mills. The refrain of one is well known in the English of Ulster, which imitates the sound of the stones:—

Clitherty, clatherty,
Late upon Satherday
Barley partridge and hardly that.

The 'Altus Prosator' is said to have been sent to St. Gregory, who heard it with qualified admiration, and said that it gave more praise to creatures than to the Creator.

Of the hymns in Irish the longest and most interesting are the 'Amra' of Colum Cille, the 'Lorica' of Patrick, the poem of St. Fiech of Sletty in honour of Patrick, and the long hymn of St. Broccan in praise of Brigit.

The true translation of some difficult passages must remain a matter of controversy; but this fact does not diminish the general usefulness of the versions given. A few errors made on a first writing, as is shown by other passages, escaped a later revision. St. Cuchuinne had read half of what was known,

The other half that is over
He left for his hags;

but the final words, "a chaillecha," should be translated here "his nuns." The word *caillech* is often rightly translated "hag," as in the name of a hill in Meath, "Sliabh na Caillighe," named after a hag or sorceress called Garbhac, and in the saying:—

Orduigheadh do chlainne gaisce a bheth ig inseacht
scéil
Agus do chlainne cailleach a bheth 'na sost a
bhéil.

It is right for the race of heroes to be a-telling of history,
And for the race of hags to be a-holding their tongues.

But in all religious poems *caillech* means "nun." In either case the word refers to a veiled or hooded woman.

In a long note on the word *dith* it is stated that "the word does not occur anywhere else"; but the editors have forgotten a story, well known both in Ireland and the Highlands of Scotland, in which Queen Elizabeth, or sometimes another English sovereign, is represented as expressing a wish to learn Irish, but being dissuaded by one of her courtiers, who had acquired the language, from studying a speech so unmelodious as to contain the sentence, "Dith damh dubh ubh amh," "A black ox [or

stag, according to locality] ate up a raw egg."

A great deal of useful information is contained in the notes, and the chief errors are in comparatively unimportant matters of Irish scholarship, such as the statement that Columba belonged to the Cinel Luighdheach under their latest designation, which is an error comparable to a statement that Henry III. of England belonged to the house of Hanover. The statement about the battle of Cuilreimhne (ii. 140), "fought in 561, the Neill clan, under Columba himself, gaining a decisive victory over Diarmait, King of Ireland," shows a similar inaccuracy about tribe names. The word "Neill clan," family of Niall (genitive Neill), is in Irish "Ui Neill," descendants of Niall, and may be applied to the descendants of Niall of the Nine Hostages, a king of all Ireland, who died in A.D. 405; but at Cuilreimhne both sides were equally descended from him, and equally belonged to the "Neill clan." In a more restricted sense the word "Neill clan" or "Ui Neill" is applied by Irish writers to the famous O'Neills of Tyrone, the descendants or followers of Niall Glundubh, King of all Ireland early in the tenth century, who was himself descended from Eoghan, son of Niall of the Nine Hostages. To this clan Columba, of course, did not belong. Such faults might easily be corrected in a brief list of *errata*, and do not in any way diminish the value of these volumes. In all important particulars the work is trustworthy. It is admirably printed and arranged, and the editors are to be congratulated on having made so important an addition to learning.

The Virginians. By W. M. Thackeray. With Biographical Introduction by his Daughter, Anne Ritchie. (Smith, Elder & Co.)

THE biographical edition of Thackeray is nearing its completion, and as volume follows volume one cannot fail to notice, at least in the prefatory matter, a somewhat melancholy sense of the approach of old age in the novelist. Not that, being on the publication of 'The Virginians' still under fifty, he had any right to call himself an old man. But it seems that his childlike character made him soon weary both of the responsibilities and the successes of life. The stress of work entailed by popularity and the desire to make money for his children was uncongenial to him, and in these later letters he betrays his restiveness at every turn.

This is, of course, most markedly the case in connexion with the lectures on the Georges delivered in America and England, of which the present introduction contains the record. To a certain extent he doubtless enjoyed the social opportunities which they secured, and their actual delivery had its gratifications; but in the bulk the undertaking loomed darkly in the horizon as something which had to be done, and Thackeray always hated keeping his engagements.

That his weariness of life was no passing mood is testified, moreover, most convincingly by the tone of quiet submission in a letter he wrote from Paris to Dr. John Brown in the November of 1858:—

"I send no condolences about the departure of your good old father. He was ready, I suppose, and his passport made out for his journey. Next comes our little turn to pack up and depart. To stay is well enough, but shall we be very sorry to go? What more is there in life that we haven't tried? What that we have tried is so very much worth repetition or endurance? I have just come from a beef-steak and potatoes (one franc), a bottle of claret (five francs), both excellent of their kind, but we can part from them without a very sore pang, and note that we shall get no greater pleasure than these from this time to the end of our days."

These are the words of an old man who has given up all hope of progress alike for himself and for society.

During these years, however, Thackeray with the greatest good-humour entered upon a fight for Parliament, in which one cannot feel surprised that he was unsuccessful. Perhaps he did not take the matter very seriously; he was certainly not much depressed on finding his name at the bottom of the poll.

To his daughters he wrote:—

My dearest little women, as far as I can see, The independent waters is all along with me, But nevertheless I own it, with not a little funk, The more respectable classes they go with Wiscount Monck; But a fight without a tussle it is not worth a pin, And so St. George for England, and may the best man win.

The words "may the best man win" became proverbial during the election, and gave rise to an interchange of compliments in a gentler spirit than that which used to prevail at such times of struggle. Thackeray met the rival candidate in the street, shook hands with him, and, after a few friendly words, was moving off with the familiar doggerel, "May the best man win." "I hope *not*," responded Lord Monck promptly, with a bow and a smile.

But, after all, the most interesting parts of this introduction are the accounts of friendly America, written, as Mrs. Ritchie most justly remarks, "almost as if he was talking to us at home from his armchair in the corner." He had many friends over the water, made during his earlier visit, and their welcomes were cordial exceedingly. He was fascinated afresh by the "little blackies," by "jolly, friendly Savannah," by the "pleasant, patriarchal life" of Washington Irving, and by Mr. King, "a gentleman of the old school," who had been at Harrow with Byron and Peel.

When an opera company drew away his audiences at Baltimore, he cheerfully concluded, "They are a hundred, wanting bread many of them; shall we be angry that they take a little of the butter off ours?"

He has, however, a rather serious general indictment against the air of America:—

"In both visits I have found the effects the same; I have a difficulty in forming the letters as I write them down on the page, in answering questions, in finding the most simple words to form the answer. A gentleman asked me how long I had been in New York; I hesitated, and then said a week; I had arrived the day before. I hardly know what is said, am thinking of something else, nothing definite, with an irrepressible longing to be in motion; I sleep three hours less than in England, making up, however, with a heavy long sleep every fourth night or so. Talking yesterday with a very clever

man, T. Appleton, of Boston, he says the effect upon him on his return from Europe is the same. There is some electric influence in the air and sun here which we don't experience on our side of the globe; people can't sit still, people can't ruminate over their dinners, dawdle in their studies; they must keep moving. I want to dash into the street now. At home after breakfast I want to read my paper leisurely and then get to my books and work. Yesterday, as some rain began to fall I felt a leaden cap taken off my brain-pan, and began to speak calmly and reasonably, and not to wish to quit my place."

The dry air, maybe, is responsible for many qualities in our Transatlantic cousins.

Mrs. Ritchie has not told us much about 'The Virginians' itself, though she has reprinted a few notes for the work, and a delightful sketch of 'A Family Party,' designed to record the various fashions of 1780—a most characteristic piece of work.

China in Decay: a Handbook to the Far Eastern Question. By Alexis Krausse. (Chapman & Hall.)

THE interest which has been aroused by recent events in the Far East has induced a number of writers who have no personal knowledge of the subject to take up their pens to explain—or sometimes to muddle—the Chinese question. The result has been the appearance of a succession of works of more or less interest, which reproduce the information and ideas of previous writers in the same field. 'China in Decay' is a compilation of this kind. The author does not profess to have any first-hand knowledge of the country or people, but has picked his way through the tangled facts of the case by the help of numerous authorities, a lengthy list of which he appends to his volume.

We may say at once that the work is well written, and that the material is brightly and clearly dealt with. But through every page the reader is made conscious that it is merely a compilation. There is none of that actuality which shows a personal knowledge of the subject. The writer is plainly not in touch with the ideas and feelings of the Chinese, and he falls into a number of mistakes which would be impossible to one who knew and understood them and their country.

In his preface Mr. Krausse explains that as no two authorities are agreed as to the transliteration of Chinese names, he offers no apology for the way in which he has represented them. This is reasonable enough; but at the same time, when a well-known name occurs which has been transcribed over and over again by English writers, we should have expected to find at least some attempt made at an approximation to their renderings. It will be remembered that the first resident Chinese Minister at the Court of St. James's was Kwo Sungtao, commonly addressed as Kwo Tajèn, his Excellency Kwo. We venture to say that this name will not be found in any English work of authority spelt otherwise than either Kwo or Kuo. Mr. Krausse gives it as Quo Ta Zahn. Such a perversion is a disfigurement, and it would almost seem as if he had gone out of his way to discover some form under which to conceal

the identity of the late extremely genial diplomatist.

The present Minister at our Court fares scarcely better at Mr. Krausse's hands, although in this case he does but follow in the wake of official and non-official newspapers. The minister's surname is Lo, and his personal name is Fênglu, it being the Chinese practice to write their names in the order commonly adopted by us in directories. But it is also the custom for a man, more especially a scholar, to adopt one or more titular names, such as words meaning "the solitary one," &c., and in this way Lo assumed the *sobriquet* of Chihchên. When he was knighted by the Queen, it became necessary to arrange his name for the prefix "Sir," which should have been done by styling him either Sir Fênglu Lo or Sir Chihchên Lo. Unfortunately, the form adopted, and followed by Mr. Krausse, is Sir Chihchên Lofengluh, which is as though Sir John Smith, "the Champion," were described as Sir the Champion Smith John.

These, however, after all, are only matters of form; but a misspelling becomes serious when it entirely obliterates the meaning of the words. The Yangtsze Kiang, in part of its course, is known as the Kin (Golden) Sha (Sand) Kiang (River), commonly translated the "River of Golden Sand." This name Mr. Krausse writes Kuishi Kiang, which has no meaning at all. A common reference would have saved him from this error, as also from that contained in the assertion that the Ming dynasty "endured for more than 600 years," the fact being that it existed rather less than three centuries, the exact period of its supremacy being from 1368 to 1644.

We have no wish to cavil unnecessarily at 'China in Decay,' in the pages of which we have come across much that is both interesting and useful. We do not endorse the pessimistic view of the position of England in China professed by the author; and if he knew more of what has been done and is being done, we feel sure that he would agree with us. But such questions are always debatable. The chapters on the trades of the country and on the railways in being and in prospect are interesting and instructive, as are also the sections describing the relations of the European Governments with China, though it must be confessed that, in the case of the "British Record," there is much needless repetition of facts with which the reader has been already made familiar in the chapter on "Foreign Relations."

Rhodesia and its Government. By H. C. Thomson. With Illustrations. (Smith, Elder & Co.)

THE key-note of Mr. Thomson's able book is struck in the mottoes on his title-page. He there quotes Sir Thomas More's injunction to a would-be prosperous commonwealth to "restrain those engrossings of the rich that are as bad almost as monopolies," and places beside it F. D. Maurice's declaration that "reverence for the rights and freedom of every nation is what we should earnestly cherish, if we would be true defenders of our own." It is not difficult to foresee the judgment that will be passed upon the Government of Rhodesia

by a critic who makes these ideals his standards; and later on Mr. Thomson applies to the policy of Mr. Rhodes and his friends that fine passage of the 'Utopia' which is thus given in Ralph Robinson's picturesque English:—

"Therefore when I consider and weigh in my mind all these commonwealths, which nowadays anywhere do flourish, so God help me, I can perceive nothing but a certain conspiracy of rich men procuring their own commodities under the name and title of the commonwealth. They invent and devise all means and crafts, first how to keep safely, without fear of losing, that they have unjustly gathered together, and next how to hire and abuse the work and labour of the poor for as little money as may be. These devices, when the rich men have decreed to be kept and observed under colour of the community, that is to say, also of the poor people, then they be made laws."

To one who has studied the facts, some of which are arrayed in Mr. Thomson's temperate but severe chapter on "Mr. Rhodes's Influence in South Africa," it is clear that this passage very happily expresses the reason why it would be unwise at present to convert Rhodesia into a self-governing colony, just as it expresses the one sound reason which can be urged in defence of President Kruger's obstinate refusal to bestow the Transvaal franchise upon the Johannesburg capitalists and their dependents. It is always refreshing to meet with a writer who is thus able to impart a literary flavour to his treatment of contemporary politics.

Mr. Thomson's knowledge of Rhodesia is made up of three elements—study of books and speeches, conversations with all kinds of interested persons, and investigations on the spot. In the autumn of 1897 he visited South Africa, took the train from Beira to Massi-Kessi, and then, wishing to see as much of Rhodesia as he could, walked up to Salisbury, straying off the road as the fancy took him to visit various farmers and prospectors. This sensible proceeding made him rapidly familiar with the more striking features of the country. The climate he found to be far better than it is commonly reported. Though the season was the hottest part of an exceptionally hot and dry year, it was possible to walk all through the day without difficulty or danger. Mr. Thomson says:—

"I was weak and easily fatigued when I started, as I was suffering from the effects of a bad attack of influenza, but by the time I reached Salisbury I felt fairly strong and well. The walk was a delightful one, through scenery of a strangely beautiful and unusual type, and it enabled me to see a good deal both of the settlers and of the natives."

At the time Rhodesia was just recovering from the shock and strain of the various native "rebellions." Mr. Thomson was on the spot in time to receive truer and juster impressions of this distressing chapter in South African history than it is easy to form at a distance either in time or space. The impartial way in which he sets forth these impressions places his book on a level high above the great majority of recent works on South Africa, and entitles it to a place on the same shelf with the volumes of Prof. Bryce and Capt. Younghusband. He does not disguise his knowledge that the suppression of the native risings was accom-

panied by many instances of savage cruelty on the white side, just as the risings were brought about in part by cases of barbarous oppression; but he makes every allowance for circumstances. As he points out, the subjugation of an inferior race has always been attended "by oppression on the one side and reprisals on the other." If this is not an excuse for the Rhodesian settlers, it is at least a plea in arrest of judgment. Nor can we, who sit at home at ease, fully realize the feelings and motives of those who guard a hostile frontier or are the advance guard of civilization.

"The Afghan graves this legend on his blade: 'In the time of necessity, when no hope remains, the hand grasps the hilt of a sharp sword.' At home we have been swathed in security so long that we have almost forgotten the feeling that the sword, after all, is our ultimate and strongest argument; but amongst those who have to make their lives on the fringes of barbarism it is a feeling that exists as strongly as ever. Men who live, as it were, with the sword-hilt in their fingers, must not be judged by a European standard; they cannot reason out quietly abstract principles of right and wrong; their peril, and too often their grief, is too great and too near them for that—they do things in the heat of conflict that afterwards they bitterly regret; but those who sit peaceably at home are unable to comprehend the stormy passions that have swayed them. Infinite allowance must be made for men placed in circumstances of such peculiar trial."

This spirit of comprehension and large tolerance, mingled with a strenuous sense of moral purpose, gives Mr. Thomson's book a distinct character and value of its own. In the same way he is able to admire the personal disinterestedness, courage, and generosity of Mr. Rhodes, whilst condemning his political methods and ideals in the strongest terms; and he admits that the administrative mistakes of the British South Africa Company are those into which both Imperial and Colonial Governments have usually fallen, whilst he throws on their policy the blame for nearly all the plagues that have lately been poured out on South Africa. Great weight must thus be attached to his conclusion, which is that Rhodesia must be taken over by the Empire if it is to flourish. We cannot here canvass the political aspects of this question; but we have said enough to show that these pages are an exceedingly valuable contribution to such a discussion.

NEW NOVELS.

The Two Standards. By William Barry. (Fisher Unwin.)

THE author of 'The New Antigone' has written another striking book. With resolute condensation it might even have been a considerable novel; but the author, by his own confession, is to some extent dependent on his creatures, and fails not from defect, but abundance—the embarrassment of riches. Besides, the obvious moral purpose which underlies the book detracts from its merit as a work of art. However, Dr. Barry's dialogue is vivid, his descriptions occasionally first rate. Throughout there is no want of power, only a little lack of proportion. Thus the tale of General Greystoke and the fair Syrian, brought in in the old fashion of episodic digression, though it sets forth the influence of heredity from a certain

quarter on Marian's noble, but singularly composite character, is too elaborate; and the plots of the two dramas by Elven, though essential, come into the narrative with a certain awkwardness. If there be a polemical and professional touch, it is in the presentment of the Evangelicals in the English Church. Mrs. Greystoke is a caricature, though there is an amount of humorous truth in the portrait of her orthodox, aristocratic, and indolent husband the vicar.

The Dear Irish Girl. By Katharine Tynan. (Smith, Elder & Co.)

MISS TYNAN has the gift of drawing charming girls. There was a dark-eyed minx whose habit of flirting the reader will remember that Miss Tynan told of in the coy, capricious 'Way of a Maid.' The maid was not a particularly estimable damsel, but she was fresh as a rose, and her memory has outlived the memory of a hundred more forcible heroines, for she was a real, living, breathing girl—and a girl is one of the rarest things in fiction. She was, we say, a girl, and an Irish girl; but the heroine of Miss Tynan's latest book rightly takes the name of "The Dear Irish Girl," for she is as lovable as she is natural, and as worthy as she is fresh and sweet. Motherless, brotherless, sisterless, Biddy O'Connor brought herself up in the big lonely Dublin house, with no one to train or form her, but with a kind father to influence her by his learning and refinement, and with all the destitute and homeless dogs in Dublin for pensioners and companions. The child is neglected enough, for Dr. O'Connor lives in his memories and his books; but she is happy, and she grows up so wise, and withal so gay, that we rather doubt the necessity of education, though we cannot adopt Miss Tynan's triumphant tone over the evident fact that "Biddy is no housekeeper, and never will be." Surely the good housekeeper is she who transforms a house into home for all its inmates, and to be a good housewife is a jewel in even the brightest crown; but if our dear Biddy is something of a slattern, that is her only serious failing, for she is pretty and loving, sunny-natured and true-hearted, as befits the daughter of the gentle and faithful Dr. O'Connor. Poor Biddy! She has her share of troubles, and gives her heart to a youth who seems to be a too patient lover. Even in the end, when all comes right, as the reader confidently hopes it will, he cannot understand why Maurice O'Hara let misconceptions arise, nor how he, who was so interested in Dr. O'Connor's pursuits, found no excuse for keeping up a correspondence with the old gentleman. Indeed, the rejected suitor, John Ayers, is to our mind more worthy of Biddy; but then he is an Englishman, and as such outside the pale of sympathy. It would be interesting to learn if Miss Tynan ever knew an English family resembling the Sotherans, or whether she evolved their icy coldness from her inner consciousness. We have met several Mrs. Sotherans in fiction, but (happily for ourselves) have never known a woman of any nationality who even dimly resembled her. Mr. Sotheran is a pleasant sketch, and the son, though rather old for fourteen, is amusing. But Miss Tynan is at

her best when she writes of Ireland and the Irish: no one gives a more kindly, nor, we believe, a truer, picture of middle-class Ireland of to-day—the rough old landlord-ess and her ramshackle estate are excellent sketches. Miss Tynan writes for the young person, but, as she sees life with a poet's eye, her stories of youth and love, though innocent, are never commonplace, and abound in touches that go straight to the heart.

The Paths of the Prudent. By J. S. Fletcher. (Methuen & Co.)

MR. FLETCHER is a clever writer whose work is worth following. In 'The Paths of the Prudent' he leaves the sombre vein of 'The Builders' for comedy. Rural Yorkshire forms an excellent background to the ways of Dorinthia, a self-reliant, selfish, and charming young woman, who passes through a series of lovers and admirers to the music-hall stage and a place among the nobility. The latter half of the book falls off; but there are some capital studies of Yorkshire people, whom Mr. Fletcher knows well. On the whole, this is a pleasant, if somewhat trivial performance, and much better written than the usual run of such things.

The Pride of Life. By Sir William Magnay. (Smith, Elder & Co.)

A WICKED earl with a thousand a minute, and wicked agents who oppress the people on his property and allow them to die for want of sanitation, form the centre of this story. After being accused of murder and apparently drowned, he gives up his title to his cousin, to resume it in the end, with a farmer's daughter—won in the fashion of the Lord of Burghley—as his wife. The tale is not wanting in sensation, and it is readable enough; but the sycophantic, selfish society people introduced are rather wearying, and the good people recall at times the early Victorian type now obsolete. The writer, too, lacks the restraint which makes an artist, and overdoes his situations.

In Storm and Strife. By Jean Middlemass. (Digby, Long & Co.)

IN spite of Miss Middlemass's great experience there is little literary skill and less imagination in her sensational story of modern life in England, and it hardly rewards the reader for his trouble in perusing it. The narrative might be thought suitable to the pages of a periodical publication that depends on sensational literature for its circulation; but it is unsuited to the purposes of the lending library. There is no impropriety in its pages, but it is not written in literary form. Mistakes or misprints are also frequent.

Les Pêchés des Autres. Par Léon de Tinseau. (Paris, Calmann Lévy.)

THIS is an excellent old-fashioned romance. The charming heroine hears of 'Romeo and Juliet' from her English companion, and pleases us by asking how it was that Juliet's parents did not keep a dog. The suggestion either of Romeo being bitten in the calves, or at least having to turn round to throw stones and be barked at till the watch came, in the middle of the balcony scene, delights us.

La Carozza di Tutti. By Edmondo de Amicis. (Milan, Fratelli Treves.)

EVERY Italian possesses a special faculty for word-spinning, for making much of nothing; but among writers Edmondo de Amicis is perchance a past-master in the art. Themes in themselves not infelicitous he torments, twists, turns, and re-turns with such tedious prolixity, such a stream of words, of minute descriptions, of over-elaborate explanations, that the Northern reader is apt to lay aside his book in weariness. This tendency, already obvious in his sketches of military life, and carried to excess in his series of character sketches 'Gli Amici,' has assumed interminable proportions in 'La Carozza di Tutti.' In it De Amicis relates, in five hundred closely printed pages, his adventures during a year's daily ride over the tramways of Turin, drawing the mental and physical portraits of the men and women he encountered in these rides, and retailing at length the reflections the sight of them provoked in his own mind. Some of the sketches are not wanting in insight, a few are faintly humorous, others are exaggerated and forced, but of all the reader grows tired before they have vanished from the writer's pages, owing to his fatal lack of balance and proportion.

ECCLESIASTICAL BIOGRAPHY.

John Wesley and George Whitefield in Scotland; or, the Influence of the Oxford Methodists on Scottish Religion. By the Rev. D. Butler. (Blackwood & Sons.)—Although the Methodist Society has taken little hold of Scotland, Wesley and Whitefield, by their preaching, their literature and hymns, left a deep mark upon the Scottish Church; and the history and character of this influence are traced in an interesting and appreciative manner by Mr. Butler. Whitefield visited Scotland fourteen times between 1741 and 1768, and at the end said, "Could I preach ten times a day, thousands and thousands would attend." Wesley's record was yet larger. He made twenty-two visits, the first in 1751, and the last in 1790. The journal of this remarkable man's Scottish missions, printed in an appendix by Mr. Butler, will attract other readers than theologians. His comments on the people and places he visited are expressed with characteristic decision and terseness. The cleanliness and good entertainment of the Scottish inns surprised him, but he was disgusted with the filth of Edinburgh. "How long," he asks, "shall the capital of Scotland, yea, and the chief street of it, stink worse than a common sewer?" He found the stately rooms at Holyrood "as dirty as stables." He was severe upon the *ambitiosa paupertas* of the poor children. "Be they ever so poor they must have a scrap of finery. Many of them have not a shoe to their foot, but a girl in rags is not without her ruffles." At Selkirk he fancied that he detected "a little piece of stateliness" which was new to him. "The maid came in to me and said, 'Sir, the lord of the stable waits to know if he should feed your horses.' We call him ostler in England." But were not Wesley's ears at fault here? The maid probably said "lad." Wesley did not admire Knox, "fierce, sour, and bitter of spirit." "The work of God does not, cannot, need the work of the devil to forward it." He was shocked at the manners and methods of the General Assembly. He found the Scottish services dull; the burial service reminded him of Jehoiakim "buried with the burial of an ass." The preachers failed for want of making pointed applications, so

their eloquent sermons did as much good as the singing of a lark. But the redeeming feature of all things Scottish was the national love of listening. "Surely the Scots are the best hearers in Europe," he exclaimed; "an amazing willingness to hear runs through the whole kingdom." Moreover, no one seems to be offended with "plain dealing." In this respect North Britain is a pattern to all mankind. Yet there are drawbacks even here. "The misfortune is they know everything, so learn nothing." "Most of the people [at Glasgow] hear and hear, and are just as they were before. They are so wise that they need no more knowledge, and so good that they need no more religion." His criticisms of the many books which he read are models of brevity, and amusing. Dr. Robertson's 'Charles V.' "might as well have been called the history of Alexander the Great.....The substance of all might be comprised in half a sheet of paper. But Charles V. Where is Charles V.? 'Leave off thy reflections and give us thy tale.'" Of Watts's 'Essay on Liberty' he complains: "It is abstruse and metaphysical. Surely he wrote it either when he was very young or very old." On reaching his eightieth birthday he attributes his health and vigour in part to his still travelling four or five thousand miles a year, and to his constant preaching, particularly in the morning. As Mr. Leslie Stephen has remarked, he was probably right in his surmise.

Edward Meyrick Goulburn: a Memoir. By Berdmore Compton. (Murray.)—The brevity of this biography is a highly commendable feature. Dean Goulburn's life was one of quiet, unobtrusive service rather than brilliant performance. He did not really like his work at Rugby, and preferred, in his own words,

Director charge of souls, the groove
Which always I did chiefly love.

The groove was Evangelical in its limitations, and Prebendary Compton exhibits a pronounced bias against the Higher Criticism, and a tendency to "improve the occasion," which rather spoil his writing. Goulburn was said to have been the wittiest of his Balliol circle at Oxford, but the plums of which the introduction speaks are not much in evidence in the memoir.

Appearing so soon after the memoirs of two other eminent Nonconformist divines—Dr. R. W. Dale and Dr. H. R. Reynolds—*Newman Hall: an Autobiography* (Cassell), invites a comparison with them which is scarcely to its advantage. It is an excusable, but rather a hazardous thing for a man who thinks highly of his achievements to begin on his eighty-first birthday a record of such of them as he would like to be remembered. Dr. Newman Hall has evidently not taken to heart a remark which, he tells us, his friend Spurgeon made about some one else: "I always thought him perfect till he himself told us he was." Even those who never tire of hearing about the saintly doings of "miserable sinners" would probably prefer to have the information from outside admirers. The autobiographer does, it is true, acknowledge some imperfections. But these only belonged to his very youthful and unregenerate days. At the age of sixteen he "professed himself a follower of Christ," and "set out on pilgrimage to the Celestial City." Since then, he says, "though sometimes wounded, slumbering,.....I thank God I have never turned back, but with face 'Zionward' have been, 'though faint, yet pursuing.'" The autobiography lacks completeness, as no mention is made of the faintings or slumberings or wounds incident to the pilgrimage, and the reader is told only of its successes. "There are scars which no one willingly exposes," says Dr. Newman Hall. "Forgiveness is a human duty; forgetfulness is a divine boon." Therefore, so far as this book is concerned, at any rate, he does his duty and claims the boon. The book is a record of his triumphs as a popular preacher and saviour of souls, a writer of tracts and hymns, and, within pious

limits, a man of the world, who reckoned among his friends not only Spurgeon and all the Nonconformists, and Churchmen like Dean Stanley and Lord Shaftesbury, but Gladstone, Bright, and many other politicians. About these friends little is told that is of importance, unless it be important to know that Dr. Newman Hall was on easy terms with them, corresponding, breakfasting, dining, and supping with them; but there is a fair sprinkling of amusing anecdotes in the volume, some of which are original, and some that, were it not for the anecdotist's devout intentions, might be thought irreverent. There is one highly characteristic letter from Mr. Ruskin, which Dr. Newman Hall shows either courage or lack of humour in quoting. It was in answer to a request for advice as to the building of the chapel or temple known as Christ Church, which was set up in Westminster Bridge Road in 1872:—

"I wish I could either design a church, or tell you a workman that could build one, or that I saw good cause for such building. So far from that, I believe all our church building, all our preaching, and all our hearing, is as great an abomination to God as ever incense and new moons, in days of Jewish sin. I believe you clergymen have but one duty to do, to separate those who believe from those who do not; not as wheat from tares—but as fruitful from fruitless. You cannot look on the heart, but you can on the deeds, and when you have gathered round you a separate body of men, who will not cheat, nor rob, nor revenge, it may be well to build a church for them; but I think they will scarcely ask you."

It may be doubted whether it was wise of Mr. Stone to publish *Eleanor Leslie: a Memoir* (Art and Book Company). Mrs. Leslie was an amiable woman, who, under the stress of misfortune, gradually shifted from the Evangelical beliefs, in which she was brought up, to the Roman communion, and then, with the zeal of a novice, busied herself "in getting" other people "into the Church." Her intentions were excellent, but she caused a good deal of unhappiness in families by her proselytizing zeal. At any rate, her biographer was unwise in printing such sentences as the following, from the letters of a woman whom he represents as of keen intelligence:—

"The late Mr. Darwin was son of a Dr. Darwin, who wrote a foolish poem called 'Loves of the Plants.' He was a professed atheist, and it is likely the son may have inherited some of his ideas from him."

This is at once ignorant and, for a saint, malicious. The author of 'The Loves of the Plants' was the grandfather of the naturalist, and died before the latter was born. The tone of the biography is moderate, but there are a good many errors. We take a few from the opening pages. The biographer is mistaken in supposing that Lord Beaconsfield was ever a schoolboy at Winchester. Lockhart's father was not a "laird-minister in the Highlands"; and we may add that many parish schoolmasters at the beginning of the century sent their pupils straight to the Scottish universities. Again, "Charlotte Square, Bloomsbury," is probably a slip for Charlotte Street.

It may, perhaps, be doubted whether the Dean of Ely's contribution to "The Victorian Era Series"—*Charles Kingsley and the Christian Social Movement* (Blackie)—should be included under such a heading as Ecclesiastical Biography, for it deals with Kingsley's relations to labour problems rather than his theology. The volume is decidedly interesting. The writer does full justice to Kingsley's nobility of purpose and the ultimate recognition of his ideas of Christian duty, in spite of their immediate failure.

SHORT STORIES.

If children do not like a story in which they are held up to ridicule, the fault hardly lies with the children. Consequently, Mr. Kenneth Grahame's *Dream Days* (Lane) must be considered a collection of stories about children for

grown-up people. There are eight of these tales, all well written and some very amusing. Sketches of incidents in child-life often assume graphic forms in Mr. Grahame's volume. It is difficult to find a quotable instance, and the following must suffice. The boy had been fighting with his sister, when

"the gathers of Selina's frock came away with a sound like the rattle of distant musketry; and this calamity it was, rather than mere brute compulsion, that quelled her indomitable spirit. The female tongue is mightier than the sword, as I soon had reason to know, when Selina, her riven garment held out at arm's length, avenged her discomfiture with the Greek-fire of personalities and abuse. Every black incident in my short, but not stainless career—every error, every folly, every penalty ignobly suffered—were paraded before me as in a magic lantern show. The information was not particularly new to me, and the effect was staled by previous rehearsals. Besides, a victory remains a victory, whatever the moral character of the triumphant general."

So far as we know, the children's idea of a "death letter," meaning thereby a child's testamentary dispositions, is not common under that name in England. Possibly it is more frequently used on the other side of the Atlantic. The book is full of quaint things, but few of them will be pleasing to children.

The little volume which contains *The Shape of Fear, and other Ghostly Tales*, by Elia W. Peattie (Macmillan & Co.), is, on the whole, a distinct success in the supernatural. The writer does not make the mistake of overdoing his details or over-explaining his wonders, and he creates just the right atmosphere to carry the thing off. Many of these thirteen stories would in real life appeal to the Psychical Society, though that which gives the title to the volume, and amounts to what is, we fancy, dubbed a "collective hallucination," is not convincing. We should like to see some more of Mr. Peattie's work, which is effective; but he should beware of the laboured smartness which is so common now, and so wearisome after a page or two.

Madonna Mia, and other Stories. By Clement Scott. (Greening & Co.)—The short stories which Mr. Clement Scott has collected will not add to his reputation. They are carelessly written, not free from inelegancies of speech, and are charged with excess of sentimentality. One only of them, 'Discharged by Purchase,' has originality of a kind, and the workmanship in that even is slovenly. The sentiment in 'A Lonely Bachelor' rings as false as in any Christmas story we ever read.

AMERICAN LITERATURE.

A History of the Presidency, by Mr. Edward Stanford (Boston, U.S., Houghton, Mifflin & Co.), though primarily written for the instruction of young Americans, deserves perusal by all students of government. Mr. Stanford sets forth in statistical form the results of every Presidential election in the United States from Washington to Mr. McKinley. All the leading facts and circumstances are carefully collected and stated in each case. The general impartiality is noteworthy and commendable. Mr. Stanford has not done full justice, however, to some incidents in Mr. Blaine's candidature for the Presidency. He makes no concealment of his personal friendship and his opinion that Mr. Blaine's innocence was indubitable. Surely the statement published in 1876, that Mr. Blaine publicly destroyed a document which was put in his hands and implicated him, is not wholly fictitious! Of Mr. Blaine's ability there can be no question; yet men as able as he have made slips which are unpardonable. A footnote to p. 88 is to the effect that Great Britain did not admit "until many years after the war of 1812 that a native-born Briton could divest himself of his obligation to his sovereign." The truth is that this "admission" was not formally made till 1872. The doctrine of indefeasible allegiance then ceased to be operative in this

country. Indeed, Washington, Franklin, Jefferson, and others might have claimed all the rights and privileges of British subjects, among them being the right to sit in Parliament. Perhaps Mr. Stanford may be unaware that, while this country has abandoned the doctrine of indefeasible allegiance, his own country maintains it, and will do so until Congress shall legislate in the sense that Parliament did twenty-seven years ago.

A History of the Parish of Trinity Church, in the City of New York (Putnam's Sons), which has been compiled "by order of the Corporation," and edited by Dr. Morgan Dix, the ninth rector, ought to have many readers among the sympathizers with Episcopacy in North America. This work is laudably free from ecclesiastical bias or controversy, being simply a record of everything possessing general interest which is connected with the church which is the oldest, most important, and most amply endowed in New York. It ends with the year 1783, and its author hopes that the narrative may be continued to the present day. The part which he treats has great historical value, while that which remains to be written would be still more attractive to the present generation. The student of American history does not need to be told that the dread of a bishop being appointed to an American diocese was one of the reasons why New Englanders groaned under the jurisdiction of Great Britain. In the southern colonies no such feeling prevailed, while in New York, which had other sympathies than those prevailing in Massachusetts and Virginia, the non-appointment of such a bishop was considered as partly a scandal, and was felt to be a serious grievance. Dr. Morgan Dix writes that in 1719 the denial of bishops to the Church in the colonies was held to be "the crying sin of the Government of that day." In truth, the home Government could not possibly satisfy the desires and expectations of each American colony, either as regarded trading regulations or ecclesiastical ordinances. If all the colonies had been united in aim and requirement, an arrangement would have been easy, long before they joined together to support a demand which the home Government would not grant, save under compulsion. This 'History of the Parish of Trinity Church' is well written, and throws fresh light upon many historical points of great importance.

Eighty Years and More (Fisher Unwin) is a book having the sub-title of 'Reminiscences of Elizabeth Cady Stanton.' Born in 1815, she is still alive, and has devoted most of her time and energies to expatiating upon and denouncing what she considers to be the wrongs of women. Her own life has been a pleasant one. Writing in 1892, she says: "I am never lonely; life is ever very sweet to me and full of interest." Yet the desire of her heart was not gratified when she had attained her eightieth birthday, which was the completion of a translation of the Bible in which the position of women should be correctly stated. In her younger days she had an utter aversion to England; in her older she has recorded things about Queen Victoria which are untrue. She writes that "at home and at school we were educated to hate the English." Again, "Our patriotism in those early days was measured by our dislike of Great Britain." In 1887, when the Queen's Jubilee was celebrated, one of Mrs. Stanton's daughters was the wife of an Englishman, and lived in England. Mrs. Stanton was a visitor when her daughter was asked to subscribe to the fund raised by women for presentation to the Queen, a fund which finally amounted to seventy-five thousand pounds, and which the Queen kindly and properly determined should be devoted to charitable purposes. This is historical; yet, writing long after the event, Mrs. Stanton perverts facts in a manner for which no excuse can be even imagined. After saying

that a lady collector called at her daughter's house, she adds that her daughter, instead of subscribing, gave a lecture "on the Queen's avarice." Mrs. Stanton continues, on p. 398, in this strain:—

"When the fund was started the people supposed the Queen was to return it all to the people in liberal endowments of charitable institutions; but her Majesty proposed to build a monument to Prince Albert, although he already had one in London..... To give half her worldly possessions to her impoverished people, to give Home Rule to Ireland, or to make her public schools free, would be deeds worthy her Jubilee."

As a matter of general knowledge, the Queen did not build another monument to Prince Albert, though if she had done so Mrs. Stanton, as a woman, might have pardoned her wifely devotion. She had as little power to give Home Rule to Ireland, even if she had burned to do so, as Mrs. Stanton herself. The Queen exercises no more influence on the public schools of this country than Mrs. Stanton, and Mrs. Stanton may not know that children whose parents cannot pay fees are educated gratis. It is painful to read in a book which contains some interesting records of a long life statements which are ludicrously absurd.

Crooked Trails (Harper & Brothers), written and illustrated by Frederic Remington, is a work of no more value than its title. The writer may have had much experience as a Western pioneer and hunter, and he has a deft pencil; but he cannot write so well as he can draw. He narrates the adventures of several men when the western regions of North America were overrun by Indians, and when white men had often to fight for their lives. But the whites had always the better when they and red men came to blows. Indeed, it would be almost fair to forget the days when the possessors of repeating rifles had to face the red men, whose weapons were far inferior. Of course, it was the Indians who were in the wrong. They desired to remain in occupation of the land where they were born, and which they regarded as their own. This was a mistake on their part. Extirpation was their punishment, and the philanthropist may be pardoned for thinking that they were treated with unnecessary harshness. These stories might have been rendered more attractive by being narrated with some skill and literary finish. To write, indeed, as Mr. Remington does on p. 121, with regard to a dispute in Florida, that one attempted to assert his rights, but that another "pumped sixteen buckshot into him as he bent over a spring to drink, and he left the country," is to display a lack alike of humour and literary skill.

SCHOOL-BOOKS.

To the "Elementary Classics" of Messrs. Macmillan & Co. *Cornelius Nepos*, Vol. I., edited by Mr. H. Wilkinson, and *Pliny's Letters, I.-XII.*, edited by Mr. C. J. Phillips, are recent additions. We are glad to find, on examining these editions, that a boy will occasionally have to use his own intelligence. The notes in both cases are laudably brief as a rule. That on *ληκύθους*, however (Plin., 'Ep.' ii), is clumsy in its length, and the parallel "ampulla" might have been noted. Masters might do well to take up these interesting letters, which are more actual than much which boys have to plough through.

Macaulay's Lays of Ancient Rome, and other Poems. Edited by J. H. Flather. (Cambridge, University Press.)—In this specimen of the "Pitt Press Series" the notes are sensible, being chiefly concerned with rather obvious explanations. We are glad to see the 'Epitaph on a Jacobite' included. The debts to other poets in idea and language of the passage in 'The Armada' fragment concerning the beacon flame might have been indicated.

The Cambridge University Press have also sent us, in "The Cambridge Series for Schools

and Training Colleges," *Vergil, Æneid XII.*, edited by A. Sidgwick; *Comus and Lycidas*, edited by A. W. Verity; two volumes of *Cæsar, De Bello Gallico III. and IV.*, edited by E. S. Shuckburgh; and *Xenophon, Anabasis IV.*, edited by S. M. Edwards. It is somewhat difficult to see why the "Pitt Press Series" is not sufficient without adding another so very like it. The first two volumes mentioned are, in fact, admittedly a recast of books of the earlier series, still they are both by excellent editors. Mr. Verity should not have printed Johnson's opinion on 'Lycidas' without indicating that modern critics regard it as jaundiced and unfair. Mr. Shuckburgh's notes on *Cæsar* are short and to the point; it is pleasant to see that a few illustrations help boys to realize Roman things. It is surprising to find Mr. Edwards noting that οὐδὲν μηκέτι μένιν must be explained by an ellipse. This discredited information might at this time of day be left in the limbo of forgotten theories. His notes seem rather thin, and their subject is very stale.

Freytag's Die verlorene Handschrift. With Introduction and Notes by K. M. Hewlett. (New York, the Macmillan Company.)—*Goethe's Egmont*. With Introduction and Notes by S. Primer, Ph.D. (Same place and publishers.)—Freytag's 'Verlorene Handschrift' is not well suited for a class-book, and Miss Hewlett has been forced to abridge it to make it possible so to use it. The introduction is somewhat long, and too many of the notes are merely translations of phrases that any one capable of reading such an author should know already. Otherwise there is little fault to find with this Transatlantic production. The bibliography is good. On the other hand, Miss Hewlett should not compare a "Rektor Magnificus" to "the master of an English college"; he is more like a vice-chancellor.—There is no need for a new edition of 'Egmont,' for Dr. Buchheim published an excellent one. Prof. Primer is, like Miss Hewlett, too fond of giving unnecessary help by translations, and he is occasionally deficient in precision. For instance, he says of the Spanish troops withdrawn from the Netherlands: "Philip.....sent them to serve in the Southern army." What would a fifth-form boy make of this? Surely "Shelde" is a misprint!

Siepmann's Advanced German Series.—*Vor dem Sturm*. Von Theodor Fontane. Edited by A. Weiss. (Macmillan & Co.)—Thanks to the French blood in his veins, Fontane was a more graceful writer than a genuine German usually is. Dr. Weiss's notes are good.

Dent's First French Book. By S. Alge and W. Rippmann.—*Dent's Second French Book*. By S. Alge and W. Rippmann. (Dent & Co.)—*French Daily Life*. Adapted by W. Rippmann from Dr. R. Kron's 'Le Petit Parisien.' (Same publishers.)—These little volumes are based on the "neue Methode" of teaching modern languages now so much in vogue in Germany, which rightly aims at making the power of speaking the principal thing to be attained, and relegates grammar to a very subordinate position. Much stress is laid on phonetics as a help to pronunciation. Yet, after all, the new method, although not quite so dry, retains many traces of Ollendorff. Mr. Alge is a Swiss teacher of experience, while Mr. Rippmann is well known in this country, and their little books are decidedly praiseworthy. The pictures of the seasons are here introduced at the end of the first volume. A great deal may be done to facilitate the acquisition of a vocabulary by appealing to the pupil's eye, and this device will, it is likely, be used more extensively. The second volume contains a story, 'La Tâche du Petit Pierre.' It is good, but we prefer Mrs. Fraser's dia-

logues. Dr. Kron's 'Petit Parisien' is excellent, and this adaptation of it is welcome.

Pitt Press Series. — Picciola. By X. B. Saintine. A New Edition, edited by A. R. Ropes. (Cambridge, University Press.) — 'Picciola' is so old-fashioned a book that it is rather surprising that a new edition of it is wanted. Mr. Ropes's introduction is commendably short, but he gives in his notes too many translations of simple phrases. Surely a boy fit to read 'Picciola' would find no difficulty about the meaning of "les lois réglementaires de la prison."

OUR LIBRARY TABLE.

DOES the ordinary undergraduate care for history and archaeology? We fear that the "passion of the past" is not much in his line as a rule, and he only intermittently supports records of the present. The *Notes on the History of Trinity College, Cambridge*, by W. W. Rouse Ball (Macmillan & Co.), are a highly commendable attempt to interest his pupils. Mr. Ball disarms criticism by declaring that he is a tutor without "the necessary leisure for research." Really we had no idea that tutors were so terribly hard worked. The 'Notes' are good as far as they go, but seem too brief on the points most likely to interest the undergraduate. Few *jeux d'esprit* are given, and those not of the best. Why is there not more about Tennyson? Trinity apparently began boating at Cambridge. The Second Trinity Club is mentioned several times before its origin is stated, and the revived club of 1894 is put down as "a short-lived and unsuccessful experiment." This is rather severe, as it scored three bumps at the May races in what was supposed to be a record brevity of distance. The ordinary undergraduate would like to know where the profits on the kitchens go to. Perhaps Mr. Ball will enlighten him when he has time for research.

IN the well-printed series of "Elizabethan Sonnet Cycles" (Kegan Paul & Co.) *Cælica*, by Fulke Greville, Lord Brooke, has appeared, introduced by Martha Foote Crow. Sidney's friend has written nothing, with one possible exception ('Away with those self-loving Lads!'), which is well remembered; but his single lines are as fine as any of the time, of which his metaphysical conceits form an interesting specimen. The introduction, which is above the average of such things, suggests that Greville really was in love with Queen Elizabeth, and remained a bachelor for her sake. She was fifty-five when he came to Court, and equally passionate language addressed to her by courtiers is extant elsewhere. These "likelihoods of modern seeming" are getting rather tiresome, and the author of the theory makes little attempt to support it. That "Cynthia" here addressed by Greville, as well as "Cælica," was admittedly the Virgin Queen in the poetry of Raleigh and Barnfield might have been pointed out.

MESSRS. P. S. KING & SON are now acting as the agents for England of the American Academy of Political and Social Science, on behalf of which they send us a pamphlet entitled *Australian Experiments in Industry*, by Helen Page Bates. During the last two or three years Americans of the United States have begun to occupy themselves seriously with the political science of Australia, and the present publication is to be commended as accurate, and calculated to open the eyes of American readers. The practice of Australia and of the United States in the matter of State Socialism is so different that it is well that it should be set forth that in Australia (to use the words of our author) "the advisability of Government ownership" of railways "has not been seriously questioned." "The Australasian colonies are agreed.....in placing under the State the ownership and administration of the entire machinery of transfer." When our author comes to irrigation she commits the pardonable slip of

describing Mr. Deakin as "Sir Alfred," a title which he has more than once refused. Our author makes up for titling Mr. Deakin by untitling Sir Robert Stout, but rightly ascribes to him the first departure of New Zealand on the modern line of the ownership of land by the State. The conclusion of the author is that the industrial classes in Australia at the present time occupy an advantageous and an advancing position; but, with American caution in these matters, she then shrinks back, and says that "having gone so far.....it would seem as though the various states would be justified in leaving the rest of the industrial field to private enterprise; but they have not done this."

She is, therefore, forced to go further, and to survey the active participation in industry of the Australian Governments. She rightly tells us that South Australia and New Zealand have shown themselves the most fertile in experiment, and have taken the initiative in electoral, financial, and constitutional reform.

THOSE who care greatly what manner of woman Elizabeth Barrett Browning was will be grateful to Messrs. J. M. Dent & Co. for the portrait which they have prefixed to the reprint in the "Temple Classics" of the first edition of *Aurora Leigh*. This is Field Talfourd's portrait, by far the most characteristic representation of the poetess; but the "Temple" reproduction varies considerably from the stipple engraving by A. Weger published by Tauchnitz in 1872 in the Leipzig selection from Mrs. Browning's poetry. It varies still more from the engraving by Mr. G. Cook (published in Messrs. Smith, Elder & Co.'s last edition of 'Aurora Leigh,' 1898), which looks much like a copy of Weger's work with the hand left out. The "Temple" copy, transcribed by photo-sculpture directly from the drawing in the National Portrait Gallery, is by a long way the most spiritual and pathetic of the three.

THE trustees of the late William Morris have given the title of *Art and the Beauty of the Earth* to a lecture delivered at Burslem Town Hall on October 13th, 1881, and now printed in the Golden type designed by Morris for the Kelmscott Press. It is always delightful to read Morris in his own types; and this lecture is as fresh to most folk as if it were now printed for the first time. The pamphlet from which it is reprinted is, in fact, of extreme scarcity. It is the Wedgwood Institute's Reports for the year 1880-81. No mention is made in the prospectus, or in the colophon of the reprint, of the fact that the lecture was published in 1881. The shoulder-notes of the reprint describe the work as "Lecture II. Art and the Beauty of the Earth." Lecture I. was issued in the same type some little time since; and we understand that there are to be more of the series.

MR. FROUDE has sent us three editions of *The Poetical Works of J. G. Whittier*. It is not quite clear that Whittier, pleasant as his poems often are, is sufficient of a classic to deserve the honour of these delightful reissues of his works.

THE French Society of Contemporary History publishes through MM. Alphonse Picard & Fils the *Mémoires du Comte de Moré*, edited by MM. de Grandmaison and de Pontgibaud. The family of Pontgibaud, to which the Comte de Moré belonged, had in the persons of at least two of its members adventures in the Revolution as interesting as those which were related some years ago by the Marquis de Sassenay in his writings upon his grandfather. The author of the memoir before us was, at the age of seventeen, locked up in Saint-Lazare at his father's wish, and then transferred to a fortress in the provinces from which he cut his way out. In his twentieth year he reached America, where he took service under Washington and greatly distinguished himself. He returned to France when he was twenty-one years of age, to be the

first chosen of all Frenchmen to wear the blue-and-white ribbon (bearing a golden eagle) of the Order of Cincinnatus established by Washington, which is, by the way, here described as having been hereditary—an observation which we commend to inquirers in our contemporary *Notes and Queries*. In America M. de Moré had met distinguished refugees, among them the Duc d'Orléans, the Duc de Montpensier, and their brother the Comte de Beaujolais, who were called there "the brothers Égalité." Washington's negro servant, when they called at Mount Vernon, is described as having announced them thus: "Your Excellency, there are three Égalités outside."

The Comte de Moré's brother, the Comte de Pontgibaud, set up a banking-house at Trieste under an assumed name, and made his fortune there, just as some of the *émigrés* made their fortune in the United States. We are told, indeed, in this volume that the Jews never stood a chance with the scattered Frenchmen from the moment when the Revolution drove the latter into all parts of the world. The family banking-house in Trieste sheltered as guests at various times during the wars of the Empire many remarkable men. In 1814, after the fall of Napoleon, the legitimate ex-king of Sweden, Gustavus IV., was staying at the bank. Suddenly there arrived Jérôme Bonaparte. The old Frenchman sent up to tell the King of Sweden that the King of Westphalia had come to stay, and to ask him what was to be done. Gustavus IV. replied as follows: "The King on the second floor does not wish to see the King on the ground floor; but the Queen is my cousin, and if she stays in Trieste I should be glad to see her." It must be remembered that Catherine of Wurtemberg remained with the King of Westphalia after his final fall, and set an example which Marie Louise would have done better to follow.

The volume is full of good stories. While the hero is serving with the Americans, he is sent to the French fleet lying in the Delaware, or, shortly afterwards, off New York. He goes on board the ship, which was commanded by the famous Bailli de Suffren, whose statue, showing Falstaffian girth, now faces the port of St. Tropez. The Bailli, who was afterwards to beat us in the Indian seas, was at this time commanding a 50-gun ship in the fleet, and he administered to our hero so prodigious a quantity of punch that in leaving the ship the latter was all but drowned. Another good story is of the return of Marshal Saxe to France after his great campaign. The customs people, opening the door of his coach, said, "Nothing against the king's orders?" "No." "How about this?"—pointing to an enormous cask full of tobacco which was inside in front of the Marshal. "That is my snuff-box." "Ah! It is right that so great a general should have so large a snuff-box." The customs officer bowed and respectfully closed the door.

In the admirable notes by which the volume is accompanied there is a curious error. We are told that Albany was "a fort on the river of that name where it falls into Hudson Bay in Canada." The author correctly states that Albany is near "the North River," the name by which the Hudson is still commonly called by New Yorkers, and it is indeed strange to find the capital of the State of New York placed on the shores of Hudson Bay, in the Dominion.

THE Johns Hopkins Press publishes, in the monthly series of "University Studies in Historical and Political Science," *Jared Sparks and Alexis de Tocqueville*, by Mr. Herbert Adams, the editor. Sparks was an American visitor to Paris in 1828 who made Tocqueville's acquaintance, and who, as soon as Tocqueville was sent on his mission to the United States, naturally became one of his chief sources of information. There is nothing very interesting in the correspondence published, which is chiefly upon New England local government. It is a source of

regret to us, which we mention not for the first time, that the whole of the correspondence with Tocqueville of his more distinguished friends has not long since been published.

MM. ARMAND COLIN & C^{ie}. publish *L'Art d'Écrire*, by M. Antoine Albalat, an extraordinarily daring book, in which the greatest names of literary France are held up, with full quotation, as examples of the worst faults in style, and in which all value is attributed to intensity of concentration of style. The book will be found most interesting by all those who care about style in prose and verse for its own sake. But the author appears to think that it is possible to teach people to write, and we must express our doubt whether he will find it possible ever to teach any one at all. This fact does not detract from the value of the volume.

THE third volume of the excellent edition of *The Works of George Berkeley, D.D.*, which Mr. Sampson has edited and Messrs. Bell have included in "Bohn's Philosophical Library," has reached us. The bibliographical appendix, which has been revised by Prof. Fraser, is most welcome.

WE have received from Messrs. P. S. King & Son *The Aborigines Protection Society: Chapters in its History*, an account of the action of the Society under Dr. Hodgkin and his able successors, the late Mr. Chesson and Mr. Fox Bourne.

THE thousandth number of *Blackwood's Magazine* is a substantial volume, printed on excellent paper in a style worthy of the reputation of its publishers. No other magazine, probably, finds its way to such out-of-the-way parts of the world; it follows the ubiquitous Scot to all corners of the globe, and the celebration of its emergence from the hundreds will attract attention wherever he has established himself.

Two works relating to Budapest have been sent to us by the publishers, Messrs. Puttkammer & Mühlbrecht of Berlin—the third volume of *Die Hauptstadt Budapest im Jahre 1891*, a formidable mass of figures, the results of a census, and *Die Sterblichkeit der Hauptstadt Budapest in den Jahren 1886-90*, a translation from the Hungarian of a monograph on the health of the city.

WE have on our table *The Criminal Evidence Act, 1898*, by C. B. Morgan (E. Wilson).—*The Reign of Elizabeth*, by C. S. Fearenside (Clive).—*The Educational Systems of Great Britain and Ireland*, by G. Balfour (Oxford, Clarendon Press).—*Pitman's German Weekly*, Vol. II. (Pitman).—*Hints on teaching French*, by W. Rippmann (Dent).—*Digest IX. 2 Lex Aquilia*, translated with Notes by C. H. Monro (Cambridge, University Press).—*The Odes of Horace*, Book I., edited by S. Gwynn (Blackie).—*Burke's Letter to a Noble Lord*, edited by A. H. Smyth (Arnold).—*A Dialogue on Moral Education*, by F. H. Matthews (Sonnenschein).—*Select Tales from Shakspeare*, by Charles and Mary Lamb, with Introduction and Notes by D. Frew (Blackie).—*The Facts of Life*, Part II., by V. Bétis and H. Swan (Philip).—*The Child of the Lighthouse*, by M. Andrews (Wells Gardner).—*Sun, Moon, and Stars*, by E. Richardson (Lane).—*Fortune's Sport*, by Mrs. C. N. Williamson (Pearson).—*A Dreadful Mistake*, by G. Mockler (Blackie).—*The God Horus*, by J. F. Rowbotham (Oxford, Robinson).—*Shadowed by the Gods*, by C. Edwardes (Sands & Co.).—*The Love that never Dies*, by Mrs. H. H. Penrose (Jarrold).—*Vanya, a Tale of Siberia*, by O. Orloff, translated by E. H. N. (Edinburgh, Grant).—*Mistress Nancy Molesworth*, by J. Hocking (Bowden).—*A Century of Indian Epigrams, chiefly from the Sanskrit of Bhartrihari*, by P. E. More (New York, Houghton).—*Idyls of Thought*, by F. A. Homfray (G. Allen).—*Scotland for Ever! and other Poems*, by R. W. S. Watson (Edinburgh, Douglas).—*Sonnets and Epigrams on Sacred Subjects*, by the Rev. T. E. Bridgett (Burns &

Oates).—*The People and the Priest*, by the Rev. R. E. Welsh (Bowden).—*The Book of Daniel*, by J. Kennedy, D.D. (Eyre & Spottiswoode).—*The Structure of Life*, by Mrs. W. A. Burke (Art and Book Company).—*Life of St. Juliana Falconieri*, edited by the Rev. Fr. Soulier (Burns & Oates).—and *Workers together with God*, edited by N. Keymer (Mowbray).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Burn's (A. E.) An Introduction to the Creeds and to the Te Deum, 8vo. 10/6
Hawkins's (Sir J. C.) Horæ Synopticæ, 8vo. 7/6
McLaren's (A.) A Rosary of Christian Graces, 3/6
Milligan's (G.) The Theology of the Epistle to the Hebrews, 8vo. 6/

Law.

Rowlatt's (S. A. T.) The Law of Principal and Surety, 8vo. 16/6
Stringer's (F. A.) Practice on the Summons for Directions, royal 8vo. 5/

Fine Art and Archaeology.

Gould's (F. C.) The Westminster Cartoons, a Pictorial History, 1896-8, folio, 1/
Hiatt's (C.) Beverley Minster, cr. 8vo. 1/6
Hurl's (E. M.) The Life of our Lord in Art, 10/ net
MacLagan's (C.) A Catalogue Raisonné of the British Museum Collection of Rubbings from Ancient Sculptured Stones, 4to. sewed, 2/6 net.
Merrick's (E. M.) With a Palette in Eastern Palaces, 5/
Taylor's (U.) Early Italian Love Stories taken from the Originals, illustrated by H. J. Ford, 4to. 15/ net.

Poetry.

Browning's (E. B.) Aurora Leigh, 18mo. 1/6 net. (Temple Classics.)
Browning's (R.) Men and Women, 18mo. 1/6 net. (Temple Classics.)

Music and the Drama.

Kistler's (C.) A System of Harmony, translated by A. Schreiber, royal 8vo. sewed, 6/ net.
Shakespeare's Julius Caesar, ed. by R. Brimley Johnson, 1/6
Wagner's (R.) Prose Works, translated by W. A. Ellis: In Paris and Dresden, 8vo. 12/6 net.

Bibliography.

Lawler's (J.) Book Auctions in England in the Seventeenth Century, 12mo. 4/6. (Book-Lover's Library.)

History and Biography.

Ammen's (D.) The Atlantic Coast, cr. 8vo. 5/. (The Navy in the Civil War.)
Arbuthnot's (Sir A. J.) Lord Clive, cr. 8vo. 5/. (Builders of Greater Britain.)
Berry (T. W.) and Marshall's (T. P.) The Student's Queen Elizabeth, cr. 8vo. 2/
Butler's (Sir W. F.) The Life of Sir George Pomeroy-Colley, 1835-81, 8vo. 21/
Landon (W. S.) Letters of, Private and Public, edited by S. Wheeler, 8vo. 10/6
Mahan's (A. T.) The Gulf and Inland Waters, cr. 8vo. 5/. (The Navy in the Civil War.)
Newcastle's (Duke of) A Narrative of the Changes in the Ministry, 1765-7, Letters to J. White, edited by M. Bateson, 4to. 10/
Oman's (C. W. C.) An Elementary History of Greece to the Death of Alexander, 18mo. 2/
Peel (Sir Robert), from his Private Papers, edited by C. S. Parker, Vols. 2 and 3, 8vo. 32/
Simpson's (W. J. S.) Memoir of the Rev. W. Sparrow Simpson, D.D., cr. 8vo. 4/6
Soley's (J. R.) The Blockade and the Cruisers, cr. 8vo. 5/. (The Navy in the Civil War.)

Geography and Travel.

Bindloss's (H.) In the Niger Country, with 2 Maps, 8vo. 12/6
Kingley's (Mary H.) West African Studies, 8vo. 21/ net.
Mac Coun's (T.) The Holy Land in Geography and History, 2 vols. cr. 8vo. 7/
Vandervell's (H.) A Shuttle of an Empire's Loom, cr. 8vo. 6/

Philology.

Euripides, Hercules Furens, edited by A. F. Hort, 1/3
Fontane's (T.) Vor dem Sturm, edited by A. Weiss, 12mo. 3/
Lower Latin Unseens, selected by W. Lobban, 12mo. 2/
Meiklejohn's (J. M. D.) The Art of writing English, 2/6
Plato's Apology of Socrates, edited by T. R. Mills, cr. 8vo. 3/6. (University Tutorial Series.)
Robertson's (J. L.) English Prose for Junior and Senior Classes, Part 2, cr. 8vo. 2/6

Science.

Fisher-Hinnen's (J.) Continuous-Current Dynamos in Theory and Practice, 8vo. 10/6
Henslow's (G.) Medical Books of the Fourteenth Century, 4to. 21/
Morgan's (C.) Elementary Hydrostatics, 12mo. 2/6
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Year-Book of Treatment for 1899, cr. 8vo. 7/6

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FOREIGN.

Theology.

Meyer (R.): Die theologische Litteratur der griechischen Kirche im 16 Jahrh., 4m.

Fine Art and Archaeology.

Guignet (E.): La Céramique Ancienne et Moderne, 6fr.
Lavalley (G.): Le Peintre et Aquarelliste Septime Le Pippre, 5fr.

Philosophy.

Gevaert (H. F.): La Tristesse Contemporaine, 2fr. 50.
Kan (I. B.): Erasmi Stultitiæ Laus, rec., illust. Holbein., 5m. 50.
Oder (E.): Ein angebliches Bruchstück Democrits üb. die Entdeckung unterirdischer Quellen, 4m. 50.

History and Biography.

Deschamps (L.): Les Colonies pendant la Révolution, 3fr. 50.
Inama-Sternegg (K. T. v.): Deutsche Wirtschaftsgeschichte, Vol. 3: In den letzten Jahrhunderten des Mittelalters, Part 1, 12m.
Reitlinger (F.): Une Mission Diplomatique en Octobre, 1870: De Paris à Vienne et à Londres, 3fr. 50.
Roustan (L.): Lenau et son Temps, 5fr.

Geography and Travel.

Wiener (C.): La République Argentine, 12fr.

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General Literature.

Boubée (S.): La Marchande de Frites, 3fr. 50.
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Renault (G.) et Rouge (G. le): Le Quartier Latin, 3fr. 50.
Vaulx (A. F. de): Le Veuvage, 3fr. 50.

THE ORIGIN OF THE SURNAME "CHAUCER."

I AM kindly permitted by Mr. Edward Scott, Keeper of the MSS. in the British Museum, to make known his most interesting discovery of fresh evidence, which seems to clear up the question as to the original meaning of "Chaucer" as a surname.

In the absence of such evidence, the most commonly accepted theory has been that Chaucer represents the O.F. *chaucier* or *chaussier*, a hosier. The chief difficulty has been the rarity of the word. Godefroy only adduces two examples, in both of which this trade-name relates to inhabitants of Paris. From Anglo-French the use of the word is remarkably absent.

Whilst engaged in examining the muniments of Westminster Abbey relating to lands in its vicinity, Mr. Scott came across the mention of a family called Le Chaufecire, of whom one is called in one deed Elyas le Chaufecire, and in another Elias Chaucer. The latter of these deeds, in which, be it observed, the name of Chaucer occurs, bears the following remarkable endorsement: "De terra quondam Will. Valence iuxta Egid. Chaufecire in vico de Tuthill"—that is to say, the spellings Chaucer and Chaufecire appear in the same deed as being equivalent forms.

Further research showed that there are no fewer than seven deeds referring to the Chaufecire family. In five of these the name appears as Chaufecire, in one as Chaucer, and in the seventh as Le Chaucers. Only one of them is expressly dated, viz., "at Westminster on Monday after St. Valentine's day, 8 Edw. II.," i.e., February 17th, 1315, for in that year, the Sunday letter being E, St. Valentine's Day fell upon a Friday. This deed refers to the tenement of Gilian (or Egidia) Chaufecire.

We have thus explicit evidence that an older form of Chaucer was Chaufecire. The loss of the *f* at the end of the former syllable is similar to that in the word *halfpenny*.

As to the sense of *chaufecire* there is, fortunately, no doubt. It is the Anglo-French form corresponding to the singular hybrid word *chaffin*, or *chafe-war*, for which I may refer

your readers to the 'Historical English Dictionary.'

The 'Dictionary' gives no example of *chafe-wax* earlier than 1607; and Littré's oldest quotation for *chauffe-cire* is from St. Simon, who was not born till 1675. But the latter, at any rate, is much older. Cotgrave has: "*Chauffe-cire*, a chafe-wax, in the chancery, &c."; and the new supplement to Godefroy's 'Old French Dictionary' has five early examples, of which the earliest mentions "*les emolumentz du chauffe-cire du scel*," and is dated 1319. Ducange has: "*Calefactor cereæ*, vulgo *Chauffecire*, officium in Cancellaria notissimum, Cerarii præfectus."

It is a safe inference that the name originated in the Royal Chancery, and probably in London; and from the nature of the case it is not probable that the name was ever common. There was but one Chaff-wax where there were a host of Bakers and Butchers.

In connexion with this I may mention a small discovery of my own. The oldest mention of the name as given in my 'Life of Chaucer' is dated 1275. But I have found a much older example, viz., a mention of one Radulphus le Chaucer in 1226, and in connexion with London. For this, see the Close Rolls preserved in the Tower, vol. ii. p. 153, col. 2.

WALTER W. SKEAT.

A LITTLE FRONDE.

WE should seek in vain in the ordinary histories of Europe for any notice of the political plot of the year 1674 against the "system" of the "Grand Monarque," which is referred to in the title of this article.

By another name—that of Rohan's conspiracy—the story of a political crime and its tragic consequences has been commemorated by a medal, two tragedies, and a romance, and has been preserved in a few "*mémoires pour servir à l'histoire de France*,"* not so much in the interests of historical evidence as on account of certain sensational incidents connected with the *dénoûment* of a drama which, in the words of a contemporary writer, is "*propre à faire connaître l'esprit de ce siècle*." The story of Rohan's conspiracy, as it has hitherto been known to us, may be briefly told as follows:—

Louis de Rohan, commonly known as the Chevalier de Rohan, the scion of an illustrious house, princes of France, was held, even in that licentious age, to have sullied the honour of his family. Martin briefly describes him as "*l'homme le mieux fait de son temps et de la plus grande mine*"; but the French historian has omitted the words which follow in the text,† and which serve as a fitting introduction to the gallantries and dissipations of which a full description has been faithfully preserved to us by contemporary gossips. At length, "*perdu de dettes et de vices*," and finding himself "*mal à la cour*," and on still worse terms with his own relations, he engaged in a desperate plot to admit the Dutch into Quillebœuf or Honfleur, for which treason he was to receive 100,000 crowns. His chief agents were a retired officer named "*La Tréaumont*"‡ and a lady calling herself the "*Marquise de Villars*,"§ together with a Dutch schoolmaster named Van den Enden, who conducted the correspondence and drew up the treaty which the conspirators are stated to have entered into with the States-General. This schoolmaster is said to have been Spinoza's master, and to this fact his character of "*philosophe*," or sceptic, may be ascribed. Amongst the lesser conspirators was a nephew of "*La Tréaumont*," the Chevalier de Préaux.

The failure of this conspiracy is a fact which

is established by the history of the period. Quillebœuf made no sign, and Van Tromp is supposed to have appeared in vain off the coast of Normandy. Finally La Tréaumont was arrested at Rouen, and, offering resistance, was shot by the guard. The others were taken and lodged in the Bastille.

We have no details whatever of the trial, imprisonment, and execution of Rohan and his accomplices except such as were based upon rumours current in semi-official circles. We find it stated that not a single witness or incriminating document was forthcoming, and that the conspirators were condemned solely upon their own confession, made under torture or in the delusive hope of pardon.

The received version also includes some general impressions of the behaviour of the condemned prisoners during their last hours in the Bastille, and of so much of the scene on the scaffold as was visible to the spectators. It was given out that Rohan died like a gallant gentleman, returning the salutations of the *mousquetaires* with a martial bearing; that La Tréaumont's nephew appeared calm and unconcerned; whilst the lady and the schoolmaster displayed the apathy of baser souls. The popular opinion that the Chevalier's great friends could have saved him if they had chosen is given for all it is worth. But although the character of "*une nouvelle Fronde*" has been given to the conspiracy, the title appears meaningless without some clue to the motives of the conspirators. This is perhaps furnished by the admissions of the Marquise de Villars, whom our authorities, with what justice will be presently seen, have contemptuously dismissed as the Chevalier's mistress,* "*une espèce de Brinvilliers*," a "*femme galante*," a "*demi-mondaine*," an atheist, who died without fear or remorse in the assurance that the dead rise not.

It is possible, however, from an outside source to learn a good deal more about the matter. It is obvious that there were two foreign governments which had a deep interest in the fate of the conspiracy—Holland and Spain, though whether the archives of those countries have preserved any further particulars of the plot and its consequences is a point which does not seem to have been investigated. There was, however, another country which was indirectly interested in these events. England, since the fall of the Cabal and the resignation of Arlington as Secretary of State, had already begun to hold aloof from an understanding with France, and to draw closer towards the Protestant alliance. For this reason we can understand why Sir Joseph Williamson, the new Secretary of State, took a special interest in finding out all that there was to be known about the business.† Fortunately he possessed in his agent at Paris, William Perwick, a man capable of this task. After dispatching several instalments of news respecting the fate of the conspirators in November of 1674, Perwick was at length able, in the following January, to furnish the details of the plot itself. This information appears to have been received from the best sources, from one who assisted at the trial, and from another who was privileged to remain in the Bastille during the long forenoon which preceded the execution. The latter was not only an eye-witness of the events which he describes, but he was able to report actual conversations with the condemned prisoners in their own words, although the English agent naïvely remarks that the whole matter has been kept a profound secret.

Their story reads as follows: In April of the year 1674 Rohan and La Tréaumont concocted an anonymous letter, not to the Dutch Government, but to the Count de Monterey, the

Spanish Governor at Brussels, alleging that Normandy was ripe for revolt, and that there was a great man (indicating Rohan himself) who, on condition that the States sent a fleet with 6,000 men, and arms for 20,000,* with two million livres, and the assurance of pensions of 30,000 crowns and 20,000 crowns respectively for the two ringleaders, would engage to give them possession of Quillebœuf and another maritime town, and therewith of the whole of Normandy, whence an army might march straight on Versailles "without passing a river or bridge." To this letter no direct answer was to be sent, but acquiescence should be signified by inserting a paragraph in the gazette "that the king intended to make two marshals of France, and that a courier from Madrid had arrived at Brussels." The paragraph duly appeared, and Rohan left Paris for Normandy.

There, during the month of May, he and Tréaumont proceeded to foment a rebellion, although they found themselves sadly hampered by want of funds. Still the church door and town walls of Rouen were plastered with treasonable bills. La Tréaumont held his little court in taverns, whither all the disaffected repaired to him, and in particular he succeeded in "debauching" the nobility of the province.

The king's officers became alarmed, and the President, Pelot, suspecting La Tréaumont from his general reputation, employed a spy, who gained admission to the meetings of the conspirators, won the confidence of their leader, and was able to put his employer in possession of their secret. Pelot thereupon posted off to Paris, and told the whole story to the king himself. Rohan, who had returned to Paris, was immediately arrested as he came from mass by the captain of the Gardes du Corps, and was sent in a coach to the Bastille. The attempted arrest of La Tréaumont followed; but it is worthy of notice that the English agent states positively that he died by his own hand, and the probability of this report is increased by the admitted fact that the officer who attempted his arrest was an old comrade. The schoolmaster, we are told, was recognized by a student, and was arrested with the other conspirators.† The names of the more important of these prisoners are given; but it was thought that no overt act could be laid to their charge, with the exception of the Marquise de Villars.

This was in September. Before the end of the following month it had begun to be whispered that the king was not inclined to mercy, and that Rohan's fate was sealed. On November 1st the Père Bourdaloue, "a great preacher of this country," was sent to visit the impenitent seigneur in the Bastille. On November 3rd the Chancellor came to Paris to "finish the business" with the help of twenty-five judges. De Préaux, who had passed as Rohan's *écuyer*, offered to give evidence, pretending that he had joined the plot in order to save the State. The judges, who could dispense with his evidence, treated him as "a very rogue," and at the last he withdrew some of his accusations. He was, however, instrumental in causing the conviction of the Marquise de Villars, whose letters he had meanly kept. One of these contained the words, "*Il n'y fit jamais meilleur; et si l'on envoie dix mille hommes on se rendra maître de tout*." She further confessed on the scaffold, at the entreaty of her confessor, that a certain gentleman had promised her a troop of horse.

On Saturday, November 24th, a number of the judges passed sentence of death, and on Monday, the 26th, the rest concurred in this sentence, which was "moderated" from being drawn asunder to decapitation—the punishment of "*lezé majesté en second chef*," namely, "*contre l'estat*," and not against the king's person.

* The pretext for gathering an armed force was to have been found in the summoning of the "*Arrière-ban*," which was anticipated at this date.

† There is a hiatus in the MS. which relates to the circumstances attending the arrest of the schoolmaster.

* Ed. Michaud et Poujoulat, Sér. iii. t. vii. and viii.; 'Le Prince Infortuné' (Courtillz); 'La Tréaumont' (M. J. E. Sue); 'Trois Drame Historiques' (P. Clement).

† "et qui avoit les plus belles jambes."—Michaud et Poujoulat, viii. 279.

‡ His real name was La Tréaumont.

§ The English spelling, "Villers," seems more likely to be correct, probably of Pont l'Évêque, Normandy.

* If she was in love with any one it was certainly not Rohan, but De Préaux, though the assertion seems quite gratuitous.

† It has been stated that information of the plot was given to Louis himself by Charles II., but on what authority does not appear.

It would seem that Rohan, having been entrapped into a confession, discovered his error, and in his next examination under torture he denied everything. On receiving an assurance that the whole truth was known, he admitted his former confession after further torture. This was on November 24th. He was, however, still convinced that he would not die, on the ground that he had not actually signed the treaty with the enemy. So convinced was he of the impossibility of the capital sentence being carried out against a person of his rank, that he persisted in his refusal to receive the priest who was sent to confess him at the request of his mother.* On Sunday night, November 25th, his supper was brought to him, cut in pieces, and wine in a silver cup, "de peur qu'il ne taschât à se faire mourir en avallant du verre ou se servant du couteau." Then at last he guessed the truth, and cried, "Je suis condamné à la mort." His kindly gaoler reassured him, but on rising next morning he found all the ribbons cut from his clothes—"and then he knew that he must die." On the evening of November 26th Fathers Bourdaloue and Talon appeared "pour disposer Mr. de Rohan à la mort." They passed the whole night "in this exercise"; but Rohan was agitated and walked up and down, repeating to his valet, "Je voy bien qu'il faut que je meure." At 7 o'clock the next morning the officials arrived to pronounce the sentences to the accused in turn and to inflict a final torture upon the commoners. Rohan heard his sentence unmoved, denying only an attempt against the king's person. The officers were followed by the executioner, who wished for ribbons with which to pinion him in place of cords; but Rohan replied, "Il me souvient que nostre seigneur fut lié de cordes; il n'est pas juste que je soy mieux traité." Although he had now placed himself like a child in Bourdaloue's hands, he was roused by the hope of a reprieve at the last moment, and listened intently for the ring of horse's hoofs on the drawbridge. But they came not. Whether any but his mother would have begged his life may be doubted; but the affectionate message sent to her by the king after the fatal event shows that he at least understood her grief. All his kinsmen and friends and "many other persons of quality" left Paris early on the morning of November 27th, "so as not to be present at his execution." Although a rescue was improbable, extraordinary precautions were taken. All the burghers of the Faubourg St. Antoine were ordered to keep their houses, the gate was shut, and chains were drawn across the streets and from St. Paul's Church to the Bastille. Six hundred *mousquetaires* and four companies of the *gardes du corps* were drawn up three deep round the scaffold. The Chevalier de Rohan was the only nobleman who died upon the scaffold during the long reign of Louis XIV.

The story of the Marquise de Villers's last hours as related by an eye-witness in the Bastille is a very touching one. She was awakened at 10 o'clock on the morning of November 27th and dressed herself, exclaiming that it was fortunate that she had the resolution to die bravely. Then she went down "with an assured countenance, to the great surprise of everybody." In the chapel she found her fellow-sufferers: Rohan between the Fathers Bourdaloue and Talon, and De Préaux attended by a doctor of the Sorbonne. "Having no one to comfort her," she said to Rohan, "Monsieur, je vous prie de me donner un de vos pères." A few hours later a gentleman came to visit her charged with a message from her brother. He found her seated by the fire, and she received him "as though she had been in her own chamber." He informed her that her brother had been on his knees to the king for her life in vain. The king had replied that he could pardon an attempt against his own person, but not against his

people; that did not rest with him. However, he granted the forfeiture of her estates to her brother. The Marquise replied that, of course, the king could have pardoned her if he had chosen, but still she was glad that her brother had the estates. It would, perhaps, save her children from going to law for their shares, and he would be kind to them. She then dispatched certain private business "with much witt and discretion," and asked, as a dying request, that prayers might be said for her soul, that her body might not be left in the street, that a small debt which she owed might be paid, and that her maid might receive her clothes. Then she addressed herself to her companions in misfortune. To Rohan, who observed that they both died for the same crime without ever having met before that day, she replied that this was true. Turning to De Préaux, she said that his imprudence had been the cause of her death, but she pardoned him; and then silenced his protestations by bidding him think of higher things. The scaffold was reached in a coach, in which the lady was seated beside the wretched schoolmaster, who had given way completely, "being a philosopher and having no religion," we are told, though it is added, as some excuse, that he was seventy-three years of age, and had been subjected to "the question" that morning "with severity." Rohan and his squire proceeded on foot, with as much resolution as they could muster; but the Marquise, prompted by the good Father Bourdaloue, took pity upon the former's nervous terror, "who seem'd to be half dead, his lipps blew, his face pale and disfigured like a dead visage." Praying her fellow-sufferers to "put a good face" on it, she announced her intention of seeing them die before her, "although she had the compliment of precedence," in order, as she said, to give a sign of Christian humility, but really to save them from the worst agony of suspense. The schoolmaster, being "roturier," was hanged. "Il subsistait encore," says Martin, "des distinctions aristocratiques devant le bourreau."

Rohan's body was carried into the Bastille, where, by arrangement with his mother, it was conveyed to her in a mourning coach.† That of the Marquise was covered with a sheet, and was carried away by her brother's representative, who flung money to the executioners. We learn that this lady was the daughter of a royal secretary, and niece of a well-known counsellor in Parliament. Her own daughter was amongst the prisoners who were reprieved. The impression conveyed by these contemporary reports is that she was a political conspirator of the fashionable type, which had played at treason with a light heart in the days of the Fronde. But there was this difference—that it was now the fashion to despair of the State, in the spirit of the modern Nihilist. However this may be, it is curious to reflect how little we really know of the true history of many events and of the lives of many men and women, and how little we are likely to know until the remotest sources of history have been all explored.

HUBERT HALL.

P.S.—Since the above article was in type the writer has seen for the first time a remarkable contemporary narrative of Rohan's conspiracy in the numbers of the *Revue Hebdomadaire* from December 10th, 1898, to January 21st, 1899. The narrative in question is really the autobiography of a young French officer, Du Cause de Nazelle, who claims to have discovered the conspiracy. The original MS. has been critically edited by M. Ernest Daudet by means of collating the narrative with the official archives. Its real hero is the schoolmaster Van den Enden, through whose mysterious proceedings De Nazelle discovered the plot. According to the English narrative, however, this was detected by a Norman official who set a watch

* We are told that he drank wine "neat," and then brandy, in order to keep up his courage.

† It was given out that he was buried in St. Paul's Church.

upon La Tréaumont's movements; but it will be seen that there is a hiatus in the narrative of the schoolmaster's arrest, although the reference to the "scholar" by whose instrumentality the arrest was effected is clearly to De Nazelle himself. It is certainly desirable that this independent English version should be carefully compared with the French *mémoire*, which is obviously untrustworthy in so many details that we are justified in regarding its unsupported statements with some distrust.

AN OLD STORY.

Dorney Wood, Burnham, Bucks, Jan. 23, 1899.

THE story told in Lord Tennyson's life, which I traced back to the 'Polycraticus' in the *Athenæum* of January 7th, and which, as Sir George Young pointed out in the following week, was taken by John of Salisbury from Macrobius, is in reality of still more ancient origin. This, I find, is noted by Petrarch, who quotes the story from the 'Saturnalia,' with some characteristic touches of his own, in the second book of his 'Res Memorandæ,' and then adds another anecdote to the same effect from Valerius Maximus:—

"Juvenis alienigena Romam venit, forma corporis tam similis Augusto ut omnem populum spectaculi admiratione suspenderet. Augustus, re audita, ad se juvenem evocatum cernens, effigiemque suam in illius facie recognoscens, in hanc sententiam interrogavit: Fuitne unquam, o adolescens, mater tua Romæ? Sensit ille quo pergeret. Et minime, inquit, mater, at pater meus saepe. Facete et illam suspicionem repulit, et novam peperit. Et hæc quidem historia sic in Saturnalibus tradita est. Valerius autem Maximus, non Augusti, sed innominati prætoris, neque matris, sed duorum patrum mentionem facit, præterea non Romæ, sed in Sicilia interrogatum, responsumve commemorat. Percunctante enim magistratu Romano quendam ejus provincie, sibi forma corporis simillimum, et mirari se dicente unde hæc tanta similitudo, cum pater suus nunquam in Sicilia fuisset—at ille respondit: Pater meus saepe Romam venit. Quænam sane verior fideliorque narratio est, fides (ut aiunt) apud auctores maneat."—Lib. ii. cap. 3, fol. 420 ed. Basil. 1581.

Petrarch's second story will be found in lib. viii. cap. 14, ext. 3, of Valerius Maximus.

PAGET TOYNBEE.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 24th ult. and two following days books and MSS. from the library of the late Mr. J. L. Elliot and others. Some chief prices follow: Lord Lilford's British Birds, second edition, 1891-97, 37l. Irish Tracts of the Civil War Period, 24l. Coverdale Bible, Zurich, Froshover, 1550 (imperfect), 24l. 5s. Civil War Tracts, 31l. 18s. Charles Wesley's Autograph Manuscripts of a few Anthems, 12l. Rabelais, Œuvres, 4 vols., 1553, 19l. Ovide, Métamorphoses, plates after Boucher, &c., 4 vols., old morocco, 1767-71, 55l. Rowlandson's Royal Volunteers, 1799, 20l. 15s. Marguerite de Valois, Heptameron, 1558, 33l. La Fontaine, Fables, with Oudry's plates, 4 vols., 1756-9, 14l. Hakluyt's Divers Voyages (imperfect), 1582, 15l. Dugdale's Monasticon, 1846, 18l. Military Costume of Europe, 2 vols. (imperfect), 1812, 15l. Hilton's Scala Perfectionis, W. de Worde, 1533, 32l. 10s.

THE SPRING PUBLISHING SEASON.

MESSRS. METHUEN & Co.'s forthcoming books include: 'The Highest Andes,' by E. A. Fitz-Gerald,—'Round the World on a Wheel,' by J. Foster Fraser,—'The Heart of Asia,' by F. H. Skrine and E. D. Ross,—'The Caroline Islands: their History and Antiquities,' by F. W. Christian,—the completion of Mr. Bury's edition of 'The Decline and Fall,'—'Evagrius,' edited by Prof. L. Parmentier,—'The History of Psellus,' by C. Sathas,—'A Constitutional and Political History of Rome,' by T. M. Taylor,—in 'A History of Egypt': Vol. IV., 'The Egypt of the Ptolemies,' by J. P. Mahaffy, and Vol. V.,

* The Princesse de Guéméné, better known as Madame de Soubise.

'Roman Egypt,' by J. G. Milne,—'Annals of Shrewsbury School,' by G. W. Fisher,—'The History of the Midland Railway,' by C. Stretton,—'A History of the Church of Cyprus,' by J. Hackett,—'St. Paul, the Master-BUILDER,' by Dr. Lock of Keble,—'An Introduction to the Books of the Bible,' by W. H. Bennett and W. F. Adeney,—'The Book of Job,' edited by Dr. Gibson,—'The Epistle to the Galatians,' explained by A. W. Robinson,—'An Introduction to the History of the Creeds,' by A. E. Burn,—in 'The Library of Devotion,' Law's 'Serious Call' and Keble's 'Lyra Innocentium,'—'Hamlet,' in 'The Arden Shakespeare,'—the novels of Dickens, edited by G. Gissing,—various classics in 'The Little Library,'—and 'Shakespeare's Country,' by B. C. Windle, in 'The Little Guides.' In Fiction: 'The Countess Tekla,' by R. Barr,—'The Capsina,' by E. F. Benson,—'Anne Mauleverer,' by Iota,—'Rachel,' by J. H. Findlater,—'Betty Musgrave,' by Mary Findlater,—'The Path of a Star,' by S. J. Duncan,—'The Amateur Cracksmen,' by E. W. Hornung,—'The Human Boy,' by E. Philpotts,—'Giles Ingilby,' by W. E. Norris,—'Rose à Charlotte,' by Marshall Saunders,—'Adrian Rome,' by E. Dowson and A. Moore,—'Things that have Happened,' by D. Gerard,—'Lone Pine,' by R. B. Townshend,—and 'Tales of Northumbria,' by H. Pease. New novels by E. W. Hornung, 'Dead Men tell no Tales,' and R. Barr's 'Jenny Baxter,' will also be published at sixpence.

Messrs. J. M. Dent & Co. include in their list of publications for the spring season: 'Arbor Vitæ,' by Godfrey Blount, a work on design for handicraftsmen and others,—'A History of the Pianoforte and Pianoforte Players,' translated by Messrs. Kellett and Naylor from the German of Dr. Bie,—the "Mediæval Town Series" will be continued with 'The Story of Rouen' and 'The Story of Toledo,'—the "Temple Classics" will include editions of 'Aurora Leigh' and Browning's 'Men and Women,'—'Ivanhoe' will be added to the series of "Illustrated Romances,"—a large-paper edition of the 'Mahabharata,' with illustrations in photogravure and a preface by Prof. Max Müller,—and an illustrated edition of Maurice Hewlett's 'Earthwork out of Tuscany,' with drawings by Mr. J. Kerr Lawson. The same publishers have in preparation North's Plutarch's 'Lives' in ten volumes, uniform with the "Temple Classics."

Messrs. Duckworth & Co. announce a second edition of Sir F. Pollock's volume on Spinoza,—'New Letters of Walter Savage Landor, Private and Public,' edited by Mr. Stephen Wheeler,—a translation of Prof. Texte's monograph on 'Jean Jacques Rousseau and the Cosmopolitan Spirit in Literature,' by Mr. J. W. Mathews,—'State Trials, Political and Social,' selected and edited by Mr. H. L. Stephen, with two photogravures, 2 vols.,—'A History of Winchester College' ("English Public School Series"), by Mr. A. F. Leach, with numerous illustrations,—a translation of M. Joly's monograph 'S. Ignatius of Loyola' ("The Saints Series"), translated by Miss M. Partridge,—'S. Louis,' by Marius Sepet, translated by Mr. Kegan Paul,—Vols. III. and IV., completing the work, of Mr. Aitken's edition of 'The Tatler,'—Maurice Maeterlinck's 'Intérieur,' translated by Mr. Archer ("Modern Plays Series"), and two plays for marionettes translated by Alfred Sutro,—'Our Industrial Laws,' by Mona Wilson, edited, with a preface, by Mrs. H. J. Tennant,—'The Heather Field' and 'Maeve,' two plays, by Mr. E. Martyn,—third edition of the translation by Mr. Hales White of Spinoza's 'Ethica,'—second edition of Mr. Haselfoot's version of the 'Divina Commedia,'—'Omar, the Tentmaker, a Romance of Old Persia,' by Mr. Dole,—'Children, Racehorses, and Ghosts,' by Mr. E. H. Cooper,—'The Black Curtain,' by Flora Haines Loughhead,—'A Son of the Sea,' by Mr. J. A. Barry,—and 'Against the Tides

of Fate: Stories of the Sea and of the Australian Bush,' by Mr. Barry.

"OUT OF PRINT."

Chiswick Press, January 31, 1899.

IN reply to Messrs. Jaggard's letter, I am afraid that one can only theorize as to the real origin of the above term. To be "out" of anything is peculiarly a printer's expression when he runs short of "copy" or any material, and my suggestion is that the words "out of print" are a survival of that period when typographers both made and issued books, and then would be more appropriate as coming from a printer-bookseller. Moxon, in his 'Mechanick Exercises' of 1683, frequently uses the word "out" in conjunction with many technical terms; and even the popular saying "out of sorts" is probably derived from printers' parlance—in fact, a reference to Webster will confirm this. Literally, among working printers of the nineteenth century "out of print" is a somewhat slangy equivalent for "out of work."

C. T. JACOBI.

LAMB'S 'POETRY FOR CHILDREN.'

Cambridge, January 24, 1899.

MAY I be permitted to assure G. H. P. that it was not "purely by accident," but by wilful and deliberate intention, that I avoided all "bibliographical detail" in my "Prefatory Note" addressed to the little boys and girls for whose delight Miss Winifred Green's pictured toy-book was primarily intended? I am probably unfortunate in my experience; but I am under the impression that bibliography is not yet popular in the nursery; "picturesque dreaming" still thrives there—at least I fondly hope so.

G. H. P., availing himself of my "sublime indifference" or "hopeless ignorance," attempts a summary account of the bibliographical history of the famous little volumes.

Lest some eight-year-old bibliographer reading his *Athenæum* should be led into error by G. H. P.'s epitome, I desire to point out, in justice to the memory of the late Richard Herne Shepherd, the "somewhat disingenuous" omission of all reference to that scholar's 1878 edition of the complete 'Poetry for Children,' discovered the previous year.

In the preface to his reprint the editor gave an excellent history of the fortunes of the book. G. H. P., perhaps unaware of this edition, confines his severe strictures to Herne Shepherd's earlier effort; he has certainly taken the trouble to turn to Mr. Andrew Tuer's valuable (and now rare) reprint of 1892. His inadequate knowledge of the subject explains his censorious utterance:—

"But if such conduct was inexcusable in the editor of a volume published in 1877, it is surely infinitely more so in the case of an editor in the year 1898, six years after the whole *true inwardness* of the matter has been cleared up."

The reference to the volume published in 1877 puzzles me: it is due either to a misprint (if I may give G. H. P. the benefit of the doubt), or to some extraordinary confusion of Shepherd's two editions; or the difficulty may be merely the outcome of my own "hopeless ignorance."

I. GOLLANCZ.

A POINT IN BIBLIOGRAPHY.

St. Andrews, January 20, 1899.

WRITING in the *Nineteenth Century* for January on the question as to whether certain savage gods are of missionary origin, I cited a deity named Ahone, whose existence William Strachey, Gent., reported in Virginia. As to this god, may I correct a bibliographical error, by which I recently attributed a lack of precision to Mr. E. B. Tylor where the mistake was really my own? Mr. Tylor, in 'Primitive Culture' (ii. 342), quoted for a Virginian god named Okee a passage from Capt. John Smith's

work on Virginia, in an edition of 1632. I remarked that Mr. Tylor would have found a Virginian god of a higher class in an earlier authority, Strachey's 'Historie of Travaile' (1612). In a note in 'The Making of Religion' (p. 253) I attributed to Strachey 'The Map of Virginia' (1612), supposing that Strachey interwove with his narrative the remarks of Smith. In this (which was partly true) I followed the mistake of Strachey's Hakluyt Society editor of 1849. 'The Map of Virginia' (1612) is attributed on the title-page to Capt. John Smith; it contains the passage cited by Mr. Tylor from a later edition of 1632, and there is no evidence that Strachey had any hand in it. One W. S. (William Simmonds) edited the latter division of the book—a collection of reports—and Strachey's editor mistook W. S. for William Strachey. Strachey's own MS., containing much of Smith's work in addition to more of his own, must be mainly of 1611-1612 (Mr. Arber says 1610-1615) from the dates in the book itself, where "last year" is 1610. Strachey's MS. was therefore, at least in part, composed (1611) before Smith's book (from which Strachey borrows freely) was published (1612). As Strachey was Secretary for Virginia, and as Smith sent home to the Council of Virginia a map and description of the country in 1608, I am apt to think that Strachey found Smith's 'Description' of 1608 among the documents of the Virginia Office, and used it as a framework with additions of his own. Then, in 1612, Smith's MS. of 1608 was published, probably with his own additions, and perhaps with some literary assistance. Strachey, however, let Smith's passages stand where they were in his own MS., which he never published, and had regarded as part of a much larger work, probably never seriously taken in hand. This hypothesis (namely that Strachey, who in 1610 already meditated a work on Virginia, used Smith's MS. in the Virginia Office as a framework) seems to me more probable than that he deliberately pilfered large passages from a printed and popular book. Possibly there may be some better explanation.

A. LANG.

Literary Gossip.

SIR GEORGE TREVELYAN has consented to take the chair at the next annual dinner of the Royal Literary Fund, which is fixed for April 20th at the Whitehall Rooms.

IN connexion with the article on 'A Little Fronde,' which appears in our present number, we may call attention to a curious literary coincidence. The writer of this article has been working upon the secret history of an almost forgotten episode of the reign of Louis XIV., with the object of showing how easily events which were notorious, and even important, at the time may become distorted in the hands of diarists, dramatists, and popular historians. For this purpose he has given the results of an investigation of the materials which exist for the elucidation of the episode above referred to in the English archives alone, consisting chiefly of narratives collected and transmitted by the English agent at Paris.

Now, at the very time when our correspondent was at work upon this exceedingly remote subject—one which had remained uninvestigated for more than two hundred years—a French scholar had discovered by chance the MS. autobiography of an officer who claims to have played a leading part in this very incident. The contemporary MS. has just been published in serial form in the *Revue Hebdomadaire*, and the French editor equally calls attention to the fact that this

historical incident was "jusqu'ici peu connu," and claims that these newly discovered memoirs "apportent la lumière sur un événement oublié aujourd'hui, bien qu'il ait eu en son temps un retentissement considérable." We may add that this contemporary narrative is written in quite a sprightly and modern style, presenting few, if any, archaisms. It would be interesting to know the exact date of the original MS.

PROF. CAMPBELL FRASER seems to retain all his vigour, in spite of his advanced age. He recently issued a small monograph on Thomas Reid, and he has of late been recasting the Gifford Lectures he delivered in Edinburgh during the years 1894-96, so as to adapt them to the use of students. The book has been pretty well rewritten, and new matter, intended to present the central principles of 'The Philosophy of Theism' in fuller light, has been introduced. Messrs. Blackwood are still the publishers. A well-known colonial author admired the original lectures so much that he bought a number of copies and presented one to each public library in his colony.

WE regret to hear a very indifferent account of Mr. Blackmore's health.

IN the last century there was a fashion for translating Longinus 'On the Sublime,' as the readers of Boswell will remember. Since then next to nothing has been done for Longinus in England; but Prof. Roberts, of Bangor College, is editing the text after the Paris MS., and adding a translation and facsimiles.

MISS ALICE SHIELD is engaged on a 'Life of the Chevalier de St. George' (James III., 1688-1766). She has made considerable progress, and discovered some curious and romantic details, personal and political. Mr. Lang has been encouraging and helping her in her task.

THE late Prebendary Burgess, of Upper Chelsea, whose eldest daughter died last Saturday, was said by his friends to have read the burial service at Rome over the ashes of Shelley which bear the inscription "cor cordium."

IN the State Papers of Charles II. in the Public Record Office is a petition of Edward Bathurst to the Duke of Buckingham, as Chancellor of the University of Cambridge, requesting his concurrence with the king's mandatory letters for a fellowship at Trinity College, which letters the petitioner hoped to obtain. At the foot is a note that the duke permitted the petitioner to procure the letters, and desired that his Majesty might grant them. This note is written and signed by S. Butler. If this proves to be in the handwriting of the author of 'Hudibras,' it settles in the affirmative the vexed question whether he was secretary to the Duke of Buckingham or not.

A GREAT variety of rare books and autograph letters and illuminated MSS. will come under the hammer at Messrs. Sotheby, Wilkinson & Hodge's on February 27th and five following days. Perhaps the most interesting feature of this sale consists of eighty-three letters written by Sir Walter Scott to Mr. and Mrs. Thomas Scott (his brother and his sister-in-law). They date from August 21st, 1807, to September 29th, 1832, and cover a large portion of Scott's literary career. All of them are unpublished

as a whole, but parts of some of them have been quoted by Lockhart in his 'Life' of his father-in-law and elsewhere. There are some highly interesting letters from General Gordon, two important ones from Dr. Johnson (both said to be unpublished), and four important manuscripts, the property of Lord Rendlesham, of which the two more important are a fifteenth-century MS. of Martin le Franc, 'Le Livre du Champion des Dames,' with 141 remarkable miniatures drawn in water colours, and a fine Boccaccio, 'Livre de Jehan Bocace de Certald, des Cas des Nobles Hommes et Femmes,' &c., "escript de la main de moy Haquinet le Pesquier clerc, et fut acheve et accompli le quinzeyme jour du mois de may lan mil. cccc. soissante et deux, Pesquier." This MS. contains on the first page a beautiful and highly finished miniature, 4½ inches square, representing the creation of Eve, and 189 fine initials. The first edition of this translation was printed in Paris in 1483.

DR. JOHN FORBES, Emeritus Professor of Hebrew at Aberdeen, has died at the great age of ninety-seven. His father had been Professor of Humanity at the University, and he himself lived a long time in Edinburgh as Head Master of Watson's Institution, and then House Governor of Donaldson's Hospital. He was appointed to his professorship in 1870. In 1829 he visited Weimar, and had an interview with Goethe. There can be very few living who have seen Goethe in the flesh.

THE awkward situation created in a secondary endowed school (and nowhere else) by a new head master dismissing the entire staff of assistant masters is still reproduced from time to time. The last instance occurs in one of the Lincolnshire grammar schools, and it is said to be likely to result in litigation. The question of tenure is one of urgent interest for assistant masters, and probably needs the intervention of the State for its settlement.

MESSRS. HURST & BLACKETT have in the press a new novel by Mr. Hamilton Aidé, which will be published in a fortnight or less.

MR. EDWARD C. BIGMORE, for thirty-three years associated with Mr. B. F. Stevens, of Trafalgar Square, died on Saturday last, January 28th, in the sixty-first year of his age. He was joint author with the late Mr. Wyman of a valuable bibliography of printing, and translated into English Bouchot's 'Le Livre,' to which book in its English form he added considerably. He was well known in the trade and at London salerooms, and will be greatly missed.

THE next volume of Mr. Elliot Stock's "Book-Lover's Library" will be 'Book Auctions in England in the Seventeenth Century,' by Mr. John Lawler, which will contain information concerning the early auctioneers and their methods of conducting sales; also notices of the localities in which the sales occurred. Some characteristic extracts from auction catalogue prefaces are likewise given in its pages.

MESSRS. SMITH, KAY & Co. intend to issue a facsimile reprint, for private circulation, of the oldest slang dictionary extant, which dates from about 1690. 'A New Dictionary of the Canting Crew in its

several Tribes of Gypsies, Beggars, Thieves, Cheats,' &c., is the foundation on which many later works have been based, and its quaint language (people were not so afraid of a definition then as they are nowadays) is entertaining, apart from its philological claims.

'MANY WAYS OF LOVE' is the title under which Messrs. J. M. Dent & Co. will publish a romance by Mr. Whishaw, dealing with Russian Court life in the time of Catherine the Great. The book will contain eight illustrations by Warwick Goble and B. Schumacher, specially drawn for the novel. It may be within the recollection of some readers that the story originally attracted much attention in the pages of the *Idler*, in which magazine it appeared in serial form, with the title 'At the Court of Catherine the Great.'

MESSRS. DOWNEY & Co. are going to revive 'Frank Fairleigh' by publishing a new edition, with the original illustrations by Cruikshank from the original steel plates.

ACCORDING to a communication of "the marshal of the nobility of Pskov" in the *Allgemeine Zeitung*, the municipal council of the city of that name and the nobles and commoners of the district intend to celebrate a great "Pushkin Jubilee" on the hundredth anniversary of the poet's birth, May 26th (14th), 1799. The subscription lists opened last year have brought in a considerable fund, which is to be expended on three objects: (1) The restoration and improvement of the poet's monument in Swjatyja Gory; (2) the purchase, from Pushkin's heirs, of the village where he lived and wrote, and the erection of a Pushkin Asylum as a home for aged and impoverished Russian poets, artists, and men of letters; (3) the foundation of a Pushkin House in the city of Pskov, with a library, reading-room, and hall for popular concerts and lectures.

DR. LEO MEYER, who has been professor of German and comparative philology at the University of Dorpat for more than thirty-three years, has been dismissed, and the chair conferred upon Dr. Kudrjowski, a Russian, of the University of St. Petersburg. The chair was originally founded for Dr. Meyer in 1865, when he was called from Göttingen to Dorpat. His most important works are the 'Vergleichende Grammatik der griechischen und lateinischen Sprachen' and 'Die gothische Sprache.' He has long been busy upon an etymological Greek dictionary, which he hopes soon to complete in his native Hanover, where he proposes to settle for the remainder of his life.

DR. R. FRUIN, formerly Professor of Dutch History at the University of Leyden, died on Sunday last in his seventy-sixth year. His most important work, 'Tien jaren uit den 80jarigen oorlog,' appeared in 1860; but a number of his contributions to the history of his native country and mediæval law are scattered through periodicals. He was the editor of *Bijdragen voor vaderlandsche geschiedenis*.

THE Parliamentary Papers of the week include a Report on the Army Manœuvres of last year (1s. 6d.); a Report on the Niger Coast Protectorate (3d.); and a statement with regard to the Trade of India for Five Years, 1893-4 to 1897-8 (2s.).

SCIENCE

Recent Advances in Astronomy. By Alfred H. Fison, D.Sc. (Blackie & Son.)

THIS book forms one of the "Victorian Era Series," which is designed to furnish a record of the great movements and developments of the age in politics, economics, religion, industry, literature, science, and art, and of the life-work of its typical and influential men. Apparently this is the first of the series which relates to science, and that astronomy should have the first place is no more than its due. Its recent advances have been so rapid that it is difficult for any but its professed votaries to keep pace with them, and books which give the most recent developments soon cease to do so. Our author remarks that the strictly historical method does not so well answer his purpose of writing for those who have but slight familiarity with the technicalities of the subject as a compromise between that and a purely descriptive method. Thus he is able to dwell particularly on the most salient and generally interesting parts of astronomical progress, distributing the matter into a series of separate essays, in each of which the historical method is followed as far as possible.

In noticing this able work, then, we must call especial attention to the sections of the subject brought forward in each essay or chapter. The first of these is "The Life of a Star," an appendix to which treats of the measurement of stellar distances. In this a fair view is contained of the nature of the changes now known—chiefly by the aid of spectrum analysis—in the light and heat-giving power of the fixed stars ("other suns, perhaps, thou wilt descry," as Milton almost prophetically put it); and due attention is called to the fact that Mr. Homer Lane first suggested that the sun's heat is mainly kept up by shrinkage of its volume. The supplementary portion on stellar distance might, perhaps, have profitably been a little more full and given some details of results, being practically confined to indications of method. In the second chapter, on "The Milky Way and Distribution of Stars," much interesting information is given on the knowledge recently obtained of the constitution of that wonderful zone by the photographic method of examination. An attempt is made in the latter pages to define its possible relation to the stars, but it is not suggested that the attempt extends beyond the limits of speculation. The third chapter, on "The Recent Study of Mars," will probably attract the attention of many readers before they read the others, in consequence of the popularity of that planet in modern fiction and the large amount of fanciful conjecture which has appeared in the daily press upon the appearance of seas, lakes, and especially so-called canals upon its surface, it having been somewhat confidently suggested that the latter were artificial formations. For ourselves, we fully endorse Mr. Fison's conclusion, that in all probability "the complicated meshes of the canal system upon Mars must be regarded as little more than optical illusions, faulty interpretations of the faintest shades of tint, the exact nature of which has not so far been established."

The fourth and fifth chapters treat of "The Analysis of Sunlight" and "The Analysis

of Starlight," and in these the results of spectral analysis of the light of the sun and stars, up to its most recent developments, are carefully and systematically sketched. Some account is given in the last chapter, on "The Red Flames of the Sun," of the knowledge which has been acquired, by the same engine of research, of the matter immediately surrounding the sun, as examined during the rare and brief occasions of total solar eclipses. Of these one will occur next year, which will not require, like the last, a long journey for European astronomers.

Altogether it may be said that the volume treats of some of the most interesting recent advances in astronomy in a very trustworthy manner.

SOCIETIES.

ROYAL.—*Jan. 26.*—Lord Lister, President, in the chair.—The Right Hon. G. J. Shaw-Lefevre was balloted for and elected a Fellow.—The following papers were read: 'Contributions to the Theory of Simultaneous Partial Differential Equations,' by Prof. A. C. Dixon; 'On the Structure and Affinities of Fossil Plants from the Palæozoic Rocks: III. On *Medullosa anglica*, a New Representative of the Cycadofilices,' by Dr. Scott;—and 'On the Nature of Electrocapillary Phenomena: I. Their Relation to the Potential Differences between Solutions,' by Mr. S. W. J. Smith.

GEOLOGICAL.—*Jan. 18.*—Mr. W. Whitaker, President, in the chair.—Mr. E. Dunlop Puzey and Mr. C. B. Wedd were elected Fellows.—The following communications were read: 'On a Small Section of Felsitic Lavas and Tuffs near Conway, North Wales,' by Mr. F. Rutley;—and 'The Geology of Southern Morocco and the Atlas Mountains, by the late Mr. Joseph Thomson (communicated by the President).

LINNEAN.—*Jan. 19.*—Mr. W. Carruthers, V.P., in the chair.—Messrs. H. W. Monington and O. A. Reade were admitted.—Mr. H. W. Monckton exhibited specimens of *Mya arenaria*, Linn., from Norway. He and Mr. R. S. Herries had found these molluscs living on a sand-flat at the head of the Fjærlund Fjord, about eighty miles from the open sea, and where the water at the surface is fairly fresh. The great snowfield the Sostedal approaches close to the north-west side of the fjord, and at a level of only 3,500 ft. to 4,000 ft. above it, where glaciers descend into the valleys at the head of the fjord to within four miles of the mud-flat in question. The shells were for the most part small and thin, and this might be due to the freshness or to the coldness of the water, or both. It was remarkable, however, that *Mytilus edulis*, living in the same locality, was perfectly normal. The causes contributing to arrest of growth in the Mollusca gave rise to a discussion, in which the Chairman and Mr. Clement Reid took part, Mr. Monckton replying.—Dr. W. G. Ridewood read a paper 'On some Observations on the Caudal Diplospondyly of Sharks.' He concluded that the occurrence of twice as many vertebrae as muscle-segments is a secondary feature, but one of ancient date; and, further, that it is purely adaptive, being calculated to maintain a due proportion between the length of the centrum and the width of the body, without diminishing the length of the muscle-segments.—The paper was criticized by Mr. A. Smith Woodward and Prof. Howes.—Mr. George Murray and Miss F. G. Whitting communicated a paper 'On New Peridiniaceæ from the Atlantic.—Mr. A. J. Maslen read a paper on *Lepidostrobos*. The paper gave the result of a re-examination of the late Prof. Williamson's slides of *Lepidostrobos*, undertaken at the suggestion of Dr. D. H. Scott. His object and endeavour had been to make out, if possible, at least some distinct forms; but he had found great difficulty in determining whether the observed structural differences in isolated sections were really of specific value or not. He considered it safe to adopt Williamson's *Lepidostrobos oldhami* for a common type of structure, and by comparison to describe three marked variations (α , β , and γ). A clearly distinct form he described as a new species under the name *Lepidostrobos foliaceus*.—In the discussion which followed the Chairman, Dr. D. H. Scott, and Mr. W. Worsdell took part.

ENTOMOLOGICAL.—*Jan. 18.*—*Annual Meeting.*—Mr. R. Trimen, President, in the chair.—The Society's accounts were read, and showed a large balance in favour of it, as against a nominal one in January, 1898. The Report of the Council was next

read, from which it appeared that during 1898 the Society had lost three Fellows by death and eight by resignation, while three Honorary Fellows and thirty-four Ordinary Fellows had been elected. The number of Fellows now stands at 424, of whom twelve are honorary. The library has been augmented during the year by the bequest of the late Mrs. H. T. Stainton of such books in her husband's entomological library as were not previously in the Society's possession.—It was announced that the following gentlemen were elected as officers and Council for 1899: *President*, Mr. G. H. Verrall; *Treasurer*, Mr. R. McLachlan; *Secretaries*, Mr. J. J. Walker and Mr. C. J. Gahan; *Librarian*, Mr. G. C. Champion; *other Members of Council*, Mr. W. F. H. Blandford, Dr. T. A. Chapman, Mr. H. St. J. K. Donisthorpe, Canon W. W. Fowler, Mr. A. H. Jones, Mr. F. Merrifield, Mr. E. Saunders, Mr. R. Trimen, Mr. J. W. Tutt, and Mr. C. O. Waterhouse.—The address of the retiring President was then read by the Secretary. In this an account was given of the various experimental researches and observations made on the subject of seasonal dimorphism in Lepidoptera from those of Weismann down to the evidence recently brought forward by Dr. Dixey on the existence of this phenomenon in neotropical Pierinæ. The address concluded by recommending that biological stations should be established in tropical countries for the study of seasonal dimorphism, mimicry, and kindred phenomena.

MICROSCOPICAL.—*Jan. 18.*—*Annual Meeting.*—Mr. E. M. Nelson, President, in the chair.—After the Report of the Council for the past year and the Treasurer's statement of accounts had been read and adopted, the President announced that the following were elected as officers and Council for the ensuing year: *President*, E. M. Nelson; *Vice-Presidents*, A. W. Bennett, G. C. Karop, the Hon. Sir Ford North, and J. J. Vezey; *Treasurer*, W. T. Suffolk; *Secretaries*, Rev. Dr. W. H. Dallinger and Dr. R. G. Hebb; *Ordinary Members of Council*, J. M. Allen, C. Beck, Dr. R. Braithwaite, the Rev. E. Carr, W. Carruthers, T. Comber, E. Dadswell, A. D. Michael, T. H. Powell, C. F. Rousselet, Dr. J. Tatham, and the Rev. A. G. Warner; *Curator*, C. F. Rousselet.—The President then delivered the annual address on the work of the past year, in which he congratulated the Society on its improved position, and concluded by reading a paper on dispersion, in which he discussed some formulæ necessary in constructing achromatic lenses, diagrams and tables in illustration of the subject being thrown upon the screen.—Mr. Michael, in proposing a vote of thanks, said the mathematical calculations in questions of dispersion and refractive index were not things that could be readily grasped by any person who had not previously given much attention to the subject. He believed he was right in saying that no one in this country was a more thorough master of the subject than the President.—Mr. J. W. Gifford said that Mr. Nelson had put before them a method of measuring refractive indices by which the calculations could be made much more easily than had before been possible. Now it was only necessary to measure two lines in the spectrum and apply Mr. Nelson's formula to obtain the required result.

SOCIETY OF ARTS.—*Jan. 30.*—Dr. Rideal delivered a lecture 'On the Bacterial Treatment of Sewage.'

Jan. 31.—Major-General Sir J. Donnelly in the chair.—A paper 'On the Centenary Exhibition of Lithographs, with Remarks on further Developments of the Art,' was read before the Applied Art Section by Mr. E. F. Strange. The paper was illustrated by a selection of lithographs lent by the South Kensington Exhibition authorities and others.

Feb. 1.—The Attorney-General in the chair.—A paper 'On the Cost of Municipal Enterprise' was read by Mr. Dixon H. Davies, and was followed by a valuable discussion.

MINERALOGICAL.—*Jan. 31.*—Prof. Church, President, in the chair.—Messrs. J. Currie and C. G. Cullis were elected Members.—The following papers were read: 'On a New Mode of Occurrence of Ruby in North Carolina,' by Prof. Judd and Mr. Hidden; 'On Ceylon Apatite' and 'On Experiments with Zeolites,' by the President; 'New Analyses of Pharmacosiderite,' by Mr. Hartley; and 'On the Identity of Binnite and Tennantite,' by Messrs. Prior and Spencer.

PHYSICAL.—*Jan. 27.*—Mr. G. Griffith, V.P., in the chair.—A mathematical paper was read by Dr. E. H. Barton 'On the Equivalent Resistance and Inductance of a Wire to an Oscillatory Discharge.'—Mr. Rollo Appleyard then described some experiments upon dephlegmators, and also exhibited a temperature tell-tale.—Mr. T. H. Littlewood then read a paper 'On the Volume-Changes which accompany Solution,' and described an apparatus for measuring the contraction observed when solids are dissolved in a liquid.

ARISTOTELIAN. — Jan. 30 — Mr. A. Boutwood, V.P., in the chair. — Mr. G. E. Moore read a paper 'On the Nature of Judgment.' A judgment must be either true or false; but truth and falsehood do not "depend on the relation of our ideas to reality" (Bradley's 'Logic'), for a judgment is composed not of our ideas, but of "universal meanings" (*ib*) or concepts. Since a judgment, therefore, is nothing mental, its truth cannot consist in the relation of something mental to reality — of "thought" to "being." But neither is a judgment some third thing, the truth of which depends on its correspondence to reality. For reality itself is nothing but a judgment; all that we know is either a judgment or one of its constituent parts, a concept. We cannot distinguish perception, as knowledge of an object, from the cognition of a necessary judgment. Kant's analysis of perception must be carried further, until it is seen that even the simplest existential judgment is as necessary as those which he calls "purely *a priori*." Concepts, therefore, not "experience" or "reality," are the ultimate objects of knowledge, and every judgment consists essentially in a necessary relation of more or less of these to one another. Truth and falsehood are intrinsic properties of such combinations. — A discussion followed, in which Mr. Shadworth Hodgson, Mr. Benecke, Mr. Bertrand Russell, and others took part.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 4 — 'Greek Architecture,' Lecture III., Prof. Aitchison.
 — Victoria Institute, 4½ — 'Protection among Animals,' Dr. W. Kidd.
 — Royal Institution, 5 — General Monthly.
 — London Institution, 5 — 'Every-day Applications of Electricity,' Mr. H. W. Hancock.
 — Institute of Actuaries, 5½ — 'The Companies Acts,' Lecture III., Mr. A. C. Clauson.
 — Society of Engineers, 7½ — President's Address.
 — Society of Arts, 8 — 'Bacterial Purification of Sewage,' Lecture IV., Dr. S. Rideal. (Cantor Lectures.)
 — Surveyors' Institution, 8 — Discussion on the London Building Act, 1894.
 TUES. Royal Institution, 3 — 'The Morphology of the Mollusca,' Lecture IV., Prof. E. Ray Lankester.
 — Institution of Civil Engineers, 8 — 'The Waterworks of the Madras Presidency,' Mr. J. A. Jones.
 — Society of Biblical Archaeology, 8 — 'The Samaritan Scroll of the Law,' Dr. Gaster.
 — Zoological 8½ — 'The Cerebral Convolutions of the Gorilla,' Mr. F. E. Beddard; 'Note on the Presence of Supernumerary Bones occupying the Place of Prefrontals in the Skull of Certain Mammals,' Dr. R. O. Cunningham; 'The Mice of St. Kilda,' Mr. G. E. H. Barrett-Hamilton; 'Notes on Notornis,' Prof. W. Blaxland Benham.
 WED. Society of Arts, 8 — 'Nernst's Electric Lamp,' Mr. J. Swinburne.
 — Royal Society of Literature, 8½ — 'Burton's Account of his Pilgrimage to Mecca,' Mr. W. H. Wilkins.
 THURS. Royal Institution, 3 — 'Toxins and Antitoxins,' Lecture I., Dr. A. Macfadyen.
 — Royal Academy, 4 — 'Greek Architecture,' Lecture IV., Prof. Aitchison.
 — Royal 4½.
 — Society of Arts, 4½ — 'The Penal System at the Andamans,' Col. R. C. Temple.
 — London Institution, 6 — 'Stories from the "Spectator,"' 1711-12, Prof. E. Arber.
 — Institution of Mechanical Engineers, 7½ — 'Steel,' Sir W. C. Roberts-Austen.
 — Institution of Electrical Engineers, 8 — Discussion on Electric Wiring, Paper on 'Electric Traction by Surface Contacts,' Mr. M. Walker.
 — Mathematical, 8 — 'A Certain Minimal Surface,' Mr. T. J. Bromwich; 'The Complete System of Differential Covariants of a Single Pfaffian Expression and of a Set of Pfaffian Expressions,' Mr. J. Brill; and Papers by Dr. L. E. Dickson and Mr. A. E. Western.
 — Society of Antiquaries, 8½.
 FRI. Astronomical, 3 — Annual Meeting.
 — Physical, 5 — President's Address; Paper on 'An Ampere-Meter and a Volt-Meter with a Long Scale,' Mr. B. Davies.
 — Institution of Mechanical Engineers, 7½ — 'Machinery for Book and General Printing,' Mr. W. Powrie; 'Evaporative Condensers,' Mr. H. G. V. Oldham.
 — Institution of Civil Engineers, 8 — 'The Electrical Driving of Engineering Workshops,' Mr. W. Middleton. (Students' Meeting.)
 — Philological, 8 — 'The Substantive Verb in the Old Irish Glosses,' Prof. J. Strachan; and a Paper by Mr. H. C. Hart.
 — Royal Institution, 9 — 'The Motion of a Perfect Liquid,' Prof. H. S. Hele-Shaw.
 SAT. Royal Institution, 3 — 'The Mechanical Properties of Bodies,' Lecture I., Lord Rayleigh.

Science Gossip.

It seems to be practically decided at Cambridge to allow "advanced students" to compete for the Smith Prizes and at least one other University distinction. It would be a startling novelty—perhaps not very likely to occur—if a student who had received his university education elsewhere should practically begin his career at Cambridge as a Smith's Prizeman.

THE next German Surgical Congress will meet at Berlin from the 5th to the 8th of April.

Science Gossip has quitted the Nassau Press, and commenced publishing at an office of its own in the Strand.

THE seventeenth Congress für innere Medizin will be held from the 11th to the 14th of April, at Wiesbaden.

HERR WITT, the first discoverer of the small planet which has a mean distance from the sun

smaller than that of Mars, and approaches us much more nearly than any other planet (coming at times within half the distance of Venus when nearest), has bestowed upon it the name Eros. Has he recently been reperusing the first ode of Anacreon, or does he mean to emphasize the fact that this planet approaches us more nearly than even Venus? However that be, all will agree with him in preferring the Greek to the Latin name of the supposed son of Aphrodite in later mythology.

FATHER A. RODRIGUEZ DE PRADA has been named Director of the Vatican Observatory.

MR. LYNN has in the press (Stanford) a seventh edition of his handy little work on 'Remarkable Comets.' A frontispiece gives an opera-glass view of the great comet of 1882 (the last which was conspicuous to the naked eye in this country), taken by Mr. Prince, of Crowborough.

FINE ARTS

THE BURNE-JONES DRAWINGS AT THE BURLINGTON.

THE two hundred drawings, the sketch-books, and illustrated books now at the Burlington Club areas well worth studying as the pictures we noticed three weeks ago. There are several highly characteristic illustrations in pen and ink, executed in the laborious and timid manner of an untrained draughtsman, and made by Burne-Jones when he had already felt the influence of Rossetti. *The Waxen Image* (No. 3)—which deals with a legend W. Morris, the painter, and Rossetti were greatly taken with—and *Alys la Belle Pelerin* (18) were both executed in London after he left Exeter College, and photographed and sold to the designer's friends about that time. Nothing earlier is exhibited. Their incomplete technique as well as their perfect originality illustrate the state of the artist's progress at the time. Somewhat more advanced, but much older than the conjectural date of 1860 assigned in the Catalogue of the Club, is the large, complex, and crowded work in ink on vellum entitled *Buondelmonte's Wedding* (10), a group full of quaint grace and instinct with original feeling, and curiously reminiscent of a Florentine cassone front. No. 18, too, is considerably anterior to the 1858-9 of the Catalogue, say December, 1856. Their quaintness and a certain morbid neglect of physical beauty, a marked stiffness, and a decided absence of vivacity in the expression of the artist's mood are all remote from anything that is realistic or even like nature, while a sort of spiritual romanticism pervades them, which for its successful treatment by artistic methods needed that profound knowledge of Florentine and Mantuan types of design which Burne-Jones acquired in later days, but before he felt the full force of the great Venetians, their masterful sense of style, and the largeness of their methods of treating great themes. At this early date, and indeed for some time after, the chastening influence of the antique—of which Burne-Jones knew nothing while he was at Oxford, and did not learn much from Rossetti—was needed to correct the eccentricities to which a narrow system, or no system, of training made him too distinctly inclined.

To these tentative works succeeded a number in which Rossetti's influence is more or less manifest. In No. 26 at the Burlington Club, *The Land of Beulah*, we recognize that touch of Giorgione and Titian which pervades Burne-Jones's later designs. Its date is uncertain, for Florentine and Mantuan influence is distinctly to be traced until the painter's powers were firmly established and he was able to produce the numerous studies which attest his prodigious industry, facility, and thoroughness. The beautiful drawings with the gold and silver points and pencils,

Burne-Jones's favourite implements, coloured chalks like No. 21, *Girls Dancing*, *The Bride-Maidens* (22), and *The Pilgrim* (29), one of the 'Briar Rose' series, show to what extent the artist had had recourse to the living model, as well as how greatly he had profited by those systematic studies he entered upon at an unusually late date. These searching exercises enabled him to produce such an elaborate composition as *Venus Concordia* (35), which comprises a fine version of the well-known group of the Graces standing before the goddess. It is part of the predella of an ambitious series, never finished, illustrating the legend of 'Troy Town.'

A striking return to mediæval motive and modes of fancy is observable in *The Sirens* (46), a fine and yet thoroughly naïve version of the arrival of Ulysses and his companions at the fatal strait. Here we have the quaintest of barks standing high out of the water, with her crew on the deck, and drawn into the little nook, whence it is manifest she can never retreat. Every element is natural so far as it goes, but nothing could be less realistic than the ship, the water she moves in, or the men, unless it were the tall, slender, puppet-like sirens who wait upon the shore, and, putting up their musical instruments, enticingly turn away. Nevertheless, here is the spirit of the ancient legend as it presented itself to mediæval eyes, and here are the veritable essentials of an ardent dream in a mind surcharged, so to say, with the visions of youth. Like 'The Story of Troy Town,' 'Arthur in Avalon' (New Gallery, No. 124), and several other superb inventions, 'The Sirens' was never finished.

Dreams of youth are crowded upon the walls of both the galleries, but chiefly in Savile Row, where we find a score or two of lovely faces and variously inspired types, often permeated by passion. After the artist had surmounted certain technical difficulties, they were so exquisitely drawn that the circumstance of their being mannered and seldom quite unlike each other does not trouble the most exacting student. Later on, his Venetian types become recognizably distinct, and an almost Venetian sensuousness takes the place of the virginal spirituality of the previous examples. Apart from all this, no one knew better than Burne-Jones how to adopt for the subjects he had in hand the most suitable technical methods, and even the scholastic mannerisms of the school which for the time affected him. Thus, while he returned to mediævalism in 'The Sirens,' in the stupendous *Angels at the Sepulchre* (113), which is the sole representative of Burne-Jones's mosaics in Street's church at Rome—an example we consider to be the noblest outcome of his imagination—he goes back to the earlier Florentines of the Renaissance, such as Orcagna, and with a stern and almost terrible simplicity depicts the looks and hushing gestures of the angel to whom the motto refers, "Non . est . hic . sed . surrexit . Recordamini . qualiter . locutus . est . vobis."

Something of Giotto's simplicity and directness obtains in the magnificent series of which the last-named design is the leading element, combined with a touch of the austerity of Orcagna, and the 'Angels' is the only modern work of the kind which can be closely compared with Blake's greatest attainment, 'The Sons of the Morning.' Of course neither master plagiarized. Probably Blake knew nothing of Orcagna; but a kindred inspiration is to be traced in all of them. That power of adaptation to which we have referred above as characteristic of some phases of Burne-Jones's art is not restricted to his ideals of form and the spiritual beauty of the physical types he selected. His ideals of colouring were quite as much exercises of a lofty imagination. The cerulean blueness observable in the splendid 'Dies Domini,' now in the New Gallery, belongs to the subject. In this, and in so many other instances now in

Savile Row and Regent Street that we need not cite them, the painter evidently worked in a sort of rapture of colour-expression. A rather recondite, because very subtle, instance presents itself in a *Study of a Girl with a Citole* (67) at the Burlington Club—a dulcimer player, dressed in robes of rose shot with gold, and blue similarly heightened so as to form a lovely harmony that illustrates to perfection the old theories of the homogeneity of sound and colour.

In both the collections it is obvious that, unlike his prototype Rossetti (whose models were at least fourteen in number), and other masters upon whose art he based his notions of form and expression, Burne-Jones's facial types were of men but perhaps two, of women not more than four. As with Rossetti it is quite easy to identify the lady who sat to him for this or that beautiful head, so with Burne-Jones the model he studied is distinctly recognizable in each of his exquisite faces.

Of the drawings in the Balcony at the New Gallery it may suffice to say that they are not nearly so fully, truly, or variously representative as the collection in Savile Row. They are chiefly studies for the compositions of pictures, most of which hang in the galleries below, like Mrs. Coronio's *Study for the Days of Creation* (178). An exception is the fine, picturesque, and original *Allegorical Statues in 'The Vale of the Garden of Idleness'* (179). There are, besides, a considerable number of studies for decorative works, such as *The Death of St. Catherine* (188), which belongs to one of the earliest works of Burne-Jones that came before the public, the stained-glass window at Christ Church, Oxford. *Sir Gawaine and Sir Ywaine refused Admission to the Chapel of the San Grael* (187), and *The Knights leaving for the Quest of the San Grael* (190), both belong to the series of tapestries in Stanmore Hall. See No. 220 for a note about them. Besides these the New Gallery contains a number of studies of armour, draperies, heads, hands, feet, and a group of engravings from the artist's best-known pictures.

MR. H. BATES, A.R.A.

It is with sincere regret we record the death of Mr. Harry Bates, whose admirable sculptures, contributed to the exhibitions at Burlington House, it has often been our privilege to admire and praise warmly. He was born at Stevenage in 1850, and, being originally intended for an architect, passed several years of his youth in studying for that profession; but finding his taste and powers better suited for sculpture, and having had much practice in modelling at the Lambeth School of Art, at that time under the direction of Mr. Sparkes, he turned his attention entirely to plastic art. He became a pupil of M. Dalou, who was then in London; but subsequently, finding the training at the Paris studio of that popular and picturesque sculptor less thorough than he could wish, Bates entered the Schools of the Royal Academy, and soon made such rapid progress there that in 1883 he won the Gold Medal and the Travelling Studentship of that institution. His bas-relief of 'Socrates teaching the People in the Agora' and the beautiful bronze statuette of 'Orpheus' (R.A. 1884) called attention to their author, and at once secured a high position for him. After this he returned to Paris, and became a pupil of M. Rodin. In 1885 he exhibited three bronze panels illustrating the *Æneid* at the Academy (Nos. 2086, 2087, 2088), which the Council desired to buy with the Chantrey Fund, but could not, because they were not produced in England. Next year he gave us a statue of 'Homer Singing' and a relief of Socrates in marble, which is now at Owens College, Manchester, and greatly increased his reputation. The illustrations of the legend of Psyche and the figure of Rhodope in 1887, and the bas-relief—a hunter holding in his hounds—of the following year, amply

justified his election as an Associate of the Academy. His beautiful and purely classic 'Pandora' was bought by the Chantrey Fund. It is at Millbank, and among the finest specimens in the National Gallery of British Art. In the following year he did not exhibit, being fully engaged on the noble equestrian group of Lord Roberts, which was placed in the quadrangle before the Royal Academy, before the bronze version of it went to Calcutta. Several noble works succeeded this masterpiece, including an allegory of 'Love and Life,' which, nevertheless, did not quite realize our hopes of it, probably because the sculptor's health had been declining for a long time, although it was not till Monday last that he succumbed. A highly accomplished, searching, and masterly style characterized his chief works, and was the more creditable to him because his studies in the studios of MM. Dalou and Rodin did not compel him to work in the thoroughgoing fashion he delighted in.

THE BLACK STONES OF THE COMITIUM.

Rome, January 24, 1899.

THE discovery of a small enclosure paved with "black stones" on the border line between the Comitium and the Forum, in front of the Curia (S. Adriano), has given rise to the wildest speculations. The name of "Tomb of Romulus" having been advanced by one or two bold conjecturers, the press has taken it up as an official statement. The consequence is that a bewildered crowd from all classes of people congregates every day at the "black stones" to behold the grave of the founder of the city. While such a revival of popular interest in the archæology of the Forum is very complimentary to the Minister of Public Instruction, who has started the excavations, and to the officials who carry out his orders, one cannot but regret this mania of applying high-sounding names to every stone unearthed. The finding of one or more "black stones" in the Comitium is a fact so important in its simplicity that we need not appeal to the shades of Romulus, or Faustulus, or of other heroes of the early days of Rome, to make it one of the most memorable events in the history of the excavations of this "nobilissimus Romæ locus."

Here are the bare facts. The area of the Comitium is separated—at present—from that of the Forum by a road, most negligently paved with blocks of silex, rounded at the edges, and with the grooves of cart-wheels sometimes *perpendicular* to the line of the road; and, moreover, the embankment on which it is carried through the Arch of Severus is made up of loose earth and bricks, stumps of columns, and even inscribed pedestals, one of which, bearing the name of Constantius and the date 356-359 A.D., was found September 1st, 1803, "sub silicibus viæ strætæ per arcum Severi" (see 'Corpus,' vol. vi. n. 1161).

In trying to ascertain how far and how deep the area of the Comitium—which is paved, like the Forum, with square slabs of travertine—extended under this late road, Cavaliere Boni, who is in charge of the excavations, has come across an enclosure about twelve feet long, nine feet wide, screened by a marble parapet on three sides, and paved with slabs of the blackest kind of Tænarian marble. In estimating the value of this discovery we must bear in mind two fundamental facts. The first is that the Forum, the Comitium, and the surrounding edifices were seriously injured or completely destroyed by the fire of Carinus, A.D. 283. To judge from the restorations which this fire necessitated, it must have raged from the foot of the Capitoline Hill to the top of the Sacra Via, from the Vicus Jugarius to the Forum Transitorium. Diocletian repaired the Basilica Julia, the Græcostasis, the Forum Julium, and rebuilt the senate-house from its foundations. The S.P.Q.R. (templum Saturni) INCENDIO CONSUMPTVM RESTITVIT, as the inscription says. Maxentius repaired the

Temple of Julius Cæsar, that of Venus and Rome, and filled up the gap between these two structures with his Temple of Romulus and with his Basilica Nova. The violence of the flames was such that even the travertine floor of the Forum and of the Comitium had to be renewed, and was slightly raised in level.

We see, therefore, the Forum and the Comitium not as they were seen and described by classics before the end of the third century after Christ, but as they were manipulated and rearranged by Diocletian and Maxentius after the fire of 283.

The second fact is that, among the hundreds of thousands of square feet of public squares, or streets, or sacred enclosures, or courts laid bare in Rome, at Ostia, at Tusculum, at Præneste, at Tibur, at Cures, not one square foot of black flooring has ever been found. This small corner of the Comitium "*stratum lapide nigro*" is unique in its kind. Now, if we recollect that classic authors mention the existence of a "*lapis niger*" in this identical place, how can we help connecting this find with that testimony, making the conclusion that what we have discovered is a late representative of the famous black stone, seen and described by Varro ("*Niger lapis in Comitio locum funestum significat*"—Fest.), not far from the Rostra?

So far, so good. The difficulties begin when we want to make out why the "*niger lapis*" was placed in the Comitium and what its meaning was. I have but one solution to offer. Ancient writers did not know themselves how to answer the two queries. Some one hints that it marked the spot where Romulus had been buried, or cut to pieces (*discerptus*) by the senators; others point it out as the tomb of Faustulus. In short, they had no clear idea of its significance. How can we know better than they, especially as we see the thing not in its original shape, but as it was reconstructed after the fire of Carinus? The fact that it was reconstructed at so late an age, in preference to many other landmarks of this famous district, shows how important it was in the mind of the Romans to perpetuate its tradition. One thing is certain. The enclosure and its black flooring have not been disturbed since the time they were rebuilt: therefore, if there is anything buried under it—an earthen jar, a stone coffin, or some other relic from the prehistoric age—we can easily reach it by tunnelling the ground at the proper depth. The work has already begun, and I hope to be able to give the solution of the mystery in my next letter.

RODOLFO LANCIANI.

RECENT DISCOVERIES IN THE ROMAN FORUM.

1. *The Rostra Vandalica*.—It is well known that in the central area of the Forum, not far from the imposing structure of the Arch of Septimius Severus, the Column of Phocas, and the Sacra Via, the precious remains can be seen of the far-famed tribune from which the orators used to hold forth to the people.

The ancient tribune, *Rostra Vetera*, stood near the Comitium, and it is probable that it was erected after the fall of the power of the Decemviri and before the victory of Mænius over the Antiates, and decorated with the prows of the captured ships, which gave it the name of Rostra. The Rostra were also embellished by statues of the ambassadors slain by the Fidenates, with the equestrian one of Sulla of gilded bronze, with that of Pompeius, and two of Cæsar, wearing in one case the civic crown and in the other the *corona obsidionalis*. From the old Rostra Cicero thundered forth two of his celebrated orations against Catiline, and on that same tribune were exposed the heads of the Consul Octavius, of the victims of Marius and Sulla, and the bodies of Sulla and Clodius before their funerals.

In the year 710 A.U.C. Cæsar transferred the Rostra from the Comitium to the centre of the Forum, on the exact spot where now can be

seen its remains, consisting of huge blocks of tufa. The Rostra were formed by a platform rising about three mètres above the level of the Forum, with twenty-four mètres of frontage; the platform, supported by pillars of travertine, had all along the front a *transenna* of marble interrupted in its centre, as can be easily seen in the well-known bas-reliefs on the Arch of Constantine.

Cæsar decreed the removal of the Rostra from the Comitium; but the honour of their reconstruction was left to Augustus, who put his name in the dedicatory inscription. To the statues already existing was added the equestrian one of Octavianus. Looking at the front of the Rostra, one can see on the right hand a construction made of bricks of a much later period, till now believed to be the basement of a column or of an honorary monument in the central area of the Forum, just in front of the lesser left arch of the triumphal monument of Septimius Severus.

The diligent researches of M. Boni have enabled him to establish that these remains, which stand in a line with the old Rostra, and are exactly of the same height, are nothing but an addition made to the same tribune towards the end of the fifth century. On them, indeed, can easily be seen the holes in which were affixed the bronze prows of the ships, and, moreover, it has been possible to put together pieces of a marble slab on which the name of Ulpianus Junius Valentinus, prefect of the city, is sculptured. Here, then, is an undeniable proof of an addition made to the old tribune and of the construction of the Rostra Vandalica, because it was just during the reign of Anthemius, while Junius Valentinus was prefect of the city, that the united fleets of the Oriental and Occidental emperors measured their strength against the ships of Genseric, who boldly attacked the Mediterranean shores. It is well known that these fallacious victories, far from consolidating the falling empire, hastened, perhaps, its ruin by exhausting the already attenuated strength of Rome and Byzantium.

2. *The Lapis Niger and the supposed Tomb of Romulus.*—Festus is the only ancient writer who has spoken on this extremely interesting monument. His words are: "Niger lapis in Comitio locum funestum significat ut alii Romuli mortis destinatum," adding that Romulus was not buried there, but only Faustulus and one named Quintilius.

The commentators do nothing but repeat the well-known line of Horace,

Quæque carent ventis et solibus ossa Quirini,

adding a quotation from Varro, who says only that the tomb of Romulus was "post Rostra." Nay, Porphyrius, commenting on Horace's line, doubts even the affirmation of Varro, and writes: "Hoc dicitur quasi Romulus sepultus sit." Then Festus is the only authority who speaks of the *lapis niger* in the Comitium, not to indicate it as the exact spot of the tomb of Romulus—because it is impossible to speak of a tomb when tradition is constant as to the mysterious disappearance of Romulus—but to commemorate the death of the founder of the city.

Now the diggings that are going on in the central area of the Forum, in front of the Arch of Septimius Severus, have brought to light a small area, twelve Roman feet square, enclosed as in a parapet by huge marble slabs. But what is noteworthy is the pavement formed by slabs of black marble, very rare even in Rome, where all kinds of white and coloured marble known by the ancients can be seen in the various monuments. Here we have some Tænarian marble from the Laconian quarries, easily known by the fine white veins which run through the opaque black grain of the stone.

What was, then, this little area paved with such very rare black marble? It is worth remarking that the monument was respected even in the last days of the empire, because evidently the travertine and white marble slabs

that enclose it are not older than the end of the fourth or the beginning of the fifth century, when the road that passes under the Arch of Septimius Severus was constructed. Moreover, the little square area stands just in front of the Curia, now St. Adrian's Church, where the ancient Rostra stood. This coincidence encouraged M. Boni to refer the discovery to Festus's quotation, in which the *lapis niger*, or black stone, recalled to the Romans the marvellous fact of the death or disappearance of Romulus. This hypothesis is ingenious, and well worth considering; but between the simple fact of mentioning the passage of Festus in connexion with the newly discovered area and affirming that the tomb of Romulus has been discovered there is a great difference. Rash and premature judgments are to be deprecated. Even the old writers had very confused and misty notions about the monuments of the epoch of Rome's foundation; and it is enough to read the ancient histories to see how uncertain and different are the sources whence they drew their knowledge. Even Livy clearly states that he neither accepts nor rejects the tradition, and adds: "Datur hæc venia antiquitati, ut miscendo humana divinis, primordia Urbis augustiora faciat." L. BORSARI.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 28th ult. the following, the property of Mr. Alfred Morrison. Pictures: F. Bramley, *Saved*, 110*l.* C. Bulmop, *A Young Lady in Church*, 105*l.* H. W. B. Davis, *Labourage au Printemps*, 330*l.*; *Early Summer*, 115*l.*; *Shepherd and Sheep*, and *Figures Harvesting*, 152*l.* M. Wright, *Thomas Hobbes of Malmesbury*, 110*l.* Sculpture: G. Lombardi, *A Goat and Kid*, 78*l.* R. J. Wyatt, *The Infant Bacchus*, 26*l.* Sto. Galletti, *A Life-Size Draped Female Figure, holding a scroll*, 31*l.* G. Doré, *A Bronze Group of Ten Roman Acrobats*, 29*l.*

Fine-Art Gossip.

At a general assembly of Academicians and Associates held on Tuesday evening, M. Jules Breton (painter) was elected an Honorary Foreign Academician, and Messrs. Arthur S. Cope (painter), Alfred East (painter), and W. Goscombe John (sculptor), Associates. Mr. Cope is the son of the late Academician; Mr. Alfred East's landscapes have greatly raised his reputation of late years; and Mr. W. Goscombe John is a pupil of the Royal Academy whose sculptures have commanded much attention in London and elsewhere.

ALL legal difficulties having been overcome and every pretext for further delays exhausted, the much-talked-of Rembrandts—finer in their way, we think, than any of his portraits which were previously in the National Gallery—have been hung in the principal Dutch Room, one on each side of the large portrait from Blenheim by Van Dyck, and representing Charles I. on horseback. They have been till now little seen. They are life-size, three-quarters-length, seated figures, wearing black dresses trimmed with brown fur, and evidently the likenesses of an elderly burgher and his wife. The latter appears to be the older, but it is more than probable that the gentleman's picture was painted first. However this may be, it is certain that his likeness is more firmly, as well as more solidly and searchingly executed. Nothing can be finer than his portrait as a masterpiece of character-reading, drawing, and modelling, while the motive, not less than the general treatment, is subtler and more refined than anything Frank Hals ever attained to. When we say that the woman's portrait is not quite so masterly, it must be understood that it is only comparatively inferior.

GENIAL and erudite Sylvanus Urban would not fail to rejoice in the groups which Mr. W. Maw Egley has recently completed for the club-room of the Urban Club, in Fleet Street, a composition of small, whole-length likenesses, highly finished, and almost photographically faithful. There are not fewer than forty-nine portraits in this extremely laborious and well-considered composition. An assembly of the Club gave the artist an excuse for his picture; accordingly the members are placed at the well-known tables, and Mr. Catling, the chairman of the evening, stands up, hammer in hand, as if about to address the company, which comprises Messrs. J. Coleman, W. E. Church, C. Cruikshanks, H. S. Ashbee, B. F. Stevens, and Alban Doran, as well as the artist himself, Sir H. Irving, Dr. Phené, Sir J. Crichton Browne, and Dr. Frye.

By request of the Council of the Royal Society, Dublin, Dr. Whitworth Wallis, Director of the Birmingham Museum and Art Gallery, will deliver two lectures to the members on February 22nd and 24th on the 'Pre-Raphaelite Art of William Holman Hunt and Sir John Everett Millais.' The lectures will be illustrated by special reproductions of each artist's pictures.

A COLLECTION of M. Jean Veber's exceedingly acrid caricatures of the Emperor William II. and his progress through Turkey, Palestine, and Jerusalem, is now on view at the Continental Gallery, 157, New Bond Street. In the same gallery may be seen a gathering of pictures by living artists of the French School.

A GREAT stir has been made in the art world of Berlin by the definite constitution of a "Secession," after the example of Munich. The movement is said to be a protest against the artistic autocracy of Anton von Werner, the President of the Berlin Academy. Amongst the adherents of this "separation from official art" we find several eminent names, such as Frieese, Liebermann, Frenzel, Oeltmann, Skarbina, and others. Walter Leistikow has been appointed secretary.

MUSIC

THE WEEK.

QUEEN'S HALL.—Symphony Concert.

ST. JAMES'S HALL.—Madame Schjelderup's Recital.

THE programme of the fifth Symphony Concert at the Queen's Hall on Saturday afternoon was full of good things, though the order in which they were presented was anything but satisfactory. First came four Symphonic Dances, Op. 64, by Grieg. They were only published last year, and were heard here for the first time. The themes are fresh and charming, and the harmonies with which they are clothed, though here and there a trifle forced, are clever and delightfully piquant. The title shows that they are intended for orchestra, and yet the mode of presentation seems too big for the matter. We refer to the general impression, for there are some delightful bits of colouring in soft passages. The dances are, naturally, similar in form, so that Grieg's characteristic rhythms and highly spiced harmonies pall after a time upon the ear; two of the dances would have been better for the audience, and certainly for the composer. After a song from Gounod's 'La Reine de Saba' by Madame Medora Henson came Tschaikowsky's Symphony, No. 4, in F minor, and this, although not an actual novelty, ought to have preceded the Grieg dances. This symphony was the one selected for performance at the Philharmonic Concert

in 1893, when the composer made his first and only appearance in England. The opening movement is undoubtedly clever, but it is long, and the second rather than the first subject attracts chief interest; hence the movement does not appear well balanced. The delicate *andantino*, with its Schumannesque theme, and the delightful *scherzo* are the most characteristic sections of the work. The *finale*, in which effective use is made of a folk-song, is bright and attractive. The performance, under the direction of Mr. H. J. Wood, was altogether admirable. The conductor's partiality for Russian music is well known, and he sometimes commits Russian sins which even the 'Pathetic' will not cover; but Tchaikowsky's Fourth Symphony is a work of merit which ought to form part of the regular programme. Herr Zwintscher played the solo part of Rubinstein's Pianoforte Concerto in D minor. His reading was at times somewhat rough; but taken altogether the performance was clever and brilliant. He excels in music of the virtuoso order.

Madame Schjelderup, the Norwegian artist who visited London last season, gave a concert at St. James's Hall on Wednesday evening, and again displayed her gifts both as a vocalist and pianist. Her conception of a piece, whether vocal or instrumental, is always clear and intelligent; but the lady does not always conceal the art; and, moreover, by temperament she is apt at times to exaggerate the sentiment of the music which she is interpreting. We speak frankly concerning Madame Schjelderup; she is too genuine an artist to take offence at anything we may say; and then, again, her shortcomings, if one may so express it, are the very outcome of her strong qualities. Her playing of Chopin's Fantasia in F minor was clever, though somewhat constrained. Her second solo, Liszt's 'Saint Francis,' despite all good playing, made little impression; but the music itself is not exhilarating. In short pieces by Liszt and Schumann she was heard to the best advantage at the piano. Madame Schjelderup was, however, most successful in her singing. Songs by Brahms and Schubert were rendered with marked feeling and refinement, and 'Elisabeth's Greeting' from 'Tannhäuser' was given with warmth and dramatic expression; while in some characteristic Norwegian folk-songs ('Ola, Ola, my own boy,' 'Fisherman's Song,' and 'I see you outside the window') the lady sang with piquancy, charm, and with the utmost ease, as if in a drawing-room surrounded by friends. In Schubert's 'Erlkönig' there were many excellent dramatic points, yet the general effect was scarcely satisfactory. Herr Bela Kiraly played solos on the violin. This artist is Hungarian, and there was certainly a touch of Hungarian in his style of playing; but his unconventional, primitive Rhapsody, Ballade, and 'Freyschütz' Fantasia were curious rather than convincing. He was, however, received with great enthusiasm.

Musical Gossip.

MR. ERNEST NEWLANDSMITH introduced several compositions new to London audiences at his concert at St. James's Hall last Tuesday evening, these being performed by the string

orchestra under his direction, comprising twenty-nine instrumentalists. The 'Symphonie Spirituelle,' by Asger Hamerik, the Danish musician, whose direction of the musical section of the Peabody Institute at Baltimore led to such good results, is planned in four movements. The first, an *allegro moderato*, is marked by strong feeling and energy; the *allegro molto vivace*, next in order, is light and cheerful, and the *finale* tuneful and piquant; but the slow movement, based on a chorale-like theme, is only a dull effusion. Two movements from the suite called 'Mélodies Écossaises,' by the Flemish composer M. Paul Gilson, won their way easily to favour by means of their engaging melodic qualities. Pleasing little pieces—'Pensée Mélodique' and a Gavotte in G minor—were supplied by the fertile pen of Mr. J. F. Barnett; and promise was revealed in the fanciful 'Ballet Suite' movements contributed by Mr. Harry Farjeon, a son of the well-known novelist. Mr. Lewis G. Thomas exhibited fluent execution, but some deficiency as regards sentiment, in his performance of Chopin's Ballade in G minor; and Mlle. Aurelia Révy, a clever Hungarian musician, played the violin *obbligato*, while she sang the Bach-Gounod 'Ave Maria.' Vocal music was also agreeably rendered by Miss Charlotte Russell, Miss Adelaide Lambe, and Mr. Homer Lind.

THE second series of the Elderhorst Chamber Concerts commenced on Wednesday afternoon at the Steinway Hall. The programme included Dvorák's bright and attractive Quintet in G, Op. 77, for strings, of which a good, though at times somewhat rough reading was given. Madame Adelina de Lara played two short solos by E. Naprawnik and Landon Ronald with skill and taste. Mr. Francis Harford sang songs by Schubert and Dr. Stanford in a somewhat affected manner, and with dull quality of voice. The concert concluded with Schubert's ever fresh and charming Pianoforte Quintet in A.

A PLEASING performance of Brahms's 'Liebeslieder-Walzer' was given on Wednesday evening at the Curtius Club Concert. The vocalists were Miss Marie Fillunger, Miss Beatrice Wilson, Mr. Whitworth Mitton, and Mr. Paul England. The pianists were Miss Lowe and Mr. Christopher Wilson.

THE Abbé Don Lorenzo Perosi will, it is said, conduct his latest oratorio, 'The Resurrection of Christ,' at the Paris Cirque d'Été early in March. The Lamoureux orchestra and the Schola Cantorum of M. Charles Bordes will take part in the performance.

As various incorrect reports have been in circulation with regard to performances of the oratorios of Don Lorenzo Perosi, we give the latest news from official sources. His first, 'La Passione di Cristo,' will be performed at the next Norwich Festival; the Committee of the Worcester Festival are in treaty for the production of the second, 'La Trasfigurazione di N. S. Gesù Cristo'; the third, 'La Risurrezione di Lazzaro,' will be produced at the Queen's Hall on May 11th; and the rehearsals, at any rate, will be conducted by the composer.

M. PADEREWSKI will appear at the London Musical Festival, Queen's Hall, next May. He will play Beethoven's Concerto in E flat and his own Fantasia.

M. CAMILLE SAINT-SAËNS is at present in the Canary Islands, busily engaged in writing music for a great tragedy which is to be produced in the Béziers arena in 1900.

MESSRS. RICORDI & Co. have just issued a new publication of interest and importance. It is entitled *L'Arte Musicale in Italia*, vol. i., and is edited by Signor L. Torchi. It comprises examples of motets and madrigals by well-known composers of the fourteenth, fifteenth, and sixteenth centuries. The volume

is beautifully printed, and it contains an able preface by the editor.

SIXTY chansons in four parts, by French and Netherland masters of the first half of the sixteenth century, have been published in score, under the editorship of Herr Robert Eitner. This volume is No. 23 of the old practical and theoretical works issued by the 'Gesellschaft für Musikforschung.' It is published by Messrs. Breitkopf & Härtel.

ACCORDING to Breitkopf & Härtel's 'Deutscher Bühnenspielplan' for 1897-8, which gives the works performed at all German theatres throughout Europe, Wagner's name appears 1,202 times, and of this number no fewer than 287 belong to 'Lohengrin.' Mozart only scored 452; Verdi, 436; Weber, 296; 'Cavalleria,' 254; Beethoven, with his one opera, 141; 'Faust,' 192. The total of Italian works only amounted to 850. It is from such records as these that one can trace the change in public taste in matters belonging to the stage.

THE *Allgemeine Musik-Zeitung* announces that Herr Weingartner and Dr. Kaim have withdrawn from the committee appointed to arrange a grand music festival at Munich this year. It was confidently hoped that the Kaim orchestra would be able to take part in it, strengthening the local Court orchestra, but the former has been engaged for Kissingen during the whole summer. Most probably, therefore, the Munich project will be abandoned.

IN the *Musikalisches Wochenblatt* Dr. Hugo Riemann announces that he has recently discovered in the library of the Leipzig Thomasschule the parts of a number of orchestral suites by J. F. Fasch (1688-1758), Christoph Förster (1693-1748), Johann Schneider (b. 1702), J. Ad. Hasse (1699-1783), J. C. Wiedner (1724-1774), J. N. Tischer (b. 1707), and J. J. Fux (1660-1741)—all valuable in tracing the early development of orchestral music. But what gives special interest to this discovery is the fact that some of the parts are in the handwriting of Johann Sebastian Bach.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Carl Rosa Opera Company, 'Tristan,' 8, Lyceum Theatre.
—	Stock Exchange Concert, 8, Queen's Hall.
TUES.	Herr Carl Heinzen's Violin Recital, 3, St. James's Hall.
—	Carl Rosa Opera Company, 'Carmen,' 8, Lyceum Theatre.
—	Bach Choir, 8, Queen's Hall.
—	Elderhorst Chamber Concert, 8.15, Steinway Hall.
WED.	Carl Rosa Opera Company, 'Lily of Killarney,' Matinee: 'Cavalleria Rusticana' and 'Pagliacci,' 8, Lyceum Theatre.
—	Ballad Concert, 3, St. James's Hall.
—	Curtius Club Concert, 8.30, Princes' Gallery.
THURS.	Carl Rosa Opera Company, 'Faust,' 8, Lyceum Theatre.
FRI.	Carl Rosa Opera Company, 'Trovatore,' 8, Lyceum Theatre.
—	Madame Albani's Concert, 8, Queen's Hall.
—	Mr. Homer Lind's Vocal Recital, 8.15, Queen's Small Hall.
SAT.	Carl Rosa Opera Company, 'Tristan,' Matinee: 'Lily of Killarney,' 8, Lyceum Theatre.
—	Saturday Popular Concert, 3, St. James's Hall.
—	Symphony Concert, 3, Queen's Hall.

DRAMA

Shakespeare en France sous l'Ancien Régime.
Par J. J. Jusserand. (Paris, Colin & Cie.)

LIKE the much-discussed chapter of Niels Horrebøw on serpents in Iceland, which begins "Serpents there are none in Iceland," M. Jusserand's entertaining and instructive volume proves conclusively that until the middle of the eighteenth century Shakspeare there was none in France. In a vein of protest, and to some extent of humour, he shows how long a time it took for any knowledge whatever of English literature to cross the Channel. Close and intimate enough were the relations between the two countries, and a long list is given of the distinguished Frenchmen who visited us, dwelt among us, or recorded their impressions concerning us. So full on this point is the information supplied, that we wonder why we hear nothing concerning

the visits of Sully, especially of his meeting on Dover beach with "Milord Sidnay," the "Sieurs Coban, Ralech, and Greffin," and "les Comtes d'Euencher and de Painbroc," his satisfactory interview with Elizabeth, and his subsequent mission to James I., when the debaucheries of the "jeunes gens & marjolets" of Paris, and the death of an Englishman at the hands of the Sieur de Combault ("vn petit godelureau de Ville tout éceruelé"), led to an uprising of London citizens, matters fully described in the 'Mémoires des Sages et Royalles Oeconomies d'estat, Domestiques, Politiques, et Militaires, de Henry le Grand,' published, without date, at the Château of Sully, with the fantastic indication of "Amstelredam, chez Aléthinosgraphe de Cleartimelee et Graphexechon de Pistariste." While, however, in and subsequent to the days of Shakspeare, English views and proceedings were a matter of curiosity or importance, English literature was unrecognized. No animosity of race was responsible for this ignorance. French scholars held that Englishmen spoke French and wrote in Latin. Morus, Seldenus, and Camdenus were known in the seventeenth century in France, or at least in the Low Countries. Meantime, the observation was soon heard that the travelled Englishman gave a French pronunciation to every language except the French. It is permissible for other than purely literary reasons to regret French indifference or indolence with regard to English literature of Tudor times. Sidney, whose name occurs often in M. Jusserand's book, was in Paris at the time of the massacre of St. Bartholomew, and was on terms of intimacy with Henry of Navarre and the Huguenot leaders. Had his fine sonnet containing the chivalrous phrase "that sweet enemy France" been then or at any time known to Frenchmen it might have done something to mitigate racial animosities.

French and English grammars and dictionaries were numerous, and in one or two instances, as in that of the dictionary of Cotgrave, important. They were, however, used only by Englishmen, and were totally neglected by the French. Ignorance is at the bottom of most national misunderstandings, and though visitors such as Ronsard, Brantôme, and Du Bartas were welcome at the Court, the wildest misrepresentations of national traits were current. Rabelais could give as English speech phrases such as "Lard ghest tholb be sua vertiuss be intelligence: ass yi body schal biss be naturall relutht tholb suld of me pety haue for natur hass ulls equally maide."

With Italian and Spanish literature the French were fairly familiar, but their excursions rarely took them outside the Latin races. One might have expected that the long residence in France during the Commonwealth of English writers such as Waller, Cowley, Lovelace, Killigrew, and D'Avenant, and the return visits after the Restoration of Gramont, Saint-Evremond, and others, might have brought about some recognition of Shakspeare, himself not in too good odour in the licentious Court of Charles II. Not in the least. St. Evremond knew something of Ben Jonson, but nothing of Shakspeare. Chappuzeau, himself a dramatist, selects as representative of the English drama

D'Avenant. Most astounding fact of all, Sorbières, wishing to show his Parisian friends a specimen of English plays, took over a volume of the dramas of the Duchess of Newcastle—"Mad Meg of Newcastle," as she was irreverently called—works which are mostly eulogies of herself under aliases such as the Lady Sanspareille, the Lady Contemplation, and the Lady Chastity, and would, in a seventeenth-century 'Dunciad,' almost to a certainty have carried off for her the prize of dulness.

A copy of the second folio of Shakspeare was in the library of the "Roi Soleil," Louis XIV., and is now in that of the Bibliothèque Nationale. The original label of Nicolas Clément, the royal librarian, signalled a dozen years ago by M. Jusserand in the *Revue Critique*, is curious as containing an estimate of Shakspeare, the first known to have been written in French: "Ce poète anglois a l'imagination assez belle, il pense naturellement, il s'exprime avec finesse; mais ces belles qualitez sont obscurcies par les ordures qu'il mêle dans ses Comédies." Not too enthusiastic is, as M. Jusserand points out, this verdict. It represents practically the view that was taken by a large number (it may almost be said the majority) of cultivated Frenchmen before the outbreak of romanticism, with its extravagant and revolutionary, if short-lived fervour. This view is echoed in the charge of the Abbé Le Blanc, 1745, "Ses vulgaritéssont prodigieuses," &c. In the eighteenth century recognition of English literature has begun. Prior is praised, and it is announced in the *Journal des Savants* as a piece of literary intelligence that the *sieur* Tonson, bookseller of London, begins to sell the new edition of the works of "Shakees Pear." Seven years before the appearance in 1734 of Voltaire's 'Lettres sur les Anglais,' what M. Jusserand calls *l'Anglomanie* was in existence. Destouches and the Abbé Prevost contributed to its expansion. The latter, who learnt English for the sake of making love to Anne Oldfield, ventures to assert, with certain limitations, that he has read nothing which surpasses the 'Hamlet' of Shakspeare, the 'Don Sebastian' of Dryden, Otway's 'Orphan' and 'Venice Preserved,' and pieces by Congreve, Farquhar, and others. At length, after the utterances of Voltaire had stirred public curiosity or interest, La Place, who also published a collection of tales and romances imitated from the English, and many translations from Mrs. Behn, Otway, and other writers, gave to the world in 8 vols. 12mo. (Londres, 1746-49) 'Le Théâtre Anglois,' two volumes of which contained plays by Shakspeare. Another generation had to pass before the entire works were translated by Letourneur, the Comte de Catuelan, and Fontaine-Malherbe—a paraphrase which in 1821 was reissued as amended by F. Guizot and A. P[ichot]. We may not concern ourselves with Voltaire's curious and public recantation, in presence of the popularity which had attended Shakspeare, of his former eulogy, and his arraignment of Shakspeare as "un fou, un bouffon, un grotesque." Rarely has such a "volte-face" been seen, perhaps never in the case of a man of equal note.

M. Jusserand scarcely treats of public representations. It may be well, then, to

supplement the information he supplies by stating that on December 5th, 1746, 'Venise Sauvée' (Otway's 'Venice Preserved'), by La Place, was given at the Théâtre Français; and on April 27th, 1750, 'Caliste; ou, la Belle Pénitente' (Rowe's 'Fair Penitent'), assigned to Meaupré, but by La Place. Another adaptation by Colardeau, entitled also 'Caliste,' was published in 1776. On October 16th, 1762, appeared 'Le Tambour Nocturne' of Destouches (Addison's 'Drummer; or, the Haunted House'); on May 7th, 1768, 'Beverley,' by Saurin (Moore's 'Gamester'); on September 30th, 1769, 'Hamlet,' by Ducis. This is the first time that any work of Shakspeare is traceable. 'Roméo et Juliette,' by Ducis, was seen July 22nd, 1772. 'Le Roi Léar' of Ducis was seen June 20th, 1783, and his 'Macbeth,' January 12th, 1784; 'Jean sans Terre,' at the same house (then known as the Théâtre de la République), April 19th, 1791; and 'Othello' in 1792. Most of these pieces were much altered in order to conciliate a French audience. With the period now reached the *ancien régime* closes, and there is no need to deal with subsequent experiments. Most of the French translations of English tragedy ended happily, notably 'Romeo and Juliet' and 'Lear,' warranty for the change having been furnished by Garrick and others in England. The Chevalier Chastellux, of the Académie, said concerning his 'Romeo and Juliet': "J'ai changé en grande partie l'intrigue, et j'ai retranché tout le comique"; to which adds M. Jusserand, "et même tout le tragique, car la pièce se terminait le plus joyeusement du monde." The translations (if such they can be called, since he knew no English and took them at second hand) of Ducis at least secured the dramatist a *fauteuil*—that previously held by Voltaire—in the Academy.

It is needless to say that the work of M. Jusserand is a fine piece of scholarship, throwing a brilliant light on the stage in England and in France. He draws, of course, attention to the comparison established by Chateaubriand between Shakspeare and a Gothic cathedral (spoken in disparagement, but since accepted as homage) and the arraignment by Marmontel of Gluck as the Shakspeare of music.

Now even Shakspeare, the period of Romantic fervour over, finds tolerance rather than begets enthusiasm. In his epilogue M. Jusserand declares of the public of to-day (*i.e.*, of the Français or the Odéon):—

"Ce public écoute avec application, il admire par moments, mais sans s'abandonner tout à fait: il est en présence d'un génie trop différent; les différences l'inquiètent autant que les beautés le frappent; il est secoué et demeure incertain."

M. Jusserand quotes two quaint lines of verse by Henry VIII.:—

Adew madam et ma mastres,
A dew mon solas et mon joy,

in the composition of which the English king was inspired by a desire to rival François I. He seems also to have been inspired by Jehannot de Lescurel, whose

Bietris es mes delis,
Mes confors et ma joie

he may have seen in MS.

Cohn's 'Shakspeare in Germany,' the only defect in which is that the writer

accepted implicitly statements by J. P. Collier on which doubt has since been cast, has been of some service to M. Jusserand. "Tiph-top" is a curious form, due probably to the ignorance of the French Dauphin, by whom it was employed. "Tip-top" is used by Vanbrugh; and John Heywood a century earlier has "tip of top." Our author seems, however, now hunting on a false scent in seeking for similar words in Shakspeare. Some remarkable, but well-known lines of Cyrano de Bergerac, which brought on that writer a charge of atheism, are quoted. Some of them were given in August last in an article in the *Fortnightly Review* on the real Cyrano de Bergerac. From 'Guides d'Angleterre' and similar works M. Jusserand extracts some gems. We hear that English coins are "Crhon," "Alue Crhon," "Tou-pens," "Alue Pens," "Farden." The English of the Commonwealth are painted for us by Coulon in a wonderful phrase: "Tu pourras remarquer les vestiges de l'ancienne piété et les remuements et bouleversements de la brutalité d'un peuple enragé quoique stupide et septentrional." No less a personage than Thomas Corneille obliges us with delightful distortions. He speaks of the suburb called Sodoark where Shakspeare played his pieces, and of the *Bergiardin* in a field near which St. George, as we learn for the first time, killed the dragon by which the country was ravaged. The reader must turn for himself to the story of the *coacres* [!], as Misson calls the Quakers. The British labourer has apparently changed little since the days when Le Sage, asking a carpenter, who was working, pipe in mouth, at a chapel, what he was making, was answered, "Une boutique de prêtre."

Dramatic Gossip.

ONE of the most prolific of French dramatists has passed away in the person of Adolphe Philippe d'Ennery, or, as he was formerly called, Dennery, who died on January 26th at the great age of eighty-eight. The son of Jewish parents, he was born June 17th, 1811, in the Temple, Paris, where his father is said to have kept a shop for the sale of second-hand clothes. According to the account he himself supplied, he became a notary's clerk, and took after a while to painting and journalism. His first drama, written in collaboration with Desnoyers, 'Émile, ou le Fils d'un Pair de France,' was produced in 1831 at one of the minor Parisian theatres; his last, 'Le Trésor des Radjahs,' in which he was aided by Paul Ferrier, was given February 3rd, 1894, at the Châtelet. Between and including the two dates, he is responsible for 659 acts. These were all played. They were written in collaboration with innumerable dramatists, including Dumanoir, Cormon, Dumas père, Clairville, Grangé, Sue, Balzac, Jules Verne, and Dion Boucicault. He had great constructive ability, and had few equals in the employment of stage machinery. Most of his early pieces are forgotten. His later work was, however, successful, and some of his plays enjoy still a high reputation. Among these are 'Halifax,' written in conjunction with Dumas, produced at the Variétés, November 30th, 1842; 'Les Bohémiens de Paris'; 'Don César de Bazan,' Porte Saint Martin, July 30th, 1844; 'Les Sept Châteaux du Diable'; 'La Dame de St. Tropez,' produced by Alfred Wigan at the St. James's as 'The Isle of St. Tropez'; 'Les Sept Péchés Capitales,' 'Le Juif Errant,' 'La Case de l'Oncle Tom,' 'Paillasse,' 'La Prière des Naufragés,'

'Une Femme qui déteste son Mari' (with Madame de Girardin), 'L'Aveugle,' 'Les Chevaliers du Brouillard,' 'Cartouche,' 'Le Lac de Glenaston,' 'Rothomago,' 'L'Aïeule,' and 'Les Deux Orphelines.' D'Ennery also wrote some libretti, among which may be mentioned 'Le Muletier de Tolède,' 'Linda de Chamounix,' 'Don César de Bazan,' and 'Le Tribut de Zamora.' His father, whose name was Philippe, married a Mlle. Dennery. Dennery took her name, and in 1858 obtained authority to use the particle. He is the author of some novels, principally drawn from his plays. He also published 'Les Voyages au Théâtre,' a collection of pieces written in collaboration with Jules Verne. He was a Commander of the Legion of Honour. His style, or his want of it, was a subject of frequent banter by Théophile Gautier and other critics of the stage.

'WHAT WILL THE WORLD SAY?' by Mr. George Pleydell Bancroft, with which on the 26th ult. Mr. Terry reopened the theatre named after him, is a primitive and conventional four-act comedy, with little pretence to novelty of theme. It runs on lines almost parallel with those of the 'Maison Neuve' of M. Sardou, but treats more indulgently the hero, who, ruined by good fortune, finds in a sudden deluge of adversity a corrective and a cure. The principal parts were well played by Mr. E. Terry, Mr. Vane Tempest, and Miss Carlotta Addison. Three sisters of the hero, intended, it would seem, to typify the domestic Eumenides, went near at one time to compromising the fortunes of the piece. Their presence was wholly gratuitous on the part of the author, since they served no apparent purpose.

THE large stage of the Princess's lends itself readily to spectacular effects, and the revival on Monday of 'The White Heather' of Messrs. Henry Hamilton and Cecil Raleigh was, as regards the scenes at Boulter's Lock and the fight under water, scarcely to be distinguished from that at Drury Lane. An attempt had been made to secure some of the original exponents. As regards the representatives of the principal characters it was not conspicuously successful.

MISS ELLEN TERRY has denied a report, to which some currency had been given, that she proposes to revive Tom Taylor's 'Plot and Passion.'

'REPENTANCE' is the title of a tragedy by John Oliver Hobbes, in mingled prose and verse, which it is expected will be performed by Mr. Alexander. She is also, it is said, engaged on a comedy for the Haymarket.

'THE LADY OF QUALITY,' the new comedy in rehearsal at the Comedy, will be tried in the country before challenging the opinion of a London public. So far as London is concerned, the plan of testing pieces in the country is wholly commendable.

M. SARDOU'S 'Robespierre' is not likely to be ready for some weeks, and the reappearance of Sir Henry Irving at the Lyceum will not take place until a period subsequent to Easter.

A COMEDIETTA by Mr. H. Beerbohm Tree, entitled 'Six and Eightpence,' now precedes 'School' at the Garrick Theatre.

THE rights of the latest Parisian success, 'La Dame de Chez Maxim,' by M. Feydeau, have been secured by Mr. Charles Frohman for the Duke of York's Theatre.

THE revival at the Globe of 'Ours' is fixed for the 18th inst. 'Ours' will be treated as a costume play, and the dress of the period—the Crimean war—will be maintained.

A REAPPEARANCE of Miss Annie Russell, who created last year a favourable impression, is promised for the coming season.

TO CORRESPONDENTS.—D. R. D.—J. H.—K. P.—A. H.—C. A. W.—W. G. C.—V. K.—received.
H. R. B.—Not suitable for us.
No notice can be taken of anonymous communications.

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LITERATURE

Sir Robert Peel: from his Private Papers.
 Edited by Charles Stuart Parker.
 Vols. II. and III. (Murray.)

NEARLY eight years have passed since the first volume of this work appeared; but Mr. Parker has not been idle in the interval. With discretion equal to his zeal he appears to have extracted all that was of most importance from the huge mass of papers left by Sir Robert Peel; and fitting in with this a great deal of valuable material from other sources, he has produced a clear and highly instructive exposition of Peel's share in the political affairs of our country. The result is a complete vindication of Peel's own character and statesmanship; and it is perhaps safe to say that no more useful or illuminating contribution to the history of the memorable period between 1827 and 1850 has been made.

Peel was not yet forty—but he had enjoyed more than sixteen years' experience as a busy and influential politician—when, at Canning's death, the Tory leadership in the House of Commons devolved upon him. He had been Under-Secretary for the Colonies in Perceval's last year and Chief Secretary for Ireland under Lord Liverpool, when his vigorous Protestantism won for him among Catholics the nickname of Orange Peel. Again under Lord Liverpool as Home Secretary, he had initiated the prison, police, and other reforms to which he afterwards gave effective shape, and, along with the Duke of Wellington, he had refused to serve under Canning and thus sanctioned the projects on foot for Catholic Emancipation. On Canning's death Wellington would at once have succeeded to the Premiership, with Peel as his right-hand man, had not King George IV. objected. As their friend Arbuthnot wrote on August 12th, 1827:—

"The truth is, the King in his heart hates the Duke, and he hates you, and like most kings he will try to surround himself with men of no name or power, because with such men he may do whatever he pleases."

Or, as Peel himself put it, five days later:—

"It is very natural in a man, and particularly when that man is a king, to hate another who declines to trust him."

Before five months were over, Lord Goderich's makeshift administration having been found unworkable, the king had to send for the duke, and, on the duke's insisting on Peel's co-operation, to place the management of affairs in their hands. Peel felt at starting that "the attempt to form a united Government on resistance to the claims of the Roman Catholics was perfectly hopeless," and he was not long in coming to the conclusion that, if Ireland was to be saved from civil war, the concession which he had quarrelled with Canning for favouring must be made, that it was necessary to choose "between different kinds and different degrees of evil," and that there was, "upon the whole, less of evil in making a decided effort to settle the Catholic question than in leaving it." Having arrived at this conclusion in the autumn of 1828, he proposed to resign his place in the Wellington Cabinet in order that it might be free to make a change less distasteful to some of his colleagues than to himself. But this arrangement was, of course, impracticable. Peel's presence in the Government and leadership of the House were indispensable if the change was to be made safely and promptly. Without his active support, moreover, as Wellington assured him, there was no prospect of the king's sanction being secured. Therefore he resolved to "sacrifice himself." In February, 1829, he wrote to Sir William Gregory:—

"I cannot let things remain as they are, that is, I mean, let a disunited Government, having neither concession nor restraint to propose, meet Parliament. I cannot advise the dissolution of the present Government, and the attempt to form an exclusive Protestant Government; from the perfect conviction that it will fail. Will I advise the King to take the only remaining course, I myself shrinking from the sacrifice and responsibility that it entails? Or will I remain in my post, setting an example of sacrifice to others, and abiding for myself the issue, be it what it may? I have chosen the last alternative, painful as it is to me. I may be wrong, but at any rate I am prepared to make sacrifices which will prove that I think I am right. I have felt it my duty to tender my immediate resignation of my seat to the University of Oxford, if they shall think fit to accept it."

And two months later to Sir Walter Scott:

"I wish you had been present at the Clare election, for no pen but yours could have done justice to that fearful exhibition of sobered and desperate enthusiasm. 'Be true' was the watchword which, uttered by a priest or an agitator, calmed in an instant 'the stormy wave of the multitude,' and seduced the freeholder from his allegiance to his Protestant landlord. We were watching the movements of tens of thousands of disciplined fanatics, abstaining from every excess and every indulgence, and concentrating every passion and feeling on one single object; with hundreds of police and soldiers, half of whom were Roman Catholics—that half, faithful and prepared, I have no doubt, to do their duty. But is it consistent with common prudence and common sense to repeat such scenes, and to incur such risks of contagion?"

Peel's dealing with the Catholic Emancipation question indicated his qualities as a statesman even more clearly than his abolition of the Corn Laws in 1846. In the latter case he merely carried to their logical issue views that he had

slowly arrived at, and as to the justice of which he had no doubts. In the former he deliberately surrendered his own convictions in furtherance of what he considered to be the interests of the State. It was the most courageous of his public acts, and the prelude to others which, easier to him, were not less beneficial to the nation he honestly desired to serve.

How little of an opportunist he was, in the usual sense of the term, is shown by his attitude towards the Reform Bill. Most of his objections to the Bill may now seem to have been founded on prejudice, though one was notably broad-minded:—

"He was against depriving working men of their share in the franchise. 'If you were establishing a perfectly new system of representation, would it be wise to exclude altogether the sympathies of this class? How much more unwise, when you find it possessed from time immemorial of the privilege, to take the privilege away, and to subject a great, powerful, jealous and intelligent mass of your population to the injury, ay, and to the stigma, of entire uncompensated exclusion?'"

Peel carried his opposition to the length of condemning the pusillanimity of the House of Lords in accepting it under the threat that, if the existing majority there remained obdurate, enough fresh peerages would be created to swamp them. If they yield to the threat, he said,

"the Government will have effected its object by the menace of an unconstitutional act. They will have gained the prize without incurring the odium and disgust of the crime. They will have established a precedent for future Governments, more tempting, more easily followed, and therefore more dangerous than would be the actual commission of a revolting act."

Peel's objections were more persistent than that of Wellington and others, who, after the crisis in May, 1832, were willing to produce a "moderate" Reform Bill of their own, and who, when he rendered that impossible by refusing to join them, passed the obnoxious measure, "in order," as they said, "to save his Majesty's personal honour as to the creation of peers." When Croker, in one of the many amusingly impertinent letters in these volumes, expostulated with Peel, he replied:—

"If I could be a 'waverer' as to the course which I should pursue in such a crisis as the present, I should, by the very act of wavering, prove that I was unfit for the crisis. I foresee that a Bill of Reform, including everything that is really important and really dangerous in the present Bill, must pass. For me individually to take the conduct of such a Bill, to assume the responsibility of the consequences which I have predicted as the inevitable result of such a Bill, would be, in my opinion, personal degradation to myself.....I should now assume office for the purpose of carrying the measure to which up to the last moment I have been inveterately opposed."

"As there were two Pitts, one before, the other after, the French Revolution, so," Mr. Gladstone said to Mr. Parker, "there were two Peels, one before, the other after, Parliamentary Reform." Having failed in his fight against a measure he could not believe in, Peel loyally set himself to build up the Conservative party. "My object," he said in 1838,

"for some years past has been to lay the foundations of a great party which, existing in the House of Commons, and deriving its strength

from the popular will, should diminish the risk and deaden the shock of collisions between the two deliberative branches of the Legislature."

When the first Reformed Parliament opened in 1833 fewer than a fourth of it were Tories. "The Cobbettites, and Humeites, and Irish blackguards," as Lord Mahon called them, were more numerous, and it was proposed that the few Tories, sitting on the cross-benches, should "leave the Government in face of their real and tremendous enemies, and not keep up the empty semblance of a Conservative balance in this mob assembly." Peel thought otherwise, sat as near as he could to the Speaker, "manifested no anxiety for power," and "adhered to principle."

"Many people think that the whole art of conducting a party consists in eternal fussy manœuvring, and little cunning schemes for putting a Government in a minority. I believe, on the contrary, that the present strength of the Conservative party and the present condition of the Government have mainly resulted from our having taken the exactly opposite course—from our having kept aloof from Radical union, and from our having honestly supported the Government whenever we thought the Government right."

So he wrote in May, 1834. His policy was so successful that in the following November he had to be brought back post haste from Rome to complete, as its head, a Cabinet which, in his absence, the Duke of Wellington had undertaken to arrange for on Lord Melbourne's dismissal. This Government lived for barely five months, and Peel's only effective Premiership was between 1841 and 1846; but his power in Parliament and the country was great, and it would have been much greater had he been less hampered by old schemers of the Croker type and new adventurers of the Disraeli type. Caring only for office in so far as it might enable him to enforce the views that he held with transparent honesty, and always insisting that the methods adopted for reaching his ideals should be as honest as those ideals, he found his self-imposed task difficult and irksome, and his success was larger than might have been anticipated. The unfortunate quarrel about the Ladies of the Bedchamber, which a more agile diplomatist would have disposed of quickly, kept him out of office for at least two years, and in all his great exploits in statesmanship he received more help from the Radicals he aimed at thwarting than from the Conservatives he tried to educate. His caution in taking up with new ideas was matched by his boldness in giving effect to such of them as he did take up. If the Cobdenites bitterly reproached him for proceeding so slowly in the direction of Free Trade, as others did in respect of other movements, he really advanced their cause more rapidly and skilfully than they could have done by any action of their own, and his hardest work was in keeping the necessary measure of order among his own followers. They finally broke loose from him, and his retirement from office before he was sixty, soon succeeded by his untimely death, left the ground clear for party developments on lines he held to be dishonourable and unpatriotic. But in the eighteen most memorable years out of the forty to which his Parliamentary career extended, he achieved

wonders. There may be wide differences of opinion as to the place to be assigned to him among the statesmen of our own century or of all the centuries; but few, if any, can rank as high as he for integrity of purpose and manliness of conduct. He had no sympathy with or tolerance for the schemers and adventurers of any party. He was a politician only because he was a patriot. He meant what he said when he wrote, in 1839:—

"I will not stir a step to evade a public duty, but I must say at the same time that if my being Minister, or preventing any other person being Minister, to-morrow depended upon my crossing the street, I certainly would not cross it";

and when, holding that position, he declared:—

"As Minister of the Crown I reserve to myself distinctly and unequivocally the right of adapting my conduct to the exigency of the moment and to the wants of the country."

Of Peel's relations with his contemporaries these volumes, though they deal exclusively with his public career, contain new and welcome information in rare abundance. There is an interesting chapter on patronage, which brought Peel into connexion with Hood, Wordsworth, Tennyson, and such unfortunates as Haydon. All is to his credit. He lived down the prejudice at Court consequent on his objection to the young Queen being surrounded by Whig ladies while he was responsible for Tory policy, and Her Majesty as well as Prince Albert became his firm friends. He knew how to treat Disraeli, whether as a sycophant or as a slanderer, and all others with whom he was in contact, from Croker to Cobden, from Lord Brougham to Lord Shaftesbury. There was no stinting in the praise or thanks he tendered, whenever they were due, to foes as well as friends. "I never," said Lord Cardwell, "heard him speak unkindly of his persecutors; and when I mentioned this to Lady Peel, her reply was, 'Yes, but you cannot know that he would never allow me to do so.'" "Taken all round," said Mr. Gladstone, who owed more to him than most, "Peel was the greatest man I ever knew."

A supplementary and interesting 'Summary of the Life of Sir Robert Peel,' by his grandson, the Hon. George Peel, fills more space than Mr. Parker has allowed himself for the brief, but admirable explanatory paragraphs with which the letters are deftly strung together. Mr. Parker is an exemplary editor, and not the least evidence of this appears in the index of thirty-seven pages which concludes the work.

Poems. By George Meredith. 2 vols. (Constable & Co.)

THIS collection of Mr. Meredith's poetry, though convenient and uniform with the new edition of the novels, is not so liberally inclusive as that which forms part of the larger and more comely 'Works.' It has 'Modern Love,' with its companion of recent days, 'The Sage Enamoured and the Honest Lady,' 'A Reading of Earth,' the 'Poems and Lyrics of the Joy of Earth,' the 'Poems and Ballads of Tragic Life,' and 'The Empty Purse.' But it is without that early writing, so difficult of access,

some of which appeared in the 'Poems' of 1851, and some at the end of 'Modern Love,' as originally published in 1862. And it is without the 'Odes in Contribution to the Song of French History,' which appeared only a few weeks ago. Even the 'Works,' indeed, has not yet these; but it is to be hoped that Mr. Meredith does not mean permanently to withhold his "beginnings," so full of critical interest as well as of genuine merit, from the wider public, and that a third volume is destined to contain the 'Juvenilia,' and what, in no uncomplimentary sense, we may venture to call the 'Senilia.'

The last ten years have seen a singular and encouraging growth in Mr. Meredith's reputation. The "acute and honourable minority" of early days has swollen into a multitude whom no man can number, and whose admiration, one fears, is sometimes according to faith rather than according to knowledge. It can hardly be said that the discriminating portion of the reading public still fails, as it undoubtedly failed for many weary years, to appreciate the novels. They have taken their place, once for all, on the shelf of acknowledged masterpieces. But there is, in Platonic phrase, another great wave to be surmounted. We do not suppose that for ten competent persons who have assimilated the wit and wisdom, the tragedy and comedy of 'Richard Feverel' and 'The Egoist,' there is one who has fully realized the place which the writer of these already holds actually, and will some day hold manifestly, amongst Victorian poets. An exhaustive analysis of this place cannot be attempted here; but it is to be hoped that many who are yet uninitiated will buy these two volumes, and read and ponder and understand. In the sequel of these remarks we perhaps speak rather to the convinced.

The most familiar—and, indeed, the most individual—side of Mr. Meredith's poetry is doubtless, to use his own phrase, his "reading of earth." He is closer than most men to the heart of things. The lessons he has learnt most readily are those of the "changeable visible face" of the great Mother, and the subtlest harmonies of his lyre are those caught in exultation and trembling from the lips of Pan. Does he deal with the life of cities, with controversies and disputes, with the ways of "men contention-tossed"—then his verse can be turbulent, obscure, wayward, contorted, grotesque.

The friable and the grumous, dizzards both, is a line which has frequently been singled out for comment lately. The rather gruesome humour of the lines on Byron and his "after dinner's indigest" belongs to the same category. And such diction, whatever its merits or demerits, sounds exclusively Mr. Meredith's urban note. When he returns to his hillside and his pastures, when, like Antæus, he renews himself by contact with the broad bosom of earth, when he comes once more under the sweet influences of the Pleiades, then his mood changes. Then he is serene and sunny again, and an atmosphere of rich, mature beauty enwraps his poetry, which is of the breath of nature herself. Like all the great nature poets, Mr. Meredith is philosopher as well as land-

scape painter. From his communings with wood and cloud and wind he has extracted a profound and wholesome wisdom of life, which is the complement of his ever-ready and trenchant criticism. It is an austere teaching, laying its stress on the lessons of submission and of a keen, hardly acquired insight into the actual relations of things. Of sentimentalism, and scarcely less of cynicism, Mr. Meredith is the sworn enemy. It may, perhaps, be urged that in his insistence on an intellectual rather than a sensuous apprehension of life he becomes a little exacting; that he leaves scant room for, is over-contemptuous of, certain natural felicities and humanities which come to man, especially in youth, not of achievement, but without seeking, of temper or of grace. Yet, this allowed, his is none the less one of the most stimulating, the most tonic voices that speak to our time.

It is, however, precisely because the "reading of earth" is a comparatively familiar side of Mr. Meredith's poetry that we do not pursue it—at least in its philosophical bearings—now. We prefer, in the short space available, rather to call attention to what Mr. Meredith has done in two only of the many species of poetry that he has attempted with success—firstly as a sonneteer, secondly as a maker of myths. The most remarkable of Mr. Meredith's sonnets are, of course, *pace* the pedants, the sixteen-line sonnets of 'Modern Love.' These are, however, after the nature poems, fairly well known; and, moreover, if treated at all, they must be treated as a whole. But they by no means exhaust Mr. Meredith's work in this form. A few of the individual sonnets belong, indeed, to that division of his mind which tends to grotesqueness—are, in fact, to put it plainly, ingenious, but rather heavy clowning. But in the dozen finest of them—in 'Lucifer in Starlight,' 'Earth's Secret,' 'The Spirit of Shakespeare,' 'Appreciation,' 'To J. M.,' and several others—he has surely produced things hard to surpass, even among the masterpieces. The greatest qualities of sonnet-writing he has most greatly caught—the strength and dignity of movement, the subordination of the whole to its dominant idea. Above all, he puts into his sonnets, as into all his poetry, that "fundamental brain-work" which Rossetti—no mean critic of the art which he too handled as a master—declared to be perhaps the primary condition of success. What, for instance, can be more grandly conceived than 'Lucifer in Starlight'?—

On a starred night Prince Lucifer uprose.
Tired of his dark dominion swung the fiend
Above the rolling ball in cloud part screened,
Where sinners hugged their spectre of repose.
Poor prey to his hot fit of pride were those.
And now upon his Western wing he leaned,
Now his huge bulk o'er Africa careened,
Now the black planet shadowed Arctic snows.
Soaring through wider zones that pricked his scars
With memory of the old revolt from Awe,
He reached a middle height, and at the stars,
Which are the brain of heaven, he looked, and sank.

Around the ancient track marched, rank on rank,
The army of unalterable law.

And though many sonneteers, from Milton to Matthew Arnold, have delighted to bring tribute of praise to the greatest of them all, yet surely none has done more acceptable homage than this, or done it in a spirit more akin to that of the man praised:—

Thy greatest knew thee, Mother Earth; unsoured
He knew thy sons. He probed from hell to hell
Of human passions, but of love deflowered
His wisdom was not, for he knew thee well.
Thence came the honeyed corner at his lips,
The conquering smile wherein his spirit sails
Calm as the God who the white sea-wave whips,
Yet full of speech and intershifting tales,
Close mirrors of us: thence had he the laugh
We feel is thine: broad as ten thousand beebes
At pasture! thence thy songs, that winnow chaff
From grain, bid sick Philosophy's last leaves
Whirl, if they have no response—they enforced
To fatten Earth when from her soul divorced.

When we call Mr. Meredith a maker of myths, the phrase perhaps requires some explanation. Many in our day have retold in their own speech the ancient and enduring fancies of Hellas: Morris, with unfailing charm; Mr. Bridges, with delicate scholarship: but few have done what is more than this—entered into the spirit of the mythopœic age itself, and used forms like unto, but not identical with, the old ones to body forth in imaginative story their own haunting sense of the abiding divinity of earth. If any one could do it, it should be Mr. Meredith, who is, as we have said, nearer to earth than other men:—

I neighbour the invisible
So close that my consent
Is only asked for spirits masked
To leap from trees and flowers.

Four of Mr. Meredith's most remarkable poems are, we think, genuine myths. They are, of course, suggested or inspired by scholarship; but they are none the less his own and new, because it is to his own dreams and visions of earth and the ways of earth that they give the shapes of a natural anthropomorphism. There is the tale of Melampus, the good physician to whom, for his exceeding love of the creeping and winged things, the "mystical woods" disclose their utmost secret. His ears are touched by the forked red tongues of the snakes, and opened to the voices of birds and of plants.

So passed he, luminous-eyed for earth and the fates

We arm to bruise or caress us.

There is 'The Appeasement of Demeter,' a myth of the place of the "comic spirit" in life. It tells how Demeter, in grief for Persephone, "devastated our good land," and how the maiden lambs led the goddess to laughter, whereby "the curse was rent," and the bounty of the Great Mother flowed upon earth again. There is the beautiful 'Phœbus with Admetus,' in which the shepherds tell of how the sun-god came to dwell among them, taught them the arts of music and healing, and passed way.

Chirping none the scarlet cicalas crouched in ranks:

Slack the thistle-head piled its down-silk gray:
Scarce the stony lizard sucked hollows in his flanks:

Thick on spots of umbrage our drowsed flocks lay.

Sudden bowed the chestnuts beneath a wind unheard,

Lengthened ran the grasses, the sky grew slate:
Then amid a swift flight of winged seed white as curd,

Clear of limb a Youth smote the master's gate.

God! of whom music
And song and blood are pure,
The day is never darkened
That had thee here obscure.

But the most exquisite of all the poems of this order is certainly 'The Day of the Daughter of Hades.' Skiageneia, the "child

of shadows," is the daughter of Hades and Persephone. When her mother comes up to earth for her yearly meeting with Demeter in spring, the maiden comes too, slips out of the car, goes wondering over the hills and fields, and, before Hades reclaims her, falls in with a young poet, who bears the memory through life. The poem is full of the subtlest symbolism, and contains passages of natural description which give the authentic thrill. By Skiageneia herself is, we think, intended that higher delight in earthly beauty which is born not of the senses merely, but of the soul, and necessarily is tinged with the reflection of some of the darker hours which every soul must have passed through. She looks upon the world

like a child,

With the meaning known to men.

If this is not quite Mr. Meredith's elusive meaning, at least the interpretation is consistent with his usual way of looking at things, and the poem will read in the light of it. As examples of the beauty of the handling may be quoted the passage where the chariot of Hades,

like the dragon-tongue

Of a fire beaten flat by the gale,
But more as the smoke to behold,

bursts forth on the Sicilian morning, and the young poet, in response to his prayer, is permitted to look upon the meeting of the two goddesses:—

The embrace of the Twain, of whom
To men are their day, their night,
Mellow fruits and the shearing tomb:
Our Lady of the Sheaves
And the Lily of Hades, the Sweet
Of Enna: he saw through leaves
The Mother and Daughter meet.
They stood by the chariot-wheel,
Embraced, very tall, most like
Fellow poplars, wind-taken, that reel
Down their shivering columns and strike
Head to head, crossing throats: and apart,
For the feast of the look, they drew,
Which Darkness no longer could thwart,—

or again, after Skiageneia, with her speech
quick as the cries

Of the rainy cranes,

has been revealed, the delicious description of the spring and of her triumphant progress through it:—

A morning of radiant lids
O'er the dance of the earth opened wide:
The bees chose their flowers, the snub kids
Upon hindlegs went sportive, or plied,
Nosing, hard at the dugs to be filled:
There was milk, honey, music to make:
Up their branches the little birds billed:
Chirrup, drone, bleat and buzz ringed the lake.
O shining in sunlight, chief
After water and water's caress,
Was the young bronze-orange leaf,
That clung to the trees as a tress,
Shooting lucid tendrils to wed
With the vine-hook tree or pole,
Like Arachne launched out on her thread.
Then the maiden her dusky stole,
In the span of the black-starred zone,
Gathered up for her footing fleet,
As one that had toil of her own
She followed the lines of wheat
Tripping straight through the field, green blades,
To the groves of olive gray,
Downy-gray, golden-tinged: and to glades
Where the pear-blossom thickens the spray
In a night, like the snow-packed storm:
Pear, apple, almond, plum:
Not wintry now: pushing, warm!
And she touched them with finger and thumb,
As the vine-hook closes: she smiled,
Recounting again and again:
Corn, wine, fruit, oil! like a child,
With the meaning known to men.

We have been able to touch on one or two aspects only of a very liberal and various achievement. Mr. Meredith's poetry seems to us to stand one of the great tests: it endures reiteration. One can pass from it and come back to it, always to find redoubled beauties and enlarged wisdom.

Sir John Cope and the Rebellion of 1745.
By the late General Sir Robert Cadell,
K.C.B. (Blackwood & Sons.)

THIS is in some ways a useful addition to the literature of the Forty-five, but can hardly be accepted as a final and authoritative work. Its author, Sir Robert Cadell (1825-97), had his home at Cockenzie House, quite close to the battle-field of Prestonpans, and as a boy made a copy of a contemporaneous 'Plan of the Battle by an Officer of the Army who was present.' Copy and original were rolled up together and mislaid, and, when they turned up after Sir Robert's death, were found to have both been eaten away by mice. Luckily what was destroyed in the one was left untouched in the other, and the reproduction here is extremely valuable, though one could wish the points of the compass were not reversed. The parts, too, of the book dealing with the battle of Prestonpans are valuable, for Sir Robert's local and military knowledge enabled him to correct several slips of his predecessors, *e.g.*, that the rebels marched up to Carberry Hill. But, with every allowance for their not having received the author's revision, the preliminary six chapters (two-thirds of the entire work) must be pronounced deplorably defective. They show no grip of the subject, and teem with irritating *errata*. A list of thirteen is appended; but that list is far from exhaustive. Take this account of the opening skirmish between Tiendrish and Capt. Scott on August 16th, 1745:—

"So faithfully reticent regarding the preparations for war were even the humblest peasantry, in the neighbourhood of Fort William and Fort Augustus, that although three weeks had elapsed since the arrival of the Doutelle, the governors of these forts had no reliable information regarding the serious mischief which was brewing. Little danger of attack was therefore apprehended in despatching from the former fortress early on the morning of the 16th of August two newly raised 'additional' companies, in all under 100 men. These companies, belonging to the Royal Scots Regiment, had been sent, for lack of more trained soldiers, by Sir John Cope from Perth to reinforce the garrison of Fort William. The intervening distance was about twenty-eight miles, and three-fourths of the long march had been traversed without molestation, when the somewhat fatigued recruits were suddenly assailed in the narrow and wooded ravine near the Spean bridge by a party of Highlanders, placed in ambush there by Donald Macdonell of Tiendrish, a kinsman of the Keppoch family. A retreat along the south bank of Loch Lochy to Invergarry Castle was then attempted; but fresh enemies opened fire from the rocks and brushwood on the hillsides, and finally the Glengarry men, led by a kinsman of their chief who had recently accepted a commission from King George in Lord Loudon's regiment, came down in front to attack the little column. Thus sorely beset, after having lost about a dozen men in killed and wounded, including their commander, Captain Scott, the troops laid down their arms on 'good quarter' being offered to them by

Keppoch, who had hastened to the scene with his followers."

The above is about as wrong as wrong can be. The Hanoverian companies were marching, not from Fort William to Fort Augustus, but from Fort Augustus to Fort William. That makes a surprising difference, for one cannot retreat in the direction in which one is advancing; a glance at the map or a look into Chambers's 'History of the Rebellion' should have rendered this blunder impossible. On p. 6 there are at least four misstatements: that Murray of Broughton was not older than Prince Charles Edward (he was five years older); that he "was introduced at the Pretender's court at Rome in 1741," instead of 1737; that the Prince wrote on June 12th, 1745, to his father "from Navarre," when he wrote from the Château de Navarre, near Evreux; and that the Duke of Perth died at sea, "worn out by illness and fatigue": he had really received his death wound in the sea fight of May 4th, 1746. Sir Robert cites more than once Mr. W. B. Laikie's 'Itinerary of Prince Charles Edward'; that masterly monograph should have kept him right on many points where he has gone astray. The Prince's voyage from France lasted a good deal over a fortnight, and Lochnanuagh was reached, not on the 18th, but the 25th of July. The Prince was at Aberchalder on the morning of August 28th (not the 26th), at Blair Castle on the 31st (not the 30th); and on September 17th he was at Holyrood, certainly not at either Leckie or Bannockburn House. Col. Gardiner cannot have been "many years" on the Earl of Stair's ambassadorial staff; and Murray of Broughton must have had his manifestoes ready, for there would be no time to get them printed after the receipt of the Prince's summons. Tullibardine never surrendered to his kinswoman's husband, Buchanan of Drummikill, but was basely betrayed by him; and Dr. Archibald Cameron was, of course, not arrested in England. These mistakes may seem trivial, but they shake one's belief in an author; and as a matter of fact there is little or nothing new in all this part of the work.

Sir Robert's aim throughout is to vindicate Cope from the charges of poltroonery and incapacity. In order to do so he greatly exaggerates the accepted strength of the Jacobites, making them consist before Prestonpans of a vanguard of about two thousand, a main body of about five thousand, and at least one reinforcement of five hundred or a thousand. That seems fully three times too many; nor can we for a moment accept Sir Robert's contention that "the insurgents' numbers were systematically disguised and minimised by their leaders, with the object of causing little alarm to the existing Government." He holds that John Home, the dramatist, must have been deceived in his estimate of the rebels as "not above two thousand"; but he neglects to state that Home, when preparing for his 'History of the Rebellion,' applied to Patullo, an exile in Paris, who had been muster-master of the Jacobite forces, and that Patullo returned their number as about 2,500 at Prestonpans, and 5,500 at the beginning of the march into England. To the best of our knowledge the two armies at Prestonpans were pretty

equal. The Jacobites may have had a slight superiority in men, but the Government troops were infinitely better armed. It is ridiculous in that case to speak of Cope's "tiny force." Neither is it easy to see the point of the argument that "had Cope been so weak as to follow" this or that proposal "the result must have been immediate disaster." Disaster worse than that of Prestonpans is inconceivable. It seems odd, too, to clear a defeated general from the taunt of bringing the news of his own defeat by the plea that two of his officers had outstripped him in the race from the battle-field. Yet Sir Robert gravely points out that Cope did not arrive in Berwick until the day after the battle, but that Brigadier Fowke and Col. Lascelles had got there the very same day. To whitewash his hero, he must blacken both Guest and Gardiner, the general as a crypto-Jacobite, and the colonel as a fanatical, worn-out dotard. The charge against Guest seems wholly inconclusive, and that against Gardiner is most ungenerous. He, at least, did not fly, but fell on the field of battle. No: the one and only point which Sir Robert establishes to Cope's advantage is that he spent the eve of the engagement with his men, and did not retire to comfortable quarters at Cockenzie—a fable started by Chambers and adopted by Mahon and Ewald. In Allardyce's 'Historical Papers, 1699-1750' (New Spalding Club, 1895, pp. 279-82), is a description of the battle by a Government officer, which states expressly that "we lay upon our arms all night, and every half hour the General, who continued in the line, received the reports of the patrols." Otherwise Cope will remain in the reader's estimation pretty much where he was before this volume was published—the "little, dressy, finical man" of Clerk of Penicuik's 'Memoirs'; probably no poltroon, but a most incapable general.

There are two or three little points about the battle that may be glanced at. It was fought, as is well known, just after day-break on September 21st; but few probably know that on that day at Edinburgh the sun rises at 5h. 57m. A.M. Old Robin Anderson of Whitburgh, who guided the Prince's army through the marsh, must have lived into this nineteenth century, for Sir Thomas Dick Lauder recollected him well. Alexander Carlyle, who witnessed the fight, tells in his 'Autobiography' how "many of the runaways had their coats turned as prisoners." We commend this to Dr. Murray for "turncoat" in his great 'Dictionary,' and ask information. And from the 'Marchmont Papers' (i. 120) it is plain that the decimation of Cope's dragoons was seriously talked of in London in the October of 1745.

West African Studies. By Mary H. Kingsley. (Macmillan & Co.)

A new work from the pen of Miss Kingsley is heartily welcome; and in many respects, indeed, 'West African Studies' is more solid and satisfactory than her 'Travels in West Africa.' It bears evidence of great industry, extensive reading, and careful consideration of all matters on which it treats; the writer's conclusions are more matured, and merit serious attention

from all interested in our West African possessions, their unsatisfactory present condition, and their prospects, political, commercial, and sanitary.

Miss Kingsley is an enthusiast for West Africa; she revels in descriptions of the people and scenery; she is always amusing, and her high spirits become infectious. In fact, her earlier chapters are written in that vivacious and humorous style with which her previous work familiarized the public. That "we are seriously in want of reliable information on West African affairs" is a truism, and Miss Kingsley has successfully striven to supply the want, both by personal observation and by information obtained at the fountain head. Her writings certainly tend to dispel many illusions and misconceptions; but it is not until she begins to describe the various phases of Fetish that she becomes serious and settles down to solid work, and even then she cannot always refrain from flashes of humour. However, she demonstrates how earnestly and deeply she has studied the intricacies of Fetishism. She does not profess to have probed the subject to the bottom, but her definition of Fetish is decidedly informing:—

"I mean by Fetish the religion of the natives of the Western Coast of Africa, where they have not been influenced either by Christianity or Mohammedanism. I sincerely wish there were another name than Fetish which we could use for it, but the natives have different names for their own religion in different districts, and I do not know what other general name I could suggest, for I am sure that the other name sometimes used in place of Fetish, namely Juju, is, for all the fine wild sound of it, only a modification of the French word for toy or doll, *joujou*. The French claim to have visited West Africa in the fourteenth century, prior to the Portuguese,.....and no doubt have long called the little objects they saw the natives valuing so strangely *joujou*, just as I have heard many a Frenchman do down there in my time. Therefore, believing Juju to mean doll or toy, I do not think it is so true a word as Fetish; and after all, West Africa has a prior right to the use of this word Fetish, for it has grown up out of the word *Feitiço*, used by the Portuguese navigators who rediscovered West Africa with all its wealth and worries for modern Europe. These worthy voyagers, noticing the veneration paid by Africans to certain objects, trees, fish, idols, and so on, very fairly compared these objects with the amulets, talismans, charms, and little images of saints they themselves used, and called those things similarly used by the Africans *Feitiço*, a word derived from the Latin *factitius*, in the sense magically artful. Modern French and English writers have adopted this word from the Portuguese, but it is a modern word in its present use."

Miss Kingsley entertains decided views regarding the state of commerce, and points out that trade is hampered through the ignorance and indifference of the local authorities, who do nothing to foster mercantile expansion, either on the coast or in the hinterland, but quite the reverse. In truth, they are not in touch or sympathy either with white merchants or native traders, although it is from them, and them alone, that the revenue necessary for carrying on the Government is derived, and consequently there is a growing friction between the official and mercantile elements, so that social intercourse between the two classes, once genial and friendly, has almost ceased. She also points out that prior to the

accession of Mr. Chamberlain to the Secretaryship for the Colonies, the value of our West African possessions as markets for home manufactures and providers of raw material was neither recognized nor appreciated. It is, therefore, only fair to him to admit that he realizes the importance of these colonies, and that he has done much to remedy the unsatisfactory state of things existing before his time; but he has been trammelled by lack of proper information, and by what has been most justly termed the "pigheadedness" of the permanent officials at home and of the colonial administrators in Sierra Leone and on the Gold Coast. The world has had experience in Sierra Leone of the mischief which may be caused by the obstinacy of one man; and a similar disaster has only been delayed—not averted—on the Gold Coast by the refusal of the Secretary of State to sanction the enactment of laws to which the natives are strongly opposed. On the Gold Coast discontent is rapidly extending, and but for the influence of some educated natives would before now have culminated in a rising far more dangerous, because more general and extensive, than the one in Sierra Leone.

A strong denunciation of the system of government in our West African possessions is the most important portion of the present work. The administration of Sierra Leone was recently stigmatized as a "disgrace to the British Empire," and with good reason. The general public have no conception of the evils attendant on the Crown Colony system. Miss Kingsley remarks:—

"Now, you will say, Wherefore should the general public in England interest itself in this matter? Surely things are now governmentally administered in England's West African colonies for the benefit of all parties concerned. Well, that is just exactly what they are not."

She then proceeds to state her reasons—which are strong and to the point—for condemning the system altogether. With many of them we entirely agree, especially with the following brief passages:—

"Up to our own day the Colonial Office has been, except in the details of domestic colonial affairs, a drag-chain on English development in Western Africa. It has not even been indifferent, but distinctly, deliberately adverse."

"Possibly the greatest evil worked by this resolution [*i.e.*, of 1865] has been the separation of sympathy between the merchants and the Government. Since 1865 these two English factors have been working really against each other."

"Truly it is a ridiculous situation, because West Africa matters to no party in England so much as it matters to the mercantile."

"The second part of the reason of England's trouble in West Africa is that other fallacious half reason which our statesmen have for years been using to soothe the minds of those who urged on her in good time the necessity for acquiring the hinterlands of West Africa, namely, 'After all, England holds the key of them in holding the outlets of the rivers.' But while our statesmen have been saying that, France has been industriously changing the lock on the door by diverting trade routes from the hinterland she has so gallantly acquired, down into those seaboard districts which she possesses."

"The Government officials, having cut themselves off from the traders and taken over West Africa, failed to manage West Africa, and so resolved that West Africa was not worth managing—a thing they are bound to do again."

It is easy to concur generally with what the author urges, but it is not equally easy to approve of her "alternative plan," although it contains valuable hints and suggestions. The idea of a general council on African affairs in England is good, provided that it is properly constituted, and includes some prominent merchants; but the rest of her scheme would require modification in its details. Undoubtedly a strong case has been made out against the Crown Colony system and its working in West Africa. In this connexion the author makes a sweeping charge against the missionary party:—

"The evil worked by what we must call the missionary party is almost incalculable; from it has arisen the estrangement of English interests, as represented by our reason for adding West Africa to our Empire at all—the trader—and the English Government as represented by the Crown Colony system, and it has also led to our present policy of destroying powerful native States and the power of the African ruling classes at large. Secondly, it is the cause of our wars in West Africa. That this has not been, and is not, the desire of the mission party, it is needless to say; that the blame is directly due to the Crown Colony system it is as needless to remark; for any reasonable system of its age would long ere now have known the African at first hand, not as it has known him, and knows him only, at its headquarters, London, from second-hand vitiated reports."

The author's estimate of the good accomplished by the Royal Niger Company and Sir G. Taubman-Goldie is quite justifiable, but the mercantile element in Liverpool, Manchester, &c., will not acquiesce in it. It remains to be seen what effect the change of administration about to take place, when the Niger territory comes under the rule of the Colonial Office, will have. It is greatly to be feared that Miss Kingsley's prediction may be fulfilled,

"that three months' Crown Colony form of government in the Niger territories will bring war, far greater and more destructive than any war we have yet had in West Africa, and will end in the formation of a debt far greater than any debt we now have in West Africa, because of the greater extent of territory and the greater power of the native States, now living peacefully enough under England, but not under England as misrepresented by the Crown Colony system."

The value of the chapter on "African Property" is considerable, still we regard it as only an instalment of what Miss Kingsley will tell us in a future work, probably not to be written until she has again visited what she affectionately terms "her beloved West Africa."

She has been fortunate in obtaining the help of the Comte de Cardi and Mr. John Harford, both old and experienced traders on the West Coast, who have contributed appendices i. and ii., 'On the Natives of the Niger Coast Protectorate' and 'A Voyage to the Oil Rivers Twenty-five Years Ago.' Both are full of interest to all who desire to learn something of the regions described. It is to be regretted that others of the intelligent class of traders have not given the public the benefit of their experiences. Possibly the example now set will be followed before long by competent men, well qualified to describe the countries and peoples amongst whom their lot has been cast. At the same

time we must confess that we prefer Miss Kingsley's own handiwork and cheery, bright style.

The volume concludes with an account of 'Trade Goods used in the Early Trade with Africa,' which is chiefly remarkable for the similarity of several articles sold to the natives at the time referred to and those in demand at the present day. Many have, however, become obsolete or valueless, and are replaced by much more varied assortments, to meet the requirements of natives who are rapidly becoming civilized and acquiring tastes for luxuries and comforts unknown to their forefathers.

A few *errata* should be corrected in future editions. The two maps and the illustrations are good, but the index leaves much to be desired.

Petrarch, the first Modern Scholar and Man of Letters. By J. H. Robinson and H. W. Rolfe. (Putnam's Sons.)

Petrarch's reputation has undergone a more curious fate than that of any other great man in the history of literature. Posterity has insisted on judging him upon the part of his work by which he himself set the least value, and on the strength of it has confirmed to him the place which he earned in the eyes of his contemporaries by writings of quite another kind. "Francis Petrarke, the laureat poete," would never have attained that honour, nor would his company have been sought by kings and emperors, if all he had to show had been a few hundred sonnets and odes in the vernacular. Nor is it certain that posterity has in this matter judged more soundly than contemporaries. With all his exquisite finish Petrarch is not one of the great poets of the world. Mr. Rolfe remarks, truly enough, that he possessed no adequate appreciation of Virgil's pathos—"of the 'tears for the things that are'; the reason is plain why, with all his command of language, he had no power to call forth those tears, still less to suggest the thoughts that 'lie too deep for tears.'" In self-consciousness, at any rate, he may be called the first of the moderns; but we have never been able fully to understand the claim so often set up for him, and here repeated, as the first modern scholar. Indeed, Messrs. Robinson and Rolfe seem, in fact, to prove pretty effectively that, except for the rather larger number of ancient authors to whom he had access, he stood in this respect very much where Dante did. His criticisms are no sounder; he allegorizes the *Æneid* as fantastically as, we need not say Dante himself, but any of Dante's early commentators; his notions of etymology are not a whit more advanced. If his Latinity be somewhat nearer the classical standard, that is because he set himself deliberately, if with only moderate success, to write like Cicero, while Dante wrote Latin as it lived, subject to the same law of evolution as any other organism. So far, and so far only, does Petrarch approach the modern scholar.

Politically, again (and no shame to him), Petrarch was a man of his time, or even of the past. Charles was to him the lawful Cæsar, the successor of Augustus, no less than Charles's grandfather had been to Dante. It was "duces nostri" over whom

the Punic invader won his victory on the Ticinus. If to be born a Greek is considered more noble than to be born an Italian, what is this but putting the slave above his master? Surely there is little enough here of the cosmopolitan humanistic way of looking at things.

On Mont Ventoux, perhaps, Petrarch does show something of the modern spirit. Not that the ascent itself was the "epoch-making deed" which an enthusiastic German has called it. Others had doubtless been there before; one old gentleman owned to it. It was fifty years and more since King Peter of Aragon had gone up a yet bigger mountain for the fun of the thing. Dante, too, knew all about climbing. But when, having reached the top and looked at the view, Petrarch pulls out his St. Augustine's 'Confessions,' and, opening upon a wonderfully apposite passage, begins a train of reflections leading up to the thought how much more trouble we ought to take to set our feet on our appetites than on the tops of mountains, then the reader feels indeed that "the modern note" is struck. Dante and the Middle Ages, with their "one thing at a time" way of regarding life, are far behind, and the nineteenth century, with its Byrons and Wordsworths, is at hand.

On the somewhat otiose question whether Petrarch was jealous of Dante—a question which excites much feeling in Italian breasts—our authors wisely say little. It is singularly unimportant; but if there is anything in language, one would say that the expressions of the famous letter to Boccaccio are exactly what would be used by a smaller man extremely jealous of a greater man's fame. Signor Carducci, who holds the other view, has perhaps not read Pope's character of Atticus. If he ever does, he will recognize in the letter in question an aggravated form of the symptoms so well recorded by the English poet. Literary jealousy, however, probably existed in the days of the Tell-el-Amarna tablets; so one cannot say that the presence of it in Petrarch aids us to classify him.

The great merit of Messrs. Robinson and Rolfe's book lies in the copious translations from Petrarch's letters. Letters are nearly always interesting, and Petrarch's self-consciousness did him no harm as a correspondent. Will they not some day publish the whole lot? Signor Fracassetti's edition has been before the world for forty years, and it is too bad that the correspondence should have remained so long without an English dress. Just a translation with a few biographical notes on the correspondents is all that is wanted. The excellent little 'Life' by the late Mr. Reeve will do the rest. Why, by the way, does the reader hear nothing about Thomas of Messina, the recipient of so many of Petrarch's letters? His name only occurs once in the volume, and then it is merely the heading of a letter, and misspelt. And how, if Petrarch only found Cicero's letters to Atticus in 1345, did he manage to quote a phrase from them in 1333? And, most puzzling of all, how did Boethius's body ever get to Sardinia? and if Luitprand really performed the feat of bringing it thence, is it not odd that both his panegyrist Paul and the anonymous chronicler of Pavia should omit to mention it among the pious actions which they duly record?

NEW NOVELS.

The Love Story of Margaret Wynne. By Adeline Sergeant. (White & Co.)

In this blameless tale Miss Sergeant shows how well justified may be the first impressions of the feminine mind. Miss Wynne obtains neither from Bayard Lestrangle himself nor for some time from any one else a contradiction of the sinister rumours as to his character which seem so inconsistent with her instinctive estimate. Yet she lives to discover how sound was her diagnosis of a rare nature, in which filial and family piety has kept her hero tongue-tied under the pressure of the vilest accusations. The minx Estelle is allowed to go scot-free for the sake of her young son, his uncle's and his grandfather's darling. Bayard's chivalry in taking crime on his own shoulders does not commend itself as very wise, nor truly very moral, and it is a relief when the unvarnished tale of the minx's surviving first husband allots the blame in the proper quarter. Old Sir Jasper is not a particularly probable family despot; and why did Estelle commit herself by endorsing a "bearer" cheque? But Margaret Wynne herself saves the piece.

The Archdeacon. By L. B. Walford. (Pearson.)

ALL students of fiction are familiar enough with the device of the preliminary chapter or prologue, whereby the reader is put in possession of facts that may be essential to the due comprehension of the story proper. Mrs. Walford has adopted a curious variation of this method. She, too, has indulged in a prologue, in which the Archdeacon is but an undergraduate; only the prologue occupies more than half the book, and forms almost a complete story in itself. Indeed, we have in recent times seen many far more fragmentary tales discharged as complete stories at a long-suffering public. Then comes a gap of twenty years, and the undergraduate reappears as a dignitary of the order which the title of the book denotes. In his former capacity he has fallen in love with the first girl with whom he has ever come in contact; for he belonged to a class of undergraduates less common, we suspect, twenty years ago than now—the young men, at once shy and "superior," who, doubtful of their power to impress society at large with their own estimate of their merits, make a show of indifference to it, and more especially to the feminine portion of it. However, he is fairly caught on the first opportunity; but a worldly-wise acquaintance intervenes—goodness knows why!—and scarlet fever aiding, Theobald Yorke and the young lady drift apart, and meet no more till he is "the Archdeacon" and she a wealthy widow. Formerly she was the frivolous creature of society, he the dreamer with high ideals; now, if we make allowance for the fact that their years have doubled, the parts are exchanged. He is a polished and cynical man of the world, as the archdeacon of fiction is apt to be; she is a woman whom trouble has taught to think. And so the issue is joined. As will be seen, the theme offers possibilities which would not be beneath the notice of a stronger craftsman than Mrs. Walford. She has made a fairly attractive tale, but hardly more. Chester,

the worldly-wise acquaintance above mentioned, is not exactly convincing. One knows the kind of man Mrs. Walford has in her mind; but he would not behave that way. It is always hard to keep the manners of two periods, especially recent periods, clear; but we would suggest that the bicycle was not a universal adjunct to the biped twenty years ago, nor was it called a "bike," nor would the most slangy of schoolboys have talked about "lydies." Nor, again, had sanitary science taught us that the avoidance of "infection" took precedence of all social or friendly duties. After all, Mrs. Walford has only done what many historians do in projecting modern culture into a semi-civilized past.

The Day of Temptation. By William Le Queux. (White & Co.)

THE life of one lady and the death of another form the main subjects of Mr. Le Queux's last effort; and it will be a sufficient indication of its melodramatic nature if it be added that the death in question is brought about by the murder of a woman in a hansom cab standing at the door of the Criterion. As in other novels by the same author, the interest of this volume is mainly sensational; but it may be added that Mr. Le Queux's sensational writing is seldom ineffective. In 'The Day of Temptation' a Queen's Messenger plays a by no means insignificant part in the drama, and it is remarkable that in a previous book the same author has told us a good deal about these despatch bearers. As a whole, the story is not one of the best he has written, but it is none the less fairly readable and interesting. No exception will be taken to its moral tendency. The subject involves the occurrence of supposed incidents of very recent date. One passage, at p. 244, is needlessly extravagant in its terms.

John Bede's Wife. By Cecil Wentworth. (Digby, Long & Co.)

THIS simple and unpretentious story contains the materials for a very good novel; and the manner in which several of the more pathetic passages are handled shows that the writer possesses some share of literary instinct. It would be easy to point out numerous faults in the plot, but the redeeming features are many, and sufficient to render the volume acceptable to readers. After dealing slightly with life in New Zealand and New South Wales, the book is in the main occupied with a sketch of life and manners in an English coal-mining district. The story might be read by girls. The labour of proof-correction has been inadequately performed.

La Force. Par Paul Adam. (Paris, Ollendorff.)

MANY of our readers have no doubt followed in the *Revue de Paris* the remarkable work before us. It has neither beginning, nor end, nor story, and it is sadly long, like all the most powerful French romances of the day. But its picture of the Napoleonic wars is lifelike, and it makes a considerable impression on the reader. It is no more fit for young ladies than were the battles it relates.

Le Talion. Par Édouard Delpit. (Paris, Calmann Lévy.)

'LE TALION' is an old-fashioned "sensation-novel," belonging to a different world from most of the French novels of the day.

La Danseuse de Pompei. Par Jean Bertheroy. (Paris, Ollendorff.)

M. BERTHEROY'S is an illustrated romance of Roman life, carefully studied and well written, but wilfully licentious, especially in its little pictures, though the story in itself is romantically pretty.

GENEALOGICAL LITERATURE.

The Marriage Registers of St. Dunstan's, Stepney. By T. Colyer-Fergusson. Vol. I. (Privately printed.)—The zeal exhibited at the present day, not only by societies, but by individuals, in printing parish registers is as welcome as it is remarkable. We gather that Mr. Colyer-Fergusson proposes to deal with the Stepney marriages down to 1753; but the present volume covers only the period 1568-1639. There is not a complete agreement as to how registers should be printed; but in these pages it is pleasant to see the original spelling is preserved. Such a form as "St. Toolies" (St. Olave's), Southwark, is of value not only phonetically, but also as illustrating a form of corruption which affected St. Osyth, St. Audrey (Etheldreda), and others. The marriages in a large London parish are always of special interest to genealogists, introducing as they do many names from other parts. An Earl of Bedford was married at Stepney, and so were an Egerton of Egerton and a Temple of Stowe. A Cambridgeshire knight there married the daughter of a Norfolk squire, whose son in turn is found marrying the daughter of an Essex knight. Essex folk, indeed, are plentiful enough in the register, from county families to a beggar from Dovercourt, whose bride was a fellow-beggar on the tramp, "under licence of two of her Majesty's Justices." But Stepney, as the editor observes, had its own residents of repute. Among these were the Dethicks of Poplar, one of whom, a daughter of "Garter," was married in 1606. It seems over-scrupulous to print her name as "Dethi[]," both in text and index. Then there were the refugees, beginning to settle in Spitalfields, and supplying marriages from "the French congregation" and "the Dutch congregation" as well. The names of their occupations throw light on the local industries, especially on the weaving with which Spitalfields has so long been connected. The localities mentioned are also, of course, valuable as evidence of the development Stepney had attained at the time. But it will be puzzling to the reader to find "Knockfergus" occurring so frequently as the bridegroom's residence. It would seem that importance was attached to the rarity of weddings in Lent; in one case "Lent, none married," is conspicuously entered. The editor has bestowed great pains on this interesting register, of which he has only printed a hundred copies. A word of praise is due to Messrs. Cross & Jackman, of Canterbury, for the excellent get-up of the volume.

The Registers of the Parish Church of Bury, 1590-1616. By W. J. Löwenberg and H. Brierley. (Lancashire Parish Register Society.)—This is, we think, the first publication of the above enterprising society, which proposes to print all the Lancashire registers, 106 in number, commencing not later than 1700. There is nothing, however, to show whether it is so. Those who are acquainted with modern genealogy will readily understand that, with new families constantly coming to the front, Lancashire is a county where parish registers are frequently placed under requisition. It will doubtless, therefore, be able to support a society

of its own for their publication. Various circumstances have combined of late to bring into prominence the value of these local records and the desirability of printing them; and it is only by such societies as this that any substantial impression can be made on so vast a mass of material. They ensure also uniformity of treatment and afford a certain guarantee for the accuracy of the work. The present volume appears to be in every way a credit to its editors, who have collated the entries in the register with those in the episcopal transcripts. The variants, we may add, are not many, but are in some cases rather startling. A most commendable feature is the index of trades, descriptions, and various matters, which introduces us to a "painful preacher," an "ancient professor," and other curiosities. The index of places, also, is of value for local topography. If we are to offer any criticism, it would be that the preface might have been fuller. The reader is not told if the Bury registers are continuous from 1590, or to what date the first volume extends. About half of it, however, is here printed. The preface alludes to the ordinance of 1597, "that each parish should provide a parchment book"; but Bury seems, though it is not expressly stated, to have provided one in 1590, for the entries appear to be contemporary from the first. As late as 1608 not one of the six churchwardens could write his name. From a useful list appended to this volume it would seem that only three Lancashire registers begin in 1538 and two in 1539. Lastly, it seems to be worthy of notice that among the limited number of libraries and societies supporting this undertaking are four in the United States.

Canterbury Marriage Licences. Fourth Series. 1677-1700. Edited by Joseph Meadows Cowper. (Privately printed.)—The Canterbury licences are not so fortunate as to touch the history of many families of renown or interest; but they throw some light on the trades and occupations of Kent, and are not without value for the history of foreign settlements in this country. The editor prints a list of trades and professions; but his compilation is of little value, as he appends but one reference to each. An analytical list is clearly a desideratum. In his index of some two hundred and fifty trades it is surprising to find no pargeter, either by that name or by another. On names of places outside Kent Mr. Cowper is too timid. He ventures to conjecture that "Penwensky" in Sussex stands for Pevensey, but has nothing to say for "West-hastry" in Hampshire or "Erre" in Gloucestershire. John Powell, of the latter place, was a sailmaker in 1696, and there can be little doubt that the place intended is Awre, a village on the Lower Severn. The original entry may have been Orre, and either the editor or an earlier copyist has made the mistake. Mr. Cowper, on another entry, notes that "the book was carelessly, and he has good reason to believe imperfectly, kept from the beginning of 1685." There are other signs that the entries were sometimes made from an oral statement. Of one instructive mistake Mr. Cowper has failed to see the significance. His index of female names gives the strange entry "Cetura, Cath." In the text we find "Young, Thomas, of Sandwich, mariner, widr., and Cath. Cetura." On this Mr. Cowper notes that "the name Cetura was first entered as Turnmoss or Turamoss. In the Ickham transcript it is Keturah Moss, not Catherine." The editor ought to have seen that the Ickham transcript is right. In the Canterbury entry the name was originally written "Cetura Moss." The false spelling of the Christian name misled some corrector, who altered the entry to "Cath. Turamoss," if, indeed, the editor has not misread his document. In either case the mistake is typical; but Mr. Cowper, with his experience, should not have allowed such a surname as Cetura to appear in his index. The surname Moss occurs in several other entries.

It might be wished that the editor had made it clear when he was copying his text exactly and when he was giving abbreviations or spellings of his own. Such forms as "crocer" and "garner" are given in inverted commas or with a "[sic]." There is, moreover, a suspicious uniformity in the spelling of names. Useful as Mr. Cowper's work may be, it will not, in face of these doubts, supersede a reference to the original authority.

TALES OF ADVENTURE.

MR. H. B. MARRIOTT WATSON in *The Adventurers* (Harper & Brothers) seeks to give reality to a story of fighting for treasure on the Welsh Border in the year 188—. Such a story, so near our own times and within the limits of Great Britain, is beset with difficulties, and it may be doubted if they are not too many for the author's powers. However, there is a hunt for buried treasure concealed in three great chests in a castle; and there is much fighting and using of secret passages, knives, and revolvers, and generally all the concomitants of such narratives, except the hero's lady-love, who is fortunately left out of the story. Not only is there fighting on land; the last scene represents a fight between two small boats on the sea in a fog; and one is ultimately run down by an "ocean liner," and with it perish the villain and the treasure. It is a long composition, very laborious and never very interesting. It is, perhaps, best suited to the requirements of boys and girls, as it may not be equal to satisfying maturer tastes. The law as to treasure-trove is quite misconceived, and it is very doubtful if the contents of the treasure chests could be included in the term. If the stuff is not treasure-trove, and as such the property of the Crown, the book is meaningless. There are numerous and excellent illustrations of the more important incidents, drawn by A. I. Keller. The book should have appeared during that part of the publishing season devoted to Christmas literature.

After a few preliminary and subsidiary incidents, involving various felonies, the true story of *Fettered by Fate*, by G. W. Miller (Digby, Long & Co.), is commenced. It is a common pirate story, familiar to the readers of such literature in all respects save one, which must justify this notice of the volume. There are some very remarkable instances of the misuse of English not often met with in a book of which the title-page speaks as "a novel," and which is offered to the public at the nominal price of six shillings. We are unable to deal with all the gems that the volume contains, but a few random passages will suffice. One unpunctuated passage reads thus:—

"After resting awhile they retraced their steps with great difficulty often taking a course which led them to some insurmountable obstacle and necessitating them returning to their former starting place."

In another place we read that the pirates "compelled the defenders to fall back as they potted off those who were more daring than the rest"; and a little later one of the pirates struck his head "against a hatchway coaming [sic] in his fall." The concluding words of the book contain the truly marvellous statement that

"the gunpowder magazine blew up, inveigling [sic] in one common ruin the shattered timbers and miserable wrecks of struggling humanity, as it hurled them, with all the force and violence of a mighty volcanic convulsion, into countless heights above."

This is one of the silliest narratives published of late.

Red Rock. By Thomas Nelson Page. (Heinemann.)—Regarded merely as a story, there is little to be said for 'Red Rock.' But, in truth, it is not as a story that it should be regarded, but rather as a picture of the Southern States after the war. It is, perhaps, natural that the author as a Southerner should treat his innumerable Southern patriots on the most

approved principles of hound breeding, and produce "a nice, level lot" of heroes, among whom there is not a pin to choose in the matter of heroic qualities; but this is not one of the nine-and-sixty ways of constructing a good story. The villains, again, are of the outworn type who induce in every hero an unaccountable feeling of dislike, who scheme to secure mortgages on heroic homes and steal bonds from behind heroic pictures. Nevertheless, any one who will put plot out of the question, and regard the book as a description of life under almost unique conditions, will find 'Red Rock' excellent reading. It is well written, and its characters are, on the whole, pleasant and interesting people. Unfortunately the volume is of enormous length, and since it must be read for the writing and not for the story, the most judicious skipping cannot remedy this defect. But it is rather a book to be picked up from time to time than one to be devoured at a sitting, and most people who pursue this plan will enjoy it to the end.

MILITARY LITERATURE.

A Prisoner of France: Memoirs, Diary, and Correspondence of Charles Boothby. (Black.)—

The book before us is like a far-away echo of a war which to the present generation is almost ancient. Charles Boothby, born in 1786, in due time obtained at the Royal Military Academy a commission in the Royal Engineers. After what may be termed some desultory active service in the Mediterranean and Baltic, he took part in the closing scene of the Corunna campaign. Returning to England, he proceeded a few weeks later to Portugal, and in the Oporto campaign he served with a British brigade in the corps commanded by Marshal Beresford. In the advance into Spanish territory he was attached to General Sherbrooke, second in command, and from that time his journal begins. It is copious, and does not cover a long period, viz., only about a year. He was disabled at Talavera, was left behind when the British army retreated after the battle, and remained a prisoner for seven months in Spain, followed by five months on parole in France, at the end of which time he was exchanged. Owing to the loss of a leg he determined to quit the army, and, after gaining his degree at Oxford, he took orders, and for thirty years, till his death in 1846, he held the Crown living of Sutterton, in Lincolnshire. The journal is not a remarkable or exciting production; but, as the introduction says, "Capt. Boothby's story of the adversities of war, and of the courtesies of the enemy by which they were mitigated, will be read with lively interest." A few sidelights also are thrown on the relations between the French and Spaniards, and the description of the conduct and characters of some of the French marshals and their subordinates is of historical value. A striking instance of the inefficient manner in which the medical department was managed in the Peninsula is afforded by the following incident. The leg which he lost was shattered by a musket ball at Talavera. He was carried to his own quarters in the town. On an examination the next morning a surgeon informed him that amputation was indispensable. The zealous doctors, however, with all the goodwill in the world, could not spare time to attend to Capt. Boothby, and when one came from the general hospital, it was only to make the following extraordinary statement:—

"Capt. Boothby," said he, "I am extremely sorry that I could not possibly come here before—still more sorry that I only come now to tell you I cannot serve you. There is but one case of instruments, which it is impossible for me to bring from the hospital while crowds of wounded, both officers and men, are pressing for assistance."

Another fact which will also surprise the present generation is that, before absolutely deciding on the amputation, the surgeon bled the patient, who had already lost so much blood, in the arm.

When the French occupied Talavera after the retreat of the allied armies, Staff-Surgeon Higgins, who with several of his comrades had been left behind in charge of the wounded, rode out to meet the general commanding the leading troops, the cavalry. The French officer received Mr. Higgins with "encomiums, assurances, and professions," a reception which, after all, was natural, as the British had always treated their prisoners well, and many French wounded lay alongside Wellington's men at Talavera. In fact, on the whole, especially by the senior officers, Capt. Boothby was treated throughout his captivity with humanity and consideration. Their men were, however, too often marauders. Capt. Taylor, of the Royal Artillery, lying wounded in his quarters, was visited by three ruffians, who, in spite of his representations and remonstrances, devoured his food, drank his wine, and robbed him of clothes, watch, and money. Capt. Boothby was fortunate enough to have in his house two officers on the staff of General Villatte's division, who treated him like true comrades. The *commandant de place* and the Chief of the Staff, General Sémellé (?), were also most kind and sympathetic; and nothing could have been more considerate and amiable than Marshal Mortier's treatment of him. The captain dined with the marshal more than once received from him several little luxuries, and when he left to go to Madrid obtained from Mortier a letter of recommendation to Jourdan, in which an entreaty was made that he should be exchanged. In spite of this, when he and the other wounded officers reached Madrid, they were refused the liberty which they had enjoyed at Talavera, and confined under sentries in the Buen Retiro, or placed in the hospital. It is evident, however, that, after all, they had little to complain of. After staying at Madrid for nearly three months, Capt. Boothby was sent to Paris, where he remained till July, 1810, when he was exchanged. The reader who feels interested in accounts of the mutual atrocities of the Spaniards and the French should turn to the book itself, the author of which writes very temperately and impartially on the subject. It need only be said that much of the abuse showered on the French army ought to be withdrawn when we consider the circumstances of the case. The most interesting parts of the work under review are those which refer to Napoleon, Ney, and Soult. On one occasion, when the author was conversing with a French officer, the latter adverted to the disposition of Mortier, Duc de Trévise,

"to befriend me, and the claim I derived from my misfortune. 'The Duke's opinion,' said I, 'is that if I could obtain an interview with the Emperor, he would immediately send me to England.' 'He would,' said the officer, 'not because he would feel for your situation, but that he might seem to feel for it. It is thus that he has often done beautiful acts which narrate well; but he feels for no one!'"

The quarrels between the marshals in Spain are matters of notoriety. Capt. Boothby tells a remarkable story of the great lengths to which the hostility of Ney and Soult to each other was carried. It is almost incredible, but the author of the diary asserts that he feels full confidence in the veracity of his informant—an officer on the staff of Ney—who could have no motive to deceive. After the retreat from Oporto and Portugal in 1809, Soult, on arriving at Lugo, repaired to Ney's quarters,

"and was ushered in by the officer who is my informant. From the ante-room that officer could distinctly overhear the altercation produced by their meeting. On entering the room where Ney was, Soult, after the manner of the French, went forward with open arms to embrace him. 'Stand back,' said Ney. 'I don't know you. Where do you come from? You come flying, like a coward, from the enemies of the Emperor!' 'Allons donc,' returned Soult. 'I come to save Lugo, which you were on the point of losing.' 'I neither want assistance,' said the other, 'nor are you in a condition to give me any. I have met by hundreds your straggling fugitives. They all had abandoned their

arms, that they might fly the faster; but their packs, heavy with plunder, were religiously preserved! It is you, Monsieur le Maréchal, who have taught them to throw away their muskets in order that they might carry the more booty, when your orderly book gave up such a town as Oporto to a three-days' pillage. Is that the way, sir, you consult your master's interests? To give up the second city of the country, you take in his name to the horrible excesses of your brutal soldiers! You are no longer a Marshal of France. I will no longer acknowledge you as a chief in authority under the Emperor.' Soult, though the senior, still endeavoured to appease Ney by representing the importance of their unanimity; but Ney was inflexible, and became so grossly abusive that Soult, unable any longer to command his temper, retorted some very harsh expressions upon the aggressor; stung by which, that furious Marshal, suddenly drawing his sword, said, 'Villain, defend thyself'—a mandate which was instantly obeyed. As both were expert swordsmen, they contended for some time without bloodshed, and General Maurice Mathieu, rushing into the room, found them hotly engaged. Having parted them, he reported that their respective corps were volleying at each other in the great square, thus, as if by sympathy, following the example of their chiefs. This intelligence restored Ney to his senses, and both combatants, galloping into the square, by their personal efforts ended the fray of the soldiery, and quelled a civil broil of an aspect the most menacing and alarming. Some appearance of harmony was established between the Marshals; but it was deceptive."

The book is enriched by several pen-and-ink sketches by the author, but lacks an index.

Napier's 'Peninsular War' is so eloquently written that it is attractive to civilians as well as to soldiers. It is, however, extremely voluminous, and the portion relating to the operations of the Spanish armies rather overlays the portion dealing with Wellington's operations. Still, it is an English classic, and is recognized as the chief authority on the six years' struggle. Mr. Shand has presented those who find Napier too voluminous with *The War in the Peninsula* (Seeley & Co.), a condensed account, succinct, but clear. He tells us in an introductory note that, though his narrative is necessarily based on Napier and the Wellington despatches, he has consulted other writers, English and foreign, and that he enjoyed the advantage of discussing portions of the subject with the late Sir Edward Hamley. It is needless to say that, like most of those who have paid much attention to the subject, he is impressed by the greatness of the illustrious leader whose genius it has been rather the fashion of recent years to disparage. In his appreciation of Wellington, Moore, and Cradock—the last commanded in Portugal between the entry into Spain and Sir Arthur Wellesley's arrival at Lisbon—he expresses himself most happily. Referring to Cradock, he says:—

"The justice he deserved has scarcely been done him. Wellington was a soldier of genius, Moore was a soldier of talent, Cradock was a soldier of capacity and resource. Had affairs then been directed by a timid man or a blunderer, undoubtedly Portugal must have been evacuated. Cradock had barely 10,000 men with which to garrison the frontier fortresses and to secure Lisbon, which was the point of supreme importance. Even when he received reinforcements he could never put half that number in the field, and the long frontier he was supposed to defend was easily assailable by an enterprising enemy."

One good feature in Mr. Shand's book is the clear way in which he emphasizes a fact too much overlooked by Wellington's critics, and, indeed, by many of those who criticize all military operations, viz., that whereas those who write after the event are in possession of full information regarding both the contending forces, that information was not available for the respective generals at the time. We should therefore, in common fairness, judge the commanders by the information which they possessed at the time when they formed their decisions. The duke himself once remarked that all through his campaigns he had been trying to find out what was at the other side of the hill, and it is clear that in the Peninsula

he often failed to make the discovery. It might have been supposed, that operating in a friendly country, he would have easily obtained full, accurate, and early information. That he did not was, perhaps, owing to the dilatory and inexact character of his Spanish supporters. Naturally the French experienced even greater difficulties, but they possessed a numerous and skilful body of cavalry, while the British cavalry at first was small in number and inefficient in scouting. Be that as it may, the commanders on both sides frequently formed wrong estimates as to their opponents' strength. Wellington has been accused of sometimes acting with undue caution, but it is to be remembered how difficult his situation was. Referring to the Salamanca campaign, the author remarks:—

"Wellington's situation at that time is a striking example of the anxieties and responsibilities that may weigh upon a general, charged with great and complicated operations, yet dependent upon others for their satisfactory execution. Napoleon was supreme master; what he ordered he had the means of carrying out. The English general was at the mercy of ministers at home, with whom the means of correspondence were slow and precarious. As we have seen, when it was inconvenient to assist or impossible to answer him, they simply ignored his applications and left him to himself. Now the army, disgusted at what seemed cowardly caution, was verging on open mutiny; even officers high in rank made no allowance for his difficulties; the Spaniards were failing him, and he was equally worried by dilatoriness in the north, and apprehensions of the rashness of those who should have relieved him from pressure from the south and east. The Portuguese were reasonably clamorous for promised subsidies which had been long withheld; and finally, his military reputation was being imperilled by causes altogether beyond his control. The immediate necessity was a supply of money, and no money was forthcoming. He wrote a despatch on the 15th June, and when we remember the position after Talavera we may understand the force of his protest. 'I have never been in such distress as at present, and some serious misfortune must happen if the Government do not attend seriously to the subject and supply us regularly with money. The arrears and distresses of the Portuguese Government are a joke to ours, and if our credit was not better than theirs we should certainly starve. As it is, if we don't find means to pay our bills for butcher's meat there will be an end to the war at once.' With extreme reluctance he had almost made up his mind again to fall back upon Portugal, when Marmont, of all men, came to his relief."

That Wellington was enterprising when occasion permitted was shown by his daring passages of the Douro and the Bidassoa, on each occasion his opponent being the skilful, if occasionally careless Soult. Mr. Shand has on one occasion at least failed to compare Napier's statements with those of other writers and later information. He says that at Albuera Col. Hardinge, without communicating with the general, ordered up a division and a brigade, and thus saved the day. The facts of the case were told partly by the late Lord Hardinge's journal, partly by the late Sir Arthur Hardinge, who had often conversed with his father about the battle. Col. Hardinge was by Beresford's side when, gathering from his manner and orders that he was about to retreat, he said, "I think, sir, I ought to tell you that you have a peerage on the one hand and a court-martial on the other." Beresford, after a moment's reflection, replied, "I will go for the peerage." On this Hardinge, "either on general instructions or on his own initiative, knowing what the general wanted," ordered up the troops who turned the tide of battle. Again, able as Mr. Shand undoubtedly is, his want of professional knowledge leads him into some technical errors. For example, he calls the banks of earth placed across a rampart to protect the defenders from enfilade fire "traverses" instead of *traverses*, and that twice at least. "En campagne ruse" instead of *en campagne ruse* is apparently due to carelessness in correcting the proofs. In describing the storming of Badajoz he remarks that there had been neither time nor means for battering the counterscarp. Had he substituted "blowing in" the counter-

scarp (which is the side of the ditch nearest the besiegers), the passage would have been comprehensible; as it is there is no sense in the sentence. To carelessness alone must be attributed the statement at p. 183 that Sir Home Popham's squadron was employed in 1812 on the north-east instead of the north-west. "Raking" is the nautical equivalent for "enfilading," and means firing in the direction of the length of a line, yet both terms are continually used erroneously. The above defects are not, however, of great moment, and Mr. Shand's book is a welcome addition to British military literature.

We have on our table two volumes dealing with the land fighting in the Spanish Antilles—one by the well-known novelist Mr. Harding Davis, *The Cuban and Porto Rican Campaigns* (Heinemann), and the other *The War in Cuba* (Smith & Elder), by Mr. J. B. Atkins, correspondent of the *Manchester Guardian*. Mr. Davis's book is profusely provided with illustrations from photographs, but the map of Cuba is on too small a scale to be of any use, and his two sketch maps do not show the contours of the ground. From photographs Mr. Atkins has borrowed only a frontispiece, and his maps are hardly superior to his rival's. Indeed, his map of Puerto Rico is decidedly inferior. The conclusions of both writers are much the same: that the landing-place in Cuba was badly chosen; that the advance and the fighting in front of Santiago did little credit to the American commanders, who handled their troops badly and exposed them to unnecessary hardship and loss; and that their success was mainly due to the fearlessness and self-confidence of their regular troops and the passive character of the Spanish defence. In details the two occasionally differ. Mr. Davis thinks that in the skirmish with which the brief campaign opened the Rough Riders were ably led. Mr. Atkins is of opinion that they fell into an ambush from the carelessness of their officers. On the other hand, Mr. Davis uses most vehement language against General Shafter—far more violent than the correspondent of the *Manchester paper*, who writes temperately, indulges in—and he entertains a strong contempt for the Spanish nation, even going so far as to deny to the countrymen of Cervantes a sense of humour, and all but accusing them of cowardice. Yet the Spanish conscript, ill drilled, ill fed, ill clad, and ill led, evinced a steadiness in meeting superior numbers and an indifference to danger which prove him still to possess the qualities that, turned to proper account, made the *tercios* for a century and a half the terror of Europe. Had his commanders been capable of taking the offensive at the right moment, he might have driven back the invaders. The fighting at Puerto Rico was of so slight a character that neither author has much to tell us. The Spanish resistance was strangely half-hearted, and the Americans arranged matters better than in Cuba. Throughout the war they showed a readiness to profit by experience.

OUR LIBRARY TABLE.

MR. C. J. S. THOMPSON in his *Poison Romance and Poison Mysteries* (Scientific Press) deals, in part, with many of the celebrated cases recently described by Major Griffiths in his 'Mysteries of Police and Crime.' We are bound to say that a comparison of the two books is considerably to the advantage of the latter. Major Griffiths, for example, makes a much better story out of Madame Lafarge's strange case than does Mr. Thompson; and the same remark applies to the exploits of Palmer, the Rugeley murderer. 'Poison Romance' also contains some chapters on the medical effects of opium, tobacco, and other narcotics, and they are decidedly sensible and well informed. Mr. Thompson's historical anecdote, however, is not to be commended at all. It is thrown together without much regard

for chronology, and is quite uncritical. What is to be thought of a writer who gravely retails the atrocious charges against Leicester, Elizabeth's favourite, which are to be found in the libel 'Leicester's Commonwealth,' frequently, but incorrectly, attributed to Father Parsons, with the mere remark that they are "according to some historians"? Research into the documentary evidence of that period has effectively disposed of the worthy Lingard and his generous acceptance of partisan statements made by the followers of one faith against the political representatives of another.

Our readers will probably remember that in 'The Workers: an Experiment in Reality—The East,' published some eight months ago (*Athen.* No. 3682), Mr. W. A. Wyckoff related the experiences of an amateur who tried to play the part of an unskilled labourer in the Eastern States of America. We do not wish to imply that his "experiment in reality" was in any way half-hearted. On the contrary, the book in which he recorded the earlier results of the experiment bore witness on every page to the thoroughness with which his idea was carried out, and it was that very quality above all else which made 'The East' a book to be carefully read and long remembered. Now, in *The Workers: The West* (Heinemann), we have the conclusion of the same experiment, and it must reluctantly be admitted that the volume is something of a disappointment. It was, perhaps, natural, if not inevitable, that any continuation of a work so thoroughly satisfactory as 'The East' should lack something of the freshness of its predecessor. But the mere loss of novelty, though it may count for much, cannot sufficiently explain the inferior effect produced on the mind of the reader by this second part. To us it seems as if the definiteness and sincerity which so strongly characterized Mr. Wyckoff's previous work had suddenly disappeared, and had been replaced by something perilously like picturesque reporting. It is difficult to see why there should be this abrupt change in a narrative interrupted only by the purely accidental circumstance of separate publication. Yet, from the arrival in Chicago onward, the plain tale which charmed us in the first part becomes overlaid with an amount of description and speculation which goes far to destroy its simplicity and sincerity. Even the language seems to have changed; we recall in 'The East' no such slovenly mixing of preterite and present as occurs within the first few pages of 'The West.' If we have dwelt too seriously upon the weakest point in Mr. Wyckoff's work, it is only because we so highly appreciated the quality which he seems to us to be losing. There can be no question as to the interest which attaches to the tale of his labours between Chicago and the Pacific. On those who have read 'The East' there will be no need to urge the merits of its sequel, but those to whom the author's work is new will do wisely to seek out the earlier book, and read the two in their due order.

MESSRS. HUTCHINSON & Co. publish *Fields, Factories, and Workshops*, by (Prince) P. Kropotkin. The apparent object of the book is to advise increase of production and attention to the home market; the real object is probably to advance a communistic arrangement of society by showing the failure of the present system to maintain the people in comfort on the result of moderate exertion. Industries are to be decentralized. Colonies will not, as is thought, help to bolster-up the present organization of society, as each nation and even each colony will become in turn a manufacturing centre. Our author pushes his views too far and lets them affect his statement of facts. He says, for instance, of Germany, "Thirty years ago she was a customer of England," as if she were no longer such. Yet the exports of British produce to Germany are gigantic, and have

enormously increased in recent years. Prince Kropotkin prints figures to show a decrease of export of British goods to Russia, as though the fact was typical. But in the same period the increase of the export of British goods to Argentina, for example, and to South and Central America in general, has vastly exceeded the falling-off to which he calls attention, and that decline itself has now ceased. Prince Kropotkin does not examine the extent to which the "residential" character of England checks the "productiveness" of the country. English woods, for instance, are not planted and managed so as to produce the largest crop, but in part for beauty and in part for game. Our author must beware of his tendency to loose statement. "From the age of ten or even nine we send the child to push a coal-cart in a mine," with the context as to "a Staffordshire pottery," which shows that "we" means the British people, is untrue. It was true in the life of living persons, but the Coal Mines Regulation Acts are not violated in this particular. The statement that "the fertility of the soil" of Jersey "is made partly by the sea-weeds gathered chiefly at Blaydon-on-Tyne" reads as if some one had been making fun of the author.

The Glamour of the Impossible, by Cosmo Hamilton (Chatto & Windus), is described as "an improbability" on the title-page, and as "a new 'society' story" in the advertisements. The former sub-title is the more comforting: we should be sorry for society if the seven slangy "dear old chaps" at a coaching establishment, and their infatuation, Mabel, were fair specimens of it. Their love affairs are described with some cleverness, but in an overdose of smart writing which does not appeal to us; others possibly may, to use the author's dialect, be "beastly grateful" for it.

MESSRS. BLACKWOOD & SONS publish *A Shuttle of an Empire's Loom*, by Mr. Harry Vandervell, a work, with a bad title, which tells simply and in interesting fashion the story of five months' service on a cargo-boat, as an ordinary seaman, by a man with the training and habits of a gentleman. Dana's 'Two Years before the Mast' is the type of such books, and Mr. Vandervell's venture stands the comparison well.

The Hand of a Little Child, by Lucie E. Jackson (Jarrold & Sons), belongs to the "Bairnie Series of Dainty Books for Children," and is pretty to look at, being bound in delicate green and adorned with gold; but there is not much to be said for it otherwise. It is the story of two little children who are kidnapped by a wicked tinker, and dragged about the country until, by a lucky chance, they reach the house of a long-lost uncle; the good wife of the wicked tinker, thrusts them in at the gate, family feuds are healed, and all ends well. The book is quite harmless, but not at all amusing.

The Memory of Burns (Glasgow, Hodge & Co.) contains several specimens of the eloquence of Burns clubs in Scotland and the United States. The most notable is Prof. Wilson's address in 1844. Lord Rosebery's two speeches are inserted. Dr. J. D. Ross edits the volume.

THE eighth and ninth volumes of Messrs. Constable's handsome limited edition of Fielding, which complete *Amelia*, are now out, each prefaced, as before, by a specimen of Cruikshank's etching. The volumes are, we are glad to find, more of a size than some previous ones in the edition. It seems a pity so to arrange the divided parts of a novel as to make one bulkier than the rest, if it can be avoided.

WE have on our table *A Prince from the Great Never Never*, by Mary F. A. Trench (Hurst & Blackett).

Lord Ormont and his Aminta has appeared in the edition of Mr. Meredith's romances in single volumes which Messrs. Constable are publishing.—Browning's *Men and Women* and Mrs.

Browning's *Aurora Leigh* have been added to Messrs. Dent's "Temple Classics." The latter poem is edited by Mr. Buxton Forman.

Dod's Parliamentary Companion (Whittaker & Co.) is invaluable as ever. It is a pity that it should continue to be marred by the absurd description "H. R." ("English supporters of a separate Parliament for Ireland") being applied to Scots like Messrs. McEwan and Wallace, members for Edinburgh, who are for all practical purposes the most powerful opponents of such an Irish constitution.

MESSRS. EYRE & SPOTTISWOODE are the London agents for the sale of *The New Zealand Official Year-Book for 1898* (dated in preface September 30th), prepared by the Registrar-General of the colony, and published by the Government Printer. The seventh issue before us has no new features of importance.

MESSRS. MACMILLAN & Co. have issued a sixpenny edition of Sir John Lubbock's *Pleasures of Life*.

WE have on our table *Heinrich Heine's Last Days*, by C. Selden, translated from the French by Mary Thiddall (Fisher Unwin).—*Lessing's Nathan der Weise*, with Introduction and Notes by G. O. Curme (Macmillan).—*Heirlooms in Miniatures*, by Anne H. Wharton and E. D. Taylor (Lippincott).—*Prisons and Prisoners*, by the Rev. J. W. Horsley (Pearson).—*Astray in the Forest*, by E. S. Ellis (Cassell).—*The Spirit of Sweetwater*, by H. Garland (Service & Paton).—*The Knight's Quest, and other Tales for Boys*, by the Rev. E. Green (C.E.T.S.).—*Rough Cast*, by C. R. Coleridge (S.P.C.K.).—*Vingt Ans au Parlement*, by J. Delafosse (Paris, Ollendorff).—*Immortality on God's Terms*, by G. P. McKay (Allenson).—*The Range of Christian Experience*, by R. W. Moss (C. H. Kelly).—*The Life of Cesare, Cardinal Baronius*, by Lady Amabel Kerr (Art and Book Company).—*Martin Luther, 1483-1546*, by H. E. Jacobs (Putnam).—*Present Day Tracts*, by various writers, Vol. XIV. (R. T. S.).—and *A Daily Message for Christian Endeavourers*, compiled by Mrs. Francis E. Clark (Bowden). Among New Editions we have *Methods of Industrial Remuneration*, by D. F. Schloss (Williams & Norgate).—and *The Microscope*, by J. Hogg (Routledge).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Abbott's (L.) *The Life and Letters of Paul the Apostle*, 6/
Green's (E. T.) *The Sinner's Restoration*, 12mo. 2/6
Hutton's (R. E.) *The Sorrows of the King*, cr. 8vo. 3/6
Randolph's (B. W.) *Meditations on the Old Testament for Every Day in the Year*, cr. 8vo. 6/
Roberts's (W. P.) *Our Prayer-Book: Conformity and Conscience*, cr. 8vo. 6/

Law.

Pease (J. G.) and Chitty's (H.) *A Treatise on the Law of Markets and Fairs*, 8vo. 8/6

Fine Art and Archaeology.

Bond's (F.) *English Cathedrals Illustrated*, cr. 8vo. 6/
Harding's (J. D.) *Lessons on Art*, cr. 8vo. 6/
Holme's (C.) *A Course of Instruction in Wood-Carving according to the Japanese Method*, cr. 8vo. 2/6 net.
James's (G.) *Fourteen Drawings illustrating FitzGerald's Omar Khayyam*, 4to. 7/6 net.
Kenyon's (F. G.) *The Palaeography of Greek Papyri*, 10/6
Verestchagin's (V.) "1812," *Napoleon I. in Russia*, illustrated by the Author, cr. 8vo. 8/

Poetry.

Chapman's (E. J.) *A Dream of Two Lives, and other Poems*, 8vo. boards, 2/6
Daley's (V. J.) *At Dawn and Dusk*, cr. 8vo. 5/
Dante: *The Purgatory: Part 2. The Earthly Paradise* (Cantos 28-33), in *Literal Verse* by C. L. Shadwell, extra cr. 8vo. 5/ net.
Sewell's (Mrs.) *Poems and Ballads, with Memoir by Miss E. Boyd-Bayly*, 12mo. 3/6

Music and the Drama.

Jones's (H. A.) *The Physician*, 12mo. 2/6
Year's Music, 1899, edited by A. C. R. Carter, cr. 8vo. 2/6

Political Economy.

Kropotkin's (P.) *Fields, Factories, and Workshops*, 8vo. 12/
History and Biography.
Ali's (Ameer Syed) *A Short History of the Saracens*, 7/6 net.
Atkins's (J. B.) *The War in Cuba*, cr. 8vo. 6/
Carter's (G.) *History of England: Part 3, 1689-1897*, cr. 8vo. 2/
Davis's (R. H.) *The Cuban and Porto Rican Campaigns*, extra cr. 8vo. 7/6 net.
Gray's (J. H.) *The Queens' College of St. Margaret and St. Bernard in the University of Cambridge*, 5/ net.
Johnston's (Sir H. H.) *A History of the Colonization of Africa by Alien Races*, cr. 8vo. 6/

Richard's (J. W.) Philip Melancthon, the Protestant Preceptor of Germany, 1497-1560, extra cr. 8vo. 6/
 Ropes's (J. C.) The Story of the Civil War: Part 2, The Campaigns of 1862, 8vo. 12/6
 Venn's (J.) Biographical History of Gonville and Caius College: Vol. 2, 1713-1897, royal 8vo. 20/ net.
 Whitman (S.) and M'Iraith's (J. R.) Austria, extra cr. 8vo. 5/. (Story of the Nations.)

Geography and Travel.

Johansen's (H.) With Nansen in the North, translated by H. L. Brakstad, extra cr. 8vo. 6/
 Oppenheim's (E. C.) New Climbs in Norway, 7/6
 Pitman's Commercial Geography of the World, cr. 8vo. 2/6

Education.

Kant on Education, trans. by A. Churton, cr. 8vo. 2/6 net.

Philology.

Dialectorum Italicarum Exempla Latine reddita, by R. S. Conway, 8vo sewed, 2/6
 Goethe's Iphigenie auf Tauris, edited by K. Breul, 12mo. 3/6. (Pitt Press Series.)
 Pliny, Selected Letters, edited by J. H. Westcott, cr. 8vo. 6/
 Tacitus, Dialogus de Oratoribus, edited by A. Gudeman, 5/

Science.

Bretschneider's (E.) History of European Botanical Discoveries in China, 2 vols. royal 8vo. sewed, 30/ net.
 Hansen's (O.) A Text-Book of Materia Medica and Therapeutics of Rare Homœopathic Remedies, 8vo. 4/ net.
 Moore's (B.) Elementary Physiology, cr. 8vo. 3/6
 Taylor's (F. G.) Introduction to the Differential and Integral Calculus and Differential Equations, cr. 8vo. 9/
 Taylor (J. M.) and Wells's (W. H.) Manual of the Diseases of Children, 8vo. 16/ net.

General Literature.

Alexander's (Mrs.) Brown, V. C., extra cr. 8vo. 6/
 Blatchford's (R.) Tommy Atkins of the Ramchunders, 2/6
 Civil Service Year-Book and Official Calendar, 1899, 2/6
 Clergy List, 1899, 8vo. 10/6
 County Councils and Local Government Year-Book for 1899, 8vo. 10/6
 Cross's (M. B.) Love and Olivia, cr. 8vo. 6/
 Cross's (V.) A Girl of the Klondike, cr. 8vo. 3/6
 Dawe's (C.) The Mandarin, cr. 8vo. 6/
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 Loughhead's (F. H.) The Black Curtain, extra cr. 8vo. 6/
 Reade's (C.) Umbra Cœli, 16mo. sewed, 3/6 net.
 Sapte (W.) Jun.'s A Lucky Dog, extra cr. 8vo. 3/6
 Sell's Dictionary of the World's Press, 2 vols. royal 8vo. 7/6
 Tatler, edited by G. A. Aitken, Vols. 3 and 4, 8vo. (in sets of 4 vols.), 30/

*FOREIGN.**Theology.*

Geyer (P.): Itinera Hierosolymitana Sæculi IV.-VIII., 15m. 60.

Law.

Bremer (F. P.): Jurisprudentiæ Antehadrianæ quæ supersunt, Part 2, Section 1, 8m.

Fine Art and Archaeology.

Forain et Caran d'Ache: Past. 1 8fr.
 Pick (B.): Die antiken Münzen v. Dacien u. Moesien, Part 1, 54m.

Poetry.

Ménétrier (F.): Les Arcanes, 3fr.

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Kirchhoff (C.): Dramatische Orchestik der Hellenen, 20m.

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Groos (K.): Die Spiele der Menschen, 10m.

Political Economy.

Simkhovitch (W. G.): Die Feldgemeinschaft in Russland, 10m.

History and Biography.

Bujac (Commandant E.): Précis de quelques Campagnes Contemporaines: Vol. 3, Égypte et Soudan, 7fr. 50.
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 Mockel (A.): Stéphane Mallarmé, un Héros, 1fr.
 Wonslarsky (W. M.): Souvenirs d'un Officier d'Ordonnance, Guerre Turco-Russe, 1877-1878, 10fr.

Folk-lore.

Wagner (G.): Die heidnischen Kulturreligionen u. der Fetischismus, 2m. 40.

Philology.

Helm (R.): Fulgentii Opera, 4m.
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 Wecklein (N.): Euripidis Bacchæ, 2m.; Heraclidæ, 2m.
 Widmann (S.): Thukydides, VI.-VIII., 1m. 80.
 Wuensch (R.): Joannis L. Lydi Liber de Mensibus, 5m. 20.

Science.

Schupmann (L.): Die Medial-Fernrohre, 4m. 80.
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 Wolkow (M. M.) u. Delitzin (S. N.): Die Wanderniere, experimentell-anatom. Studien, 14m.

General Literature.

Algueperse (M.): Le Choix de Maura, 3fr.
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 Coz (E.): L'Une et l'Autre, 2fr.
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 Pensées, Souvenirs et Méditations, 3fr.
 Rieux (L. des): Le Chœur des Muses, 3fr. 50.

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 Sales (P.): Le Rachat de la Femme, 3fr. 50.
 Theuriot (A.): Dorine, 3fr. 50.

DRYDEN'S 'RELIGIO LAICI.'

THE usual opinion with regard to the 'Religio Laici' has been that, in the words of Sir Walter Scott, "when it first appeared, in November, 1682, it attracted neither admiration nor censure." Scott considered that it "might probably have been again reprinted with advantage, but our author's change of faith must necessarily have rendered him unwilling" to do more than print what has hitherto been known as the second edition of 1683. According to Prof. Saintsbury, there was a still later edition of 1683; but from that date the poem did not reappear until the date of the folio (1700).

The question of the unpopularity of Dryden at the close of 1682 and of his sensitiveness to his new religious attitude is, however, curiously affected by the discovery of an edition still earlier than Scott's second. Mr. Lister, who made the catalogue of my own library, and is revising his catalogue of the late Mr. Locker-Lampson's books, was struck by the unlikeness of my 1682 edition to the Rowfant copy of the same date. He has been good enough, at my request, to make a collation of the two quartos, and, although they bear no sign to show which is the earlier, they are most clearly independent. The discrepancies are mainly in matters of spelling, but these are so very numerous as to make it almost imperative to believe that the two editions were not merely set up at different times, but from different manuscripts.

When I mention that, in this short poem, we have observed nearly seventy differences in the spelling of the text, it is plain that neither is a mechanical reproduction of the other. But what is very remarkable is that it seems almost impossible to form an opinion as to which of the two is the earlier. If the spelling were markedly more correct in one copy than the other, we might believe that the accurate text was the later and revised one; but this is not the case. All that I can say after most closely comparing the two sets of readings is, that those in the Rowfant copy seem to reproduce more exactly than those in mine Dryden's personal peculiarities of spelling; so that it is reasonable to conjecture that the Rowfant copy was printed from Dryden's handwriting, and mine from a MS. made before publication by some one else. But even here there seems as much to be said for the priority of the former as of the latter. It should be remarked that the 1683 reprint in the British Museum, which must now be called the third edition (the fourth I have never come across), usually, but by no means constantly, agrees with my text. Neither my copy nor the Rowfant one contains Lord Roscommon's laudatory lines.

The puzzle seems inextricable, and, after all, involves a matter of bibliography not in a high degree important; but it is, I think, important to gain this evidence that the 'Religio Laici' was not, as all biographers of Dryden have hitherto supposed, neglected on its first appearance, since, although it was only published in November, 1682, a second edition was certainly issued before the end of the year. Nor is this a case of possible piracy, since both the Rowfant edition and mine bear the imprint of Dryden's own publisher, and are "Printed for Jacob Tonson at the Judge's Head in Chancery-lane, near Fleet-street."

EDMUND GOSSE.

LAMB'S 'POETRY FOR CHILDREN.'

February 4, 1899.

HAVING read Mr. Gollancz's reply to your correspondent G. H. P. in to-day's *Athenæum*, I feel it due to the latter to say that his account of Mr. Gollancz's so-called "Poetry for Children by Charles and Mary Lamb" is absolutely correct, and his criticism entirely justified.

What Mr. Gollancz has published is a small selection (about one-third) from the Lambs' 'Poetry for Children,' interspersed with other verses, some of them ludicrously inappropriate to children, such as the 'Vision of Repentance,' a gloomy poem of Lamb's written years before. In thus acting Mr. Gollancz has simply followed the lead of the late Mr. R. H. Shepherd, who more than twenty years ago published a little volume containing identically the same selection. As Mr. Gollancz now intimates that he was quite aware that the whole of Charles and Mary Lamb's 'Poetry for Children' had been discovered and published as long ago as 1878, it seems strange that he volunteers no explanation of the singular course he has adopted.

ALFRED AINGER.

If Mr. Gollancz knew of the 1892 reprint in two volumes of Lamb's 'Poetry for Children,' with Mr. Andrew Tuer's explanatory introduction, and if he also knew of Mr. Herne Shepherd's reprint, will he explain why at this late date he has edited the incomplete collection referred to by G. H. P., and why he has omitted all mention of the complete editions he professes to know so well? According to his own account, Mr. Gollancz would seem to have sinned against the public with his eyes particularly wide open.

A. T.

THE PUBLISHING SEASON.

MR. FISHER UNWIN announces the following books:—In *Belles-lettres*, Travel, &c.: 'Shakespeare in France,' by M. Jusserand, — 'A Literary History of Ireland,' by Dr. Douglas Hyde, — 'The Welsh People: their Origin, Language, and History,' edited from the Report of the Royal Commission on Land in Wales and Monmouthshire, by Prof. John Rhys and Mr. D. B. Jones, Q.C., M.P., — 'Roman Life under the Cæsars,' by Prof. Émile Thomas, — 'History of Jewish Literature,' by Mr. Israel Abrahams, — 'The Literary Remains of Norman Néruda,' edited by his wife, — 'The Kingdom of the Ba-Rotsi, Upper Zambesia,' by Capt. Bertrand, translated by Mr. A. B. Miall, — 'Johnson Club Papers,' by various hands, — 'Realism, a Paradox,' by Mr. D. M. Haylings, — 'The British Army,' translated by Mr. A. Sonnenschein from the German, — 'University Problems in the United States,' by Dr. D. C. Gilman, — 'A Gem of Orthodoxy,' by Mr. S. L. Marsden, — 'The Complete Poems of Mathilde Blind,' — and a new edition of Mr. W. B. Yeats's 'Poems.' In History and Biography: 'Napoleon's Invasion of Russia,' by Mr. H. B. George, — 'The History of the Laws and Courts of Hong Kong,' by Mr. J. W. Norton-Kyshe, — 'Fifty Years of the History of the Republic in South Africa, 1795-1845,' by Dr. J. C. Voigt, — 'Lives and Times of the Early Valois Queens,' by Mrs. C. Bearne, — 'The Story of the Maine,' by Capt. C. D. Sigsbee, — 'The History of Corsica,' by Mr. L. H. Caird, — three volumes of the "Story of the Nations": 'China,' by Prof. R. K. Douglas; 'Modern England under Queen Victoria,' by Mr. Justin McCarthy; and 'Modern Spain (1788-1898),' by Mr. Martin A. S. Hume, — 'A Child's History of Spain,' by Mr. L. Williams, — 'Sir Philip Sidney and the Sidney Family,' by Mr. Philip Sidney, — 'Piers Gaveston, a Chapter of Early Constitutional History,' by Mr. W. P. Dodge, — 'Claude Bernard,' by Dr. Michael Foster, in "Masters of Medicine," — 'Pioneers of the Mountains,' by Mr. F. Gribble, — and 'Admiral Phillip: the Founding of New South Wales,' by Messrs. L. Becke and W. Jeffery, in the "Builders of Greater Britain" series. In Fiction: 'Daisy, and other Stories,' by Mr. W. S. Maugham, — 'All in the Downs,' by Mr. J. Kent, — 'By Creek and Gully, Stories of Bush Life, Prose and Verse, by Australian Writers in England,' edited by Mrs. Lala Fisher, — 'For Better or Worse,' — 'Marguerite de Roberval,' by Mr. T. G. Marquis, — 'The White Olive, and

other Stories,' by Rev. C. Casey,—‘I, Thou, and the Other One,’ by Miss A. E. Barr,—‘The Mad Parson of Hool,’ by Lord E. Hamilton,—‘Anercestes the Gaul,’ by Mr. E. M. Smith,—‘An Earthly Fulfilment,’ by Mr. J. R. Watson,—‘Life’s Peepshow,’ by Miss H. R. Russell,—‘Lally of the Brigade,’ by Miss L. McManus,—‘The Vision of Milli the Slave,’ by Mr. Louis Becke,—and the first three volumes of the ‘Overseas Library’: ‘The Ipané, and other Sketches,’ by Mr. R. B. Cunninghame Graham; ‘The Captain of the Locusts, and other Stories,’ by Miss A. Werner; and ‘Chloe and Yariko,’ by Mr. J. Rodway.

Messrs. Wells Gardner & Co. announce ‘Banners of Christian Faith,’ by Bishop Winnington Ingram,—a series of Lenten addresses by Prof. Tyrrell Green, ‘The Sinner’s Restoration,’—‘Christ in the City: some Elements of Religion in Common Life,’ by the Rev. H. Bickersteth Ottley,—a fourth edition of Canon Sanderson’s ‘Life of the Waiting Soul in the Intermediate State,’—a second edition of the Rev. F. Douglas Robinson’s ‘Driven by the Spirit,’ and ‘Baptized with His Baptism,’ a manual for the use of the sick, by the same author,—the Rev. Hon. James Adderley’s ‘Salvation by Jesus: an Address to a Penitent Soul,’—and ‘Stories from the Lives of the Saints,’ told by the Rev. Percy Dearmer, and illustrated by Mr. C. Robinson.

Messrs. Greening & Co. promise ‘A Trip to Paradoxia,’ by Mr. T. H. S. Escott,—‘The Lady of the Leopard,’ by Mr. C. L’Epine,—and ‘The Resurrection of His Grace,’ by Mr. Campbell Rae-Brown.

THE STATUTE OF WINCHESTER, A.D. 1235.

WHEN the statutes published in Norman French by the Angevin kings were first translated into English in the sixteenth century, the French tongue had already undergone considerable changes, both in its vocabulary and syntax. The circumstance, coupled with the fact that the scholars of the Renaissance professed the greatest contempt for whatever was not Greek or Latin—a contempt which naturally carried with it a complete ignorance of the history of the Middle Ages—accounts to a great extent for the very unsatisfactory way in which the work of the translators was done. As might be expected, the statutes which had fallen into disuse, and only interested historians, suffered most. The rest were more or less effectively protected by the traditions of the bar and the constant reference made to them in the courts of law. These, besides, have from time to time undergone revision at the hands of the legists, whilst purely historical statutes have come down to us with all the imperfections of the original rendering. Take, for instance, one of the most important of all, the Statute of Winchester (13 Edward I.), which is given in full in Dr. Stubbs’s ‘Select Charters’; the translation which accompanies it is simply swarming with mistakes. I need not say that the learned Bishop of Oxford is in no way responsible for the inaccuracies I am alluding to, for he simply reproduced the original version of the sixteenth century as found, but slightly modified, in the large edition of the ‘Statutes of the Realm,’ published by authority in 1810. If, therefore, I refer the reader to the ‘Select Charters,’ it is only because Dr. Stubbs’s book is in the hands of every student of English history, whilst the huge folios of the 1810 edition are not always easily accessible. This said, I shall feel more at ease in singling out some of the worst blunders it contains.

First, about the arming of the militia (§ vi.): this paragraph makes it quite plain that the translator was totally unacquainted with the weapons used in the thirteenth century. He sees no difference between “un espe,” the Norman form of the French word *espié* (a lance), and the feminine *espee* (a sword), which is men-

tioned a few lines further among the smaller arms. That the two weapons were quite distinct is plainly shown by the following lines taken from a twelfth-century poem:—

Trei mile somes, n'i a cil n'ait ventaille,
Et fort espié, et espee qui taille.
‘Li Coronemenz Loois,’ v. 418.

In the same paragraph the omission of a comma after “faus” led the translator to see in this word a mere adjective, if not a verb. In reality “faus” (Lat. *falx*) was the name of a weapon not unlike a large pruning-knife mounted on a short staff. The following sentence will show still more plainly how carelessly the translator performed his task. The text has: “e tuz les autres qi aver pount, eient arcs e setes hors des forestes, e dedenz forestes arcs e piles,” which is translated thus: “and all other that may shall have bows and arrows out of the forest, and in the forest bows and boulds.” When the legislator assigned a different missile to those who dwelt within the precincts of a royal forest, obviously his object was the protection of the game. Now, one fails to see how this object could be attained by the mere substitution of the bolt for the arrow. As a matter of fact, the dwellers in the forest were armed with *pilets* or *pylets*, a kind of arrow often mentioned by the thirteenth-century writers, which had a knob upon the shaft near the head, not, as it has been said, to prevent them from penetrating the object aimed at too deeply, but to make them fall perpendicularly and with increased velocity when shot against the sky. In Joinville’s ‘Life of St. Louis’ there is a passage (§ 205) which clearly illustrates the use of this particular missile:—

“Et pour ce que li Sarrazin ne pooient traire à aus, pour les dous eles des paveillons que li roys y avoit fait faire, li traioient tout droit vers les nues, si que li pylet lour chéioient tout droit vers aus.”

Thus, though very effective when used against a compact body of troops, the pilet was an almost harmless tool in the hands of a poacher, as it was hardly possible for him to take aim with it. Before leaving this subject, I may as well call attention to some minor errors in the text, which are calculated to make the sense less obvious. First, there should be a comma between “suites” and “de veilles”; then, instead of “de fraunchises e dehors,” read *dedenz fraunchises et dehors*, a phrase which occurs in the text of several statutes (cf. Statute of Westminster I., in ‘Statutes Revised,’ London, 1870). I also notice that three or four lines further “solum ce q’il sunt” is rendered by “as they are bound.” Unless some important word be missing in the sentence, it is impossible to guess how that meaning was arrived at. In my opinion, the text is entire, and it might be translated: “each according to his degree.”

If we now pass to the enactments concerning the night-watches and the pursuit of malefactors (§ iv.), we find ourselves in presence of the same extraordinary errors. The phrase “en forein chief de la vile” occurs twice within the first seven lines; the first time it is rendered by “in any place out of the town,” the second by “in foreign places of the town.” Of course it means neither. “Forein chief de vile” is a not unusual expression which applies to the outskirts of a town. But the same sentence contains a more remarkable mistake. It runs as follows:—

“E qe nul home ne herberge en suburbe ne en forein chief de la vile, si de jour noun, ne uncore de jour, si le hoste ne voille pur lui respundre.”

This plainly means that no one is to be admitted into any lodging-house situated in the suburbs or the skirts of a town except in daytime, and not even by day unless his host be willing to answer for him; instead of which the received version has

“and that no man do lodge in suburbs, nor in any place out of the town, from nine of the clock until day, without his host will answer for him.”

Evidently the translator mistook the negative for a numeral. In the same paragraph “Vile en

terre” makes no sense; it should be “vile entere” (*inteyra villa*). Again, the word “daunger,” the meaning of which has greatly altered since the fourteenth century, proved a stumbling-block for the translator, who rendered “e sans daunger le receive” by “and he [the sheriff] may receive him without damage,” whilst the real meaning is that the sheriff *will be bound* to take immediate charge of the arrested person. In mediæval Latin the formula corresponding to “sans daunger” was “sine ulla difficultate et dilatione.”

It would not be a difficult matter to pick a few more holes both in the text and the translation of this statute, but what has already been said is probably sufficient to convince the reader that it sadly needs revising. Nor is it the only one of its kind. V. KASTNER.

AN OLD STORY.

THE reference to Valerius Maximus under the above heading in the *Athenæum* of February 4th should be lib. ix., not lib. viii. The mistake arose through the confusing practice adopted in Teubner’s edition of printing “viii.” for ix. PAGET TOYNBEE.

THE RIGHT HON. CHRISTOPHER REDINGTON.

THERE are sometimes men not so brilliant as to be striking figures among their contemporaries, and yet so useful in their lives, and peculiar in their gifts, that when death lays a sudden hand upon them the same question arises in every mind—who can replace them? This is the question which every thinking man in Ireland has asked since the sad news of Christopher Redington’s death came upon us with surprise. He was carried off in a few days by that dread disease appendicitis, which attacked him apparently in consequence of great suffering from sea-sickness during a stormy passage from England. An operation by the most skilful of Irish surgeons failed to save him. His official position as Resident Commissioner of National Education in Ireland gave him the administration of a yearly grant of 1,200,000*l.*, as well as the principal seat on the Board of Commissioners of National (Primary) Education in Ireland. For such an office his antecedents may be held to have qualified him, though he never had been an educator or a practical teacher. Unfortunately in Ireland, as, indeed, elsewhere, these latter conditions are rarely satisfied by those appointed to control education. His general antecedents were, however, curiously favourable for his peculiar position. Born a member of the higher landed gentry in the Co. Galway, where, very exceptionally, a sensible proportion of that class are Roman Catholics, heir to a picturesque property and to honourable traditions, Christopher Redington was sent—another curious exception for an Irish Roman Catholic—to Christ Church, Oxford. Although this education had no effect upon his creed, for he was ever a faithful son of his Church, it seems to have brought him into contact with Socialistic ideas, so that he emerged into life an advanced Liberal, and what we may call a Christian Socialist. These principles made it impossible for him to extract rents from his poor tenants, and his estate consequently became of little value to him. Hence he was ready to accept the official post, which brought with it a salary not adequate to the enormous labour and responsibility which it entailed. His character showed a curious combination of sobriety and enthusiasm, of taste for good society and yet of reverence for the verdict of the unwashed, an unflinching allegiance to great leaders, and yet an assertion of ultra-Radical principles. He was probably the only man of his stamp who maintained unshaken to the end his faith in Gladstone as a statesman. Fond of discussion, and always ready to expound and defend his views, he was lacking in humour, and often took most seriously the paradoxes

with which lively opponents assailed him; but his sweet temper, his transparent honesty, his great kindness, made him as great a favourite with his opponents as with his supporters. If he was not a typical Irishman by reason of his lack of humour, he was, perhaps, also un-Irish in his patience and conscientious diligence, which seemed to make his responsibilities weigh heavy upon him, and drove him to labour in his office from morning till night, sometimes even on holidays when the rest of his staff were absent. He died unmarried, and, indeed, of late years he probably had no time to think of so serious a step, though the ladies one met at his hospitable table were as refined and attractive as any in Ireland. Thus his qualifications as a Roman Catholic, a gentleman, a man of strict honour and probity, a diligent official—all these taken together make it almost impossible, especially if creed is to outweigh other qualifications, to find him a worthy successor. G.

Literary Gossip.

CANON MACCOLL has in the press a volume entitled 'The Reformation Settlement,' in which he discusses at considerable length, in their historical and legal aspects, the various questions raised by Sir William Harcourt's letters to the *Times*. He sets himself to vindicate the position of the historic High Church party, and discriminate between doctrines and practices which have a legal and prescriptive right in the Church of England and those which may be designated as modern innovations and excrescences. Besides discussing in the course of his general argument some important differences between the Churches of England and Rome, he has a separate chapter on the Anglican controversy with Rome.

MRS. RICHMOND RITCHIE's introduction to vol. xi. of the "Biographical" edition of Thackeray's works, namely, 'The Adventures of Philip; and A Shabby Genteel Story,' which is to be issued next Wednesday, will contain a reproduction (hitherto unpublished) of a water-colour sketch by Frederick Walker of one of the scenes from 'The Wolves and the Lamb,' as it was performed at Thackeray's house at Palace Green. The volume will include twenty-four full-page illustrations by Frederick Walker and Thackeray himself, six woodcuts, and facsimiles of the MS. of the genealogy of Philip, and of two letters—one from Thackeray to Sir H. Thompson, the other from Sir E. Landseer to Thackeray, in which are two sketches.

An interesting copy of the second volume of 'The Chronicles of the Canongate,' published by Cadell of Edinburgh in 1827, has just been acquired by a well-known bookseller in New Oxford Street. The book at one time belonged to the author, and is remarkable by reason of the numerous corrections and additions in his handwriting, made at a time when a new edition, under the latest title of 'The Surgeon's Daughter,' was in course of preparation. It is found on collation that these corrections appear in all subsequent editions, though it is probable that they were specially made for the "Original Author's Edition," which appeared in forty-eight volumes between the years 1829 and 1833. However this may be, the fact of the volume being interleaved renders it possible that others were treated in the same way for an identical purpose, so that there

is here a wide field for enterprise on the part of collectors who are interested in such matters. It is worthy of note that, although proof-sheets and slips corrected in the handwriting of Sir Walter Scott are sometimes met with, this instance of an interleaved book being so worked upon is believed to be unique.

COL. FISHWICK has compiled a 'History of the Parish of Preston,' turning to account not only local materials, but a mass of unpublished manuscripts in the Record Office, British Museum, and Diocesan Registries. Family history has been made a special feature. Preston is the capital of Amounderness, which is one of the most ancient hundreds or wapentakes in England. The parish embraces over 16,000 statute acres, and contains within it various townships and hamlets of great antiquity.

AMONGST the families specially noticed (in many cases with detailed pedigrees) are the Astleys of Fishwick, Banastre of Preston, Barton of Barton Hall, Blundell of Preston, Breres of Preston, Breres of The Friars, Brockholes of Brockholes, Bushell of Preston, Chorley of Preston, Crook of Bank Hall, Cross of Barton, Elston of Brockholes, &c. The illustrations will include views of Preston (at various dates); the parish church in 1796 and 1852; ancient boats discovered during excavation of the docks; oak carvings, &c., formerly in Broughton Chapel; ancient font and west window of Broughton Church; facsimiles of earliest charters and of a portion of the Custumal of Preston; Preston Old Market-Place; plan of the siege of Preston; maps of Preston (various dates); plan of Broughton Church before it was rebuilt; plan of parish church c. 1650, &c.

THE Corporation of Cardiff, who some time ago put the compilation and editing of their records in the hands of Mr. J. H. Matthews, will publish the first volume of the work before long. Besides documents in the hands of the Corporation, at the Record Office, and in the libraries of local families, Mr. Matthews has made use of the valuable collection of MSS. recently purchased by the Corporation from the representatives of Sir Thomas Phillipps, of Middle Hill. The first volume contains, among other documents, the municipal charters; the Ministers' Accounts for the Lordship of Glamorgan from 1263 to 1550; the Star Chamber Proceedings; the Domestic State Papers, 1565-1666; the accounts of church goods of the diocese of Llandaff; Exchequer documents; and the Patents from 1488 to 1616. The edition, which is to be completed in three volumes, will be limited to 300 copies, and will be published by Mr. Elliot Stock.

THE health of Dr. George Mac Donald has improved since his return to Bordighera. He is able to take an occasional drive, but he is still much of an invalid, not able to listen to music or the reading of a book for any great length of time.

THE author of a successful tale that appeared recently is going to marry her publisher. If Sir Walter Besant's view of the "trade" be correct, as he declares it is, she ought, on the contrary, to regard the bridegroom as a thief and a robber—one who should be shunned and feared. How-

ever, authors have not yet universally adopted Sir Walter's estimate of publishers.

TOWARDS the end of March Messrs. Macmillan & Co. propose to issue in one compact volume at a moderate price a popular edition of 'Alfred, Lord Tennyson: a Memoir,' by his son, the present Lord Tennyson. Its appearance will thus be practically simultaneous with that of the two sixpenny volumes of Tennyson's poems which have already been announced.

A CORRESPONDENT writes:—

"The catalogues of Messrs. Sotheby are so accurate in general that it is a surprise to find in their list of the books (to be sold by them) forming the late Mr. Delane's library, at least eighteen which were published after his death, and some as many as twenty years after it. I may add that most of the books Mr. Delane acquired during his lifetime are *uncut*."

WE regret to hear that Madame Ida Freiligrath, the widow of the poet, died last Monday evening at the house of her daughter, Mrs. Freiligrath-Kroecker, at Forest Hill. The deceased was a talented woman, and translated a number of English poems quite admirably into German, notably some of Mrs. Hemans's. When a child she had the honour of being noticed by Goethe, with whose grandsons she used to play.

THE *Pioneer* of Allahabad contains the following letter from Col. Tidy, who lately commanded the 1st Battalion of the North Lancashire Regiment at Colombo:—

"I spent the fifties at Littlethorpe, about a mile and a half from Ripon, and amongst the pleasantest of my recollections of a very happy childhood are the memories of the kindness I received from the late Archdeacon Dodgson's family. My sister and I were often invited to spend the day at the Residency, and the Misses Dodgson—of whom there were six or seven—vied in their efforts to spoil us. Our merriest times, however, were those at which 'the boys,' Charles and Wilfred, then undergraduates at the 'Varsity, were at home for their vacation; and my earliest experience of firearms was being allowed to shoot with a saloon pistol at a blue flannel blazer cap belonging to the latter. Charles, however, was our favourite. After the lapse of over forty years I can distinctly remember our sitting spellbound for hours, one on each side of him, and listening with breathless attention to the wonderful stories which he related—illustrating them, as he went along, by the most comical sketches. It was even then a matter of chaff in the Dodgson family that Charles was quite insensible to the charms of any member of the female sex of over seven years of age. We migrated into Shropshire in 1861, and, with the exception of Wilfred, who settled near Ludlow, I never met any of the Dodgson family again. Directly 'Alice' was published Charles Dodgson sent my sister, who thought he must long ago have forgotten her existence, an author's copy of that delectable work, and our first exclamation on opening it was, 'What a pity Charley Dodgson didn't illustrate it himself!' Forty years ago I was, naturally, not much of an art critic; but I was, equally naturally, a better judge of the style of illustration which would most amuse a child than any grown-up person could be, and though willing to concede that—regarded from the 'grown-up's' point of view—the value of 'Lewis Carroll's' works has been immensely enhanced by Sir John Tenniel's excellent illustrations, I still adhere to my early opinion that had Charles Dodgson drawn his own pictures the latter would have found even more favour with the small fry than those of the eminent artist who portrayed the Mad Hatter and the Mock Turtle."

THE friends of the correctors of the press promise to meet in force at the ninth annual festival on the 25th inst., when the Hon. W. F. Danvers Smith is, as we said before, to preside. The report for last year, when Mr. John Murray took the chair, shows a considerable addition to the funds. The readers do wisely in increasing the value of their pensions rather than having a number of small amount. The third pension is to be of the value of 20*l.*, and we hope that the fourth will be increased to 26*l.*

WE understand that Edward FitzGerald's version of the 'Ruba'iyat' of Omar Khayyam will shortly be added by Messrs. Macmillan & Co. to their "Golden Treasury Series."

A 'HISTORY OF THE EAST KENT VOLUNTEERS' is to be published this month. The author, Mr. Igglesden, traces the development of the volunteer force in Kent from its inauguration towards the close of the last century, its revival just before Waterloo, its resuscitation in 1859, up to the present day.

MRS. S. FRANCES HARRISON writes from Toronto, objecting to the classification of her novel 'The Forest of Bourg-Marie' under 'American Books,' as it is concerned with the French Canada of to-day. We have no desire to ignore or undervalue the loyalty of Canada and Canadian authors to the British Empire; the "mistake" seems to be rather with those who conceive that the word "American" applies solely to the United States of America.

IN Mr. Heron Allen's 'Study of Edward FitzGerald's Ruba'iyat of Omar Khayyam,' about to be published by Mr. Quaritch, the object has been "to set at rest, once and for ever, the vexed question of how far Edward FitzGerald's incomparable poem may be regarded as a translation from Persian originals, how far as an adaptation, and how far as an original work." Mr. Heron Allen, who has with much difficulty possessed himself of all FitzGerald's material, thinks himself in a position to decide this question.

THE Swiss papers report the death of J. Schabelitz, the Zurich publisher, on January 28th. He was born at Bâle in 1827, studied there and at Heidelberg, and in 1848 went to Paris and took part in the revolutionary movements of that epoch. On his return to Bâle he undertook the editorship of the *National Zeitung*, but soon afterwards left for Zurich, and set up as a printer and publisher. After the passing of the German anti-Socialist law, to Schabelitz numbers of young German authors, poets, and politicians resorted for the printing of their works. When the modern literature of the so-called "Grüne Deutschland" could scarce find any German publisher, Schabelitz took the new realistic writers under his patronage, and Henckell, Mackay, and many others owed the appearance of their first works to his sympathy. The trouble in which he involved himself by bringing out the famous Arnim pamphlet, 'Pro Nihilo,' made him temporarily notable throughout Europe.

AMONG recent Parliamentary Papers we note Judicial Statistics, 1897, Part I. (1*s.* 11*d.*); Development of Commercial Interests in Germany, 1871 to 1898 (4*d.*); Intermediate Education, Ireland, Appendix

to the First Report (3*s.* 6*d.*); and a Numerical List and Index to the Sessional Printed Papers, 1897 (2*s.*).

SCIENCE

The Natives of Central Australia. By Baldwin Spencer and F. J. Gillen. (Macmillan & Co.)

THE reviewer is to be pitied who has to deal in brief space with a book so rich in novel information as 'The Natives of Central Australia,' by Messrs. Spencer and Gillen. Though they do not say so, they had to camp out among blacks for months in a temperature not under a hundred degrees at night. Sleep came rarely on their eyelids, as they were obliged to rise at a moment's warning, and follow the *mystæ*, by night or day, wherever the rules of the Australian Eleusinia might call them. Their reward is a treasure of knowledge about the life and archaic rites of a singularly remote, primitive, and uncontaminated people. Now, dull, cruel, puerile as the rites of these tribes of Central Australia may be, it is certain that the rites of Sparta and Attica descend from similar mummeries. It is also as good as certain that rudimentary survivals in the society of Athens descend from a social order like that of the Australians (see, for example, Fison and Howitt on 'The Deme and the Horde,' *Journal of the Anthropological Institute*, 1885, pp. 142-68).

The ordinary society of Australian tribes is totemistic, that is, there are in each "nation" kindreds named after a beast, plant, or what not, who do not kill or eat it, and these kindreds must not marry within the kin. Descent is usually in the female line. Marriage within the totem is incest, and a capital offence. Among the tribes of Central Australia, on the other hand, at least among the Arunta and their neighbours, men and women of the same totem do marry. The totem name is derived from the totem of spirits haunting the place where the child is conceived. Men may eat (not largely) of their totem, and the chief rites are those of sympathetic magic, worked by each totem kin to secure a large supply of their own totem as food for the tribe. They themselves eat first of it sparingly when it comes into season. Descent is in the male line. Tribal myths even speak of a time when a man had to belong to a totem before he could eat of it. But this myth cannot conceivably be true. No man could support life entirely on a grub which is often out of season, any more than a trout could live solely on May-fly. Belonging only to one totem, and restricted for food to that, a man would starve. Now the question is this: the Central tribes exhibit strong magical associations with their totems and absolutely no social relations with them. Elsewhere usually the social relations are strong, regulating marriage, and the magical relations mainly, but not exclusively, consist of the taboo which causes the totem to be held sacred, and avoided as food. Now which arrangement is the earlier: that of most savages, in which the totem regulates marriage, or that of the Arunta, in which it is socially powerless, but carries certain magical duties and privileges? In

answering this we remark that the Arunta are not "primitive," for descent is "counted in the male line" (p. 70). Now Messrs. Fison and Howitt (who knew not the Arunta) demonstrate that, in Australia at least, descent by the spindle side is the earlier mode of reckoning, and they set forth the causes by which male kinship was introduced ('From Mother Right to Father Right,' *J. A. I.*, 1882, pp. 30-45). They remark that, as a result of the advance to agnation, "each clan would come in the end to have one totem, and one only." Now among the Arunta we observe this tendency: there may be "a particular local group of some totem," which is impossible in the ordinary conditions of totem-regulated exogamy. The exogamy of the Arunta is regulated by "class" divisions, not totemistic; in some districts there are four, in others eight, of these divisions. A man, out of eight divisions, may take a wife from one only. But what in origin were those "class" divisions? were they also not totemistic? "The probability is that they are all totems," say Messrs. Fison and Howitt. If this be so, the four or eight Arunta exogamous class divisions were originally totemistic, and are now restricted to the social aspect, while the other totems have wholly lost that aspect, and also almost lost their tabooed character, so that a man of one totem helps the others to destroy his own especial plant or animal.

For the reason given—namely, that the Arunta society shows an advance on matrimonial society to paternal kinship—we cannot look on their peculiar shape of totemism as nearest the beginning. We cannot use it, then, as a line towards the solution of the problem "How did totemism arise?" Mr. McLennan, the founder of the study, proposed no theory. That of Mr. Herbert Spencer depends on forgetfulness of the original application of words, and collides with the facts of female kin. Mr. Frazer has suggested that a tribe revere a particular species, and call themselves after it, because of a belief that the life of each member of the tribe "is bound up with some one plant or animal of the species" ('Golden Bough,' ii. pp. 337, 338). If so, the Arunta cannot be near the beginning of totemism, for they help their neighbours to slay their totems. Also, as Mr. Tylor says, "the idea that an exogamous savage under the maternal system abstains from killing or eating his totem-animal for fear of losing his life, while his wife and children, being of a different totem, put him daily in such danger by devouring it, seems a hopeless inconsistency."

Mr. Tylor, therefore, rather leans to Wilken's view: "The transmigration of souls is the link which connects totemism with ancestor worship." Thus, in Melanesia, a dying father says, "I'd be a butterfly after my death." His bereaved family, therefore, when they see a butterfly, say, "That is papa," and offer him a cocoanut. But under female kin this will not work out. Papa may be a butterfly if he likes, but his wife's children are *not*, and approach the butterfly in an unfilial spirit. We cannot derive totemism from agnatic society; moreover, the belief in transmigration is not consistent enough as a basis. Papa may be a butterfly after his regretted demise, but he is just as likely to be thought to go

to Bullimah or Gumby, heaven or hell. Wilken's theory is thus peculiarly feeble.

In one way the Arunta may be rather like the original totemists. Male kin, acknowledged, tends to produce local clans with one totem, like Indian *gotras*. Now the originators of totemism must have lived in groups of one totem. A group of savages holding together must have said, "We are lobsters"; another group, "We are snakes." Perhaps, as Garcilasso de la Vega said, "They only wanted to make one differ from another"; only chose a name and a badge—perhaps a tattoo mark. It was convenient, and, above all, could be expressed in sign language, and thus signalled at a distance. Later, on reflection, men would make myths to account for the fact of these distinctions and their plant or animal names. Their ancestors, they would say (and the Arunta do say), were once actual snakes, lobsters, emus, or what not, and then developed, or were changed, into men. By this myth, made *après coup*, they explained to themselves the names of their groups. Thus came the idea of kinship with the totem; and many other myths, guesses at origins, would arise. How the exogamous prohibition not to wed within the totem arose, we do not know. Perhaps the elders drove the juniors to seek a wife abroad. Perhaps the totem, being sanctified in course of time, would be offended by choice of a wife of his stock, as by the eating of a plant or beast of his stock. If the brutality of some savage bridals be considered, the totem might well be angry. The Arunta, arguing otherwise, have in each totem clan a special privilege to propagate the totem by sympathetic magic, for purposes of food supply. This is not peculiar to the Arunta, we believe.

Thus far we have written mainly to show the difficulty which surrounds speculation about totemism. That institution has little or nothing to do with the main lines of religious development. The place Mr. Jevons assigns to it is vastly too lofty. It flowers in mythology and art, and regulates marriage and descent. On the mysteries our authors write at great length, and supply copious materials for that much needed—but, of course, highly unpopular—work 'The New Aglaophamus.' That the Spartan and Cretan usages about boys (the *eisphenos* and the *aites*) and the flogging rite descend from mysteries like those of the Arunta, the Hurons, and the Fijians and Wayo we cannot doubt, while a form of the Eleusinia was found by De Smet among the Pawnees. The amazing Arunta theory of inherited souls must be studied in Messrs. Spencer and Gillen, with the fullest information about art, trade, division of labour, and survival (as it seems) of "group-marriage." Our authors powerfully support Messrs. Fison and Howitt against Mr. McLennan. In fact, the anthropologist has here "a dreeping roast," as the Scotch say; while the general reader may amuse himself with the numerous and excellent photographs of blacks in every kind of wild disguise. Messrs. Spencer and Gillen have laboured ungrudgingly, and though they do split their infinitives terribly, we must thank them for minute precision and an almost entire absence of theory. Mr. Gillen has long been an official protector of the blacks;

Mr. Spencer professes biology in Melbourne; both are deeply initiated in the mysteries. The Arunta seem to have no religion; if they have, we hear nothing about it.

SOCIETIES.

ROYAL.—Feb. 2.—Lord Lister, President, in the chair.—The following papers were read: 'Sets of Operations in relation to Groups of Finite Order,' by Mr. A. N. Whitehead; 'Note on the Enhanced Lines in the Spectrum of a Cygni,' by Sir J. N. Lockyer; 'On the Effects of Strain on the Thermo-electric Qualities of Metals,' by Dr. Magnus Maclean; and 'The Constitution of the Electric Spark,' by Prof. A. Schuster and Mr. G. Hemsalech.

SOCIETY OF ANTIQUARIES.—Jan. 26.—Viscount Dillon, President, in the chair.—Mr. R. Blair, as Local Secretary for Northumberland, reported that on the recent demolition of the lighthouse at Tyne-mouth by the Trinity House, a number of carved and moulded stones had come to light, which there was reason to believe had been taken from the clerestory of the priory ruins.—Chancellor Ferguson, as Local Secretary for Cumberland, reported the discovery of a Roman altar at Bewcastle in October. It bears an inscription to Cocidius, a local deity. Three other altars dedicated to him have previously been found at Bewcastle.—Mr. H. S. Cowper in a paper discussed the theory propounded by Mr. Myres that the Senams of Tripoli were Roman oil-presses. This explanation had reached him too late to discuss it in his recently published book; but he had since had opportunities of collecting evidence, which could be divided into three parts:—1. Statistical: by making calculations as to the crop the district of the Senams would bear, and how many presses of a given size would be required. His conclusion was that the Senams were not too numerous if the area was almost entirely devoted to olive culture. 2. Constructive evidence, which was strongly in favour of the oil-press theory. 3. The evidence of Arab tradition and nomenclature, which at first sight seemed to favour an early religious use, for the natives not only call the upright triliths "idols," but ridicule any industrial origin when questioned. Mr. Cowper, however, although he had himself suggested a pre-Roman religious origin, thought that this could not be maintained. His opinion was that the devastation during the wars of Justinian brought the oil industry to an end, and that this district, being practically depopulated, was then occupied by some pagan stone-worshipping tribe, perhaps from the desert, and that these new-comers, entirely ignorant of the origin of these strange-looking structures, at once used them as objects of worship. The Arabs who swarmed over Barbary from the seventh century onwards found this idolatry in actual practice, and hence called them "idols," the name which they still bear.—Mr. Myres regretted that he had been prevented by various delays from publishing the oil-press interpretation earlier. He explained that the Senam sites were found fortified and on rising ground, because oil-presses were valuable property, not easily replaced. The same was the case with the Carian oil-presses. The second drain on the channelled stones described by Mr. Cowper is the exception, not the rule. The lines of ashlar piers within the enclosures range with the piers in the surrounding wall, and carry capitals. There is, therefore, no difficulty in supposing that they supported a roof. Woodwork was not employed because, as Mr. Cowper's argument showed, the country must have been almost wholly under olives, and because, as Herodotus says, Libya was in early times practically treeless. The Arabs were themselves stone worshippers until the Mohammedan reformation, and stone worship frequently survives among them. This makes it unnecessary to interpolate a Senam-worshipping people between the Roman and Arab periods; the Arabs themselves may have originated the cult.—Mr. Arthur Evans remarked that he had at one time accepted the view that the Tripoli triliths and "altar-stones" first described by Barth were akin to monuments like the triliths of Stonehenge or the sculptured triliths of Syria. Certain new features described by Mr. Cowper, such as the lateral perforation of the upright blocks, suggested doubts, and to arrive at a definite conclusion he undertook a journey into the interior of Tripoli, accompanied by Mr. J. L. Myres, to whom the oil-presses of Caria and the Greek islands had already suggested a possible solution. They were able to elude the Turks, and, crossing a strip of desert, traversed the Tarhuna hill country, visiting a large number of sites containing the so-called "Senams." They found that in all cases these had to do with Roman oil-presses and magazines. In many places every part of the ancient press, with the exception of the woodwork, was *in situ* just as it had

been used. The great trilithic blocks had originally cross-pieces inserted into their lateral holes to give purchase to the end of the beam; the "altar" was simply a press-bed with a channel leading to a reservoir for the pressed oil, and the weight-stone, formerly attached to the end of the beam, lay beyond. Many of the establishments were very large, and contained several presses. They were frequently protected from the nomad marauders of the desert by a Roman *castellum*. Mr. Evans recalled the historical evidence that the Tripolitan region had been the greatest oil-producing centre of the Roman world. Leptis alone was fined 3,000,000 lb. a year by Cæsar for the *oleum urbi-carium*. Severus, a native of that place, received such large contributions from the Tripolitan cities that after his death there remained sufficient to supply the baths and gymnasias, not only of Rome, but of other Italian cities, for some years. The whole of this now almost desert country must in pre-Arab times have been thickly covered with olive woods. In what till lately had been a waste country near Thysdrus (Ed Djem), in South Tunisia, he had been pointed out by the steward of a large French proprietor shoots from ancient olive stumps traceable in regular rows, which were believed to represent Roman plantations. The preservation of the triliths after the destruction of the olive culture was doubtless largely due, as their name Senam=idol showed, to the primitive Semitic stone worship which the Arabs had so largely preserved. In the same way on the Syriac coast Roman milestones frequently served the purpose of "Bethels," and were anointed with oil, as in the days of the patriarchs.—Mr. W. Gowland supported the view, and said that in Japan, where so many primitive appliances still survive in industrial processes, there is a form of press in use constructed on precisely the same principles as the presses of which the Senams were the uprights. In it the uprights are massive beams of timber anchored in the ground. The press-box, in which the material to be pressed is placed, occupies the same relative position to the uprights as the "altar"-stone does to a Senam, and the pressure is applied to it by a long wooden beam, one end of which is placed between the cross-bars of the uprights, and from the other end is suspended a number of large stones, each slung by a single rope. The number of these stones is varied according to the pressure required. He thought the stone structure of the Senams was undoubtedly due to the want of timber of sufficient massiveness for the uprights of the ancient oil-presses. The megalithic character of the structures naturally followed; it was, in fact, an absolute necessity, as it was only by the combined weight of the blocks forming the uprights and the capstones that the uplifting force of the long wooden lever could be resisted. He had calculated the amount of pressure which could have been applied in these ancient oil-mills, and had found that whilst it was ample for the extraction of oil from olives, it was insufficient for the treatment of oil-bearing seeds, such as rape, sesame, &c.

Feb. 2.—Viscount Dillon, President, in the chair.—Mr. Barclay Squire read a note on the arms of Henry Bost, Provost of Eton, 1477-8—1502-3, which have been wrongly depicted in the modern stained glass and other places at Eton.—Mr. W. H. St. John Hope read some notes on recent discoveries in the cathedral church of Norwich through the removal of the whitewash from the stonework of the nave. This had disclosed interesting traces of the ravages of the fires that consumed the church in 1171, 1272, and 1463, as well as some scanty remains of painted decoration.—Mr. J. Ward communicated an account of the recent opening of several barrows in the vicinity of Buxton, Derbyshire.

CHEMICAL.—Feb. 2.—Prof. J. Dewar, President, in the chair.—The following papers were read: 'Maltodextrin, its Oxidation Products and Constitution,' 'On Attempts to prepare Pure Starch Derivatives through their Nitrates,' and 'The Staple Dextrin of Starch Transformations and its Relation to Maltodextrin and Soluble Starch,' by Messrs. H. T. Brown and J. H. Miltar; 'Propylbenzenesulphonic Acids,' by Dr. G. T. Moody; seven papers on 'The Chemistry of the so-called Nitrogen Iodide,' viz., I. 'The Preparation and Properties of Nitrogen Iodide,' by Messrs. F. D. Chattaway and K. J. P. Orton; II. 'The Action of Reducing Agents on Nitrogen Iodide,' by Messrs. F. D. Chattaway and H. P. Stevens; III. 'The Composition of Nitrogen Iodide,' by Mr. F. D. Chattaway; IV. 'The Action of Light on Nitrogen Iodide,' by Messrs. F. D. Chattaway and K. J. P. Orton; V. 'The Action of Alkaline Hydrates, of Water, and of Hydrogen Peroxide upon Nitrogen Iodide,' by the same; VI. 'The Action of Acids upon Nitrogen Iodide,' by Messrs. F. D. Chattaway and H. P. Stevens; VII. 'Theory of the Formation and Reactions of Nitrogen Iodide,' by Messrs. F. D. Chattaway and K. J. P. Orton; and 'Nitrocamphor as an Example of Dynamic Isomerism,' by Mr. T. M. Lowry.

INSTITUTION OF CIVIL ENGINEERS.—*Feb. 7.*—Mr. W. H. Preece, President, in the chair.—It was announced that eleven Associate Members had been transferred to the class of Members, and that thirteen candidates had been admitted as Students.—The monthly ballot resulted in the election of M. A. Picard (Paris) as an Honorary Member, two Members, seventeen Associate Members, and two Associates.—The paper read was 'On the Waterworks of the Madras Presidency,' by Mr. J. A. Jones.

SOCIETY OF ENGINEERS.—*Feb. 6.*—Mr. W. Worby Beaumont, President for 1898, in the chair.—The Chairman presented the premiums awarded for papers read during 1898, viz., the President's Gold Medal to Mr. W. Fox for his paper on 'Reservoir Embankments, with Suggestions for avoiding and remedying Failures'; the Bessemer Premium to Mr. Sheard O. Cowper-Coles for his paper on 'Protective Metallic Coatings for Iron and Steel'; the Rawlinson Premium to Dr. J. C. Thresh for his paper on 'The Protection of Underground Water Supplies'; and a Society's Premium to Mr. G. Thudichum for his paper on 'Bacterial Treatment of Sewage.'—Mr. Beaumont then introduced the President for the present year, Mr. J. Corry Fell, to the meeting, and retired from the chair.—Mr. Fell then delivered his inaugural address.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*Feb. 7.*—Prof. A. H. Sayce, President, in the chair.—A paper was read by Dr. Gaster, entitled 'The Samaritan Scroll of the Law.'

MEETINGS FOR THE ENSUING WEEK.

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| MON. | United Service Institution, 3.—'Artillery in conjunction with a Force awaiting Attack,' Major E. S. May. |
| — | Royal Academy, 4.—'Greek Architecture,' Lecture V., Prof. Aitchison. |
| — | Royal Institution, 5.—'Darwinism,' Prof. W. B. Bottomley. |
| — | Aristotelian, 5.—'The Conception of Automatism in Social Philosophy,' Dr. B. Bosanquet. |
| — | Geographical, 8½.—'Exploration in the Canadian Rockies,' Prof. N. Collie. |
| TUES. | Royal Institution, 3.—'The Morphology of the Mollusca,' Lecture V., Prof. E. Ray Lankester. |
| — | Asiatic, 4.—'Some Talks with the Babis in Persia,' Mr. B. Williams. |
| — | Institution of Civil Engineers, 8.—'The Lake Superior Iron Ore Mines,' Messrs. J. and A. P. Head. |
| — | Colonial Institute, 8. |
| — | Anthropological Institute, 8½.—'The Arabs of the Indian Frontier,' Sir F. H. Holdich. |
| WED. | United Service Institution, 3½.—'The French in Newfoundland,' Major-General R. L. Daskwood. |
| — | Microscopical, 7½.—'Exhibition of Objects shown by Multiple Colour Illumination,' Mr. J. Rheinberg. |
| — | Meteorological, 7½.—'Report on the Phenological Observations for 1898,' Mr. E. Mawley; 'The Circulation of the Atmosphere,' Prof. W. M. Davis. |
| — | Society of Arts, 8.—'The Balloon as an Instrument of Scientific Research,' Rev. J. M. Bacon. |
| — | Entomological, 8. |
| — | British Archaeological Association, 8.—'The Fens,' Prof. McKenny Hughes. |
| — | Folk Lore, 8.—'The Tar-baby Story (Variants from Central Africa),' Miss A. Werner; 'The Powers of Evil in the Hebrides,' Miss Goodrich Freer. |
| THURS. | Royal Institution, 3.—'Toxins and Antitoxins,' Lecture II., Dr. A. Macfadyen. |
| — | Royal Academy, 4.—'Greek Architecture,' Lecture VI., Prof. Aitchison. |
| — | Royal, 4½. |
| — | London Institution, 6.—'Samuel Wesley,' Dr. C. W. Pearce. |
| — | Linnean, 8.—'The Genus Lemnalia, Gray, with an Account of the Branching Systems of the Order Alcyonacea,' Mr. G. C. Bourne; 'Some African Labiate with Alternate Leaves,' Messrs. J. H. Burkill and C. H. Wright; 'Report on the Marine Mollusca obtained during the First Expedition of Prof. A. C. Haddon to the Torres Straits,' Messrs. J. Cosmo Melville and R. Standen. |
| — | Chemical, 8.—'The Absorption Spectrum and Constitution attributed to Cyanuric Acid,' Mr. W. N. Hartley; Ballot. |
| — | Society of Antiquaries, 8½.—'Excavation of a Roman Road in Bienenheim Park, Oxon,' Mr. F. Haverfield; 'Report as Local Secretary for Gloucestershire,' Mr. A. T. Martin; 'Excavations on Sittee River, British Honduras,' Mr. H. W. Price. |
| FRI. | Geological, 3.—Annual Meeting. |
| — | Royal Institution, 9.—'George III. as a Collector,' Mr. R. R. Holmes. |
| SAT. | Royal Institution, 3.—'The Mechanical Properties of Bodies,' Lecture II., Lord Rayleigh. |

Science Gossip.

A RÖNTGEN exhibition is to take place in connexion with the Surgical Congress, which, as we stated last week, will be held at Berlin in April.

THE well-known zoologist and geologist Dr. Franz Lang, of Soleure, has recently died, aged seventy-eight. He was for many years teacher of natural history at, and Rector of, the Kantonal-Schule, and also one of the presidents of the Swiss Naturforschende Gesellschaft.

THE *Revue Française*, which is specially colonial, in a leading article by Baron Hulot, secretary of the French Geographical Society, on African exploration in 1898, declares that when M. de Bonchamps was forced by sickness to return to Abyssinia (from a point elsewhere stated to have been within sixty miles of Fashoda) he left MM. Potter and Faivre, who reached the confluence of the Sobat and the Nile below "Sobat" in June, 1898. M. Potter was afterwards killed on his return to the

plateau. No reasons are given why this Franco-Abyssinian party, having pushed on so far, did not proceed by the Nile to the rendezvous at Fashoda, as arranged. In spite of Baron Hulot's authority we are inclined to discredit the detail of the story, presumably told by M. Faivre.

At the anniversary meeting of the Royal Astronomical Society, held yesterday (February 10th), the retiring President, Sir Robert Ball, delivered the address on presentation of the gold medal, which had been awarded to Mr. F. McClean. The President for the ensuing year is Prof. G. H. Darwin, and the honorary secretaries will be Messrs. F. W. Dyson and F. Newall.

FINE ARTS

ILLUSTRATED BOOKS.

The Deserted Village and *The Sensitive Plant* are oddly bracketed together in a simultaneous issue by Messrs. Dent & Co., similarly bound and similarly got up. The former has the advantage of a sympathetic preface by Mr. E. Rhys, with which we agree, except so far as regards the suggestion that "Sweet Auburn" was no doubt simply Lissoy. The volume is illustrated by a group of pleasing and suitable designs, the character of which would, nevertheless, have made Sir Joshua Reynolds (to whom the poem was lovingly dedicated) shudder. They are mostly very sweet and sincere, though much more "modern" than the 'Village,' and their author, Mr. H. L. Richardson, is quite worthy to illustrate Goldsmith. Than this we could not offer higher praise. It is his misfortune that, owing to the nature of the photographic mezzotint-like "process" employed in reproducing his drawings, not a few of them are greatly marred by an excess of blackness. Mr. L. Housman was much less qualified to illustrate Shelley's poem than Mr. Richardson to deal with Goldsmith's. These lovely verses, marked by excess of sensuous colour and suggestions more passionate than wholesome, are represented in their least beautiful phase by a lengthy figure of the poet morbidly contemplating the fountain and its flowers. The damsel in the garden disappoints us greatly, and her voluminous skirts try our patience. Another damsel in a bower is really quite out of the question. In short, despite some strength, quaintness, and grotesqueness in Mr. Housman's figures of Pan, either this poem is not to be illustrated without the employment of exquisite colours and choice tones, or Mr. Housman's temper does not suit his subject. 'The Deserted Village' would be more in his line.

Masterpieces of Dutch Art in English Collections. Parts III.—VI. (Obach & Co.)—This stately folio serves to illustrate the strange but almost true remark that there are more fine (not, perhaps, the very finest) pieces of Low-Country origin in this island than in Holland and Belgium put together. Messrs. Buffa & Fils of Amsterdam, whose agents among us are Messrs. Obach & Co., do something to confirm the saying by employing Dr. C. Hofstede de Groot to describe the choicest Dutch pictures in the public and private collections of England, while the accomplished and sympathetic hands of Heer P. J. Arendzen have etched some of the best of them. We have already praised parts i. and ii. of this remarkable publication; and now that a later and larger instalment is in our hands, we gladly testify to the continued excellence of the etchings and to the care, learning, and good judgment shown in the text. The author has had recourse to the latest authorities for his bright and sound biographical notices of the painters. Accordingly, we have never read a better account than that of Meindert Hobbema, of Amsterdam, painter, wine-gauger, and what not, whose masterpieces, now fetching fabulous sums, were produced

in the intervals of his official duties, and sold by him at exceedingly modest prices. The etching after 'The Avenue at Middelharnais' is a little, a very little, black; but it is otherwise excellent—firm, crisp as a Hobbema print should be, and sympathetic in rendering the effect of light upon that highly artificial and unpicturesque vista of a level road and its regimental lines of gaunt and polled elms. Almost as silvery as it could be is the print after Capt. Holford's wonderful Cuyp's 'Dordrecht.' As soft, broad, and solid as the original masterpiece itself is the transcript of the Duke of Newcastle's 'Letter-Writer' of Metsu. Nor is the plate after Metsu's 'Reader' unhappy in preserving so much of the original's resemblance to a Vermeer; it fails, however, as to the dog, who is proposing to go out for a walk with his friend the portly marketing maid, leaving their mistress to enjoy the letter which has just reached her hands from her husband the skipper. Almost as warm praise is due to what is said about J. Van Ostade's 'Halt before the Inn,' a capital piece of a second-rate master; Jan Steen's admirable 'Grace before Meat,' which belongs to Mr. C. Morrison, a picture of unusual sentiment; and Lord Spencer's Rembrandt's 'Head of a Child,' now at the Academy, and formerly called a portrait of William III. when young.

Modern Book-Plates and their Designers. ('Studio' Office.)—The late Mr. Gleeson White was thoroughly in his element when dealing with such a theme as that to which this "special winter number of the *Studio*" is devoted. It was, of course, not particularly difficult for him to do it justice, figuring as he did as a sort of prophet in the middle of a clever group of minor artists, who gave their often pleasing talents and elegant tastes to the designing of book-plates. He could hardly fail to find a great number of noteworthy examples, some of which merit warm praise, while there is none, except mere inanities, which cannot be looked at without pleasure. Among the prettiest things in this special number are the *ex-libris* of Mr. H. Nelson, the figure of a quasi-Florentine damsel reading while an angel looks at her book; Mr. H. Margetson's damsel reading a music-book; Mr. D. E. Wilson's girl reading at a window; and Mr. J. W. Simpson's pretty outline of another reading maid; while a dozen more charming types of the female sex artistic amply justify themselves in a decorative sense. But, apart from this, they are not particularly appropriate to the names, reputations, or peculiarities of the owners to whose books they are sometimes supposed to add value. We presume Mr. E. Norton, of Kingsclere, lives in the half-timbered house which figures on his book-plate, and, if it is so, there is aptitude in the design; but it is to be hoped that Mr. H. Bland, whose plate is the work of Mr. L. Housman, is nothing like the warrior in impossible armour who figures there. The Scottish Arts Club may be a terrible institution, but why need the lion on its emblematic palette be so extremely rampant within the peaceful covers of its books? We should have hoped that Mr. P. May had, like ourselves, had enough of the guffins and laundry drabs he so often delineates without putting one more of them in his own books. Perhaps, in an artistic sense, the finest of all the specimens before us is the 'Ex-Libris of Arthur Guthrie,' where Mr. Ospovat has attested his allegiance to the genius of Jacopo de Barbari, and added his own more modern fire and vigour.

MINOR EXHIBITIONS.

ON Monday last the Pastel Society opened its doors to the public in the galleries of the Institute of Painters in Water Colours. It certainly justifies its existence, for more than three hundred pastels by French as well as by

English artists, and of every kind of subject, were hung on the walls, and fairly surprised the visitors. Ten years ago there were two similar exhibitions at the Grosvenor Gallery, under the auspices of Sir Coutts Lindsay, which were decidedly interesting; but in no respects, least of all in their artistic merits and variety of subject, could either of them be compared with what the new association has got together.

The full powers of pastel painting have been but half recognized in this country; but the present exhibition is decidedly instructive. The one solid objection to pastel painting—that the result must needs always remain under glass—is of less force in London, where every picture ought to be glazed, than where glazing is to some extent a matter of choice. In general, works in pastel take a place between frescoes and oil pictures; and if rightly executed, they attain to the force and wealth of the tones and tints of oil, while the purity, softness, and limpidity of frescoes belong to them as of right. Above all, pastel painting knows no change. Given the protection of glass, pastels neither darken, nor crack, nor grow horny, nor lose their brilliance. Like oil and water-colour paintings, they must be defended against the sunlight; ordinary daylight is, however, good for them, as for the other processes.

The finest things in the exhibition are two life-size examples by M. J. Rolshoven, full of colour, deep in tone, luminous, and limpid. As for coloration, draughtsmanship, modelling, finish, and homogeneity, they are altogether admirable, and as designs they are of a very high class. The whole-length nude figure of *La Venere Bruna* (No. 295), recumbent on a white sheet, a gorgeous Chinese embroidery of blue, scarlet, and gold behind her, is so sumptuous that it is not easily forgotten. It illustrates pastel at its best. The Salon never contained anything of the kind more vigorous or more accomplished. Above it hangs a half-length, not less ambitious, but not so successful, called *The Chelsea Girl* (294), a charming English damsel in the costume of 1780. It shares, however, the technical success of its companion. A high place is also due to M. L. Dhurmer's *Femme au Collet* (2), an excellent design and a capital piece of figure-painting, which has the merit, too, of homogeneous tonality, and the *Femme au Miroir* (5) of M. E. Wauters, the well-known Belgian artist, which is noteworthy for the fine greys of its flesh, its massive modelling, and general harmony.—The "*Che Sara Sara*" (72) of Mr. W. Britten is a telling enough design. The carnations, however, are rather dirty, and suggest that the artist is not yet quite master of his materials; otherwise, this and several more of his contributions possess many charms of invention and execution.

Mr. G. F. Watts, who is a perfect master of all sorts of materials, accomplished in all methods, and always imbued with more or less poetical aims, was sure to succeed with a process so thoroughly pictorial; indeed, while pastel painting was quite out of vogue, he and the late F. Madox Brown were for many years frequently practising it. Accordingly the beautiful, masterly, life-size, half-length portrait of the late *Lady Mount Temple* (106) is a specimen of his powers in portraiture, and at the same time a noble picture. There is much, too, that is choice in the greys of his *Study* (111), and it is truly harmonious.—*After the Bath* (155), by M. Besnard, the well-known painter of contrasted effects of diverse lights upon draperies and flesh, is a life-size nudity, highly accomplished, powerfully treated, and especially distinguished by the treatment of the carnations and the frank and firm modelling. Unlike M. Rolshoven's superb nudity, '*La Venere Bruna*,' with which every one will compare it, '*After the Bath*' is rather a fine study than a picture.—Mr. Abbey, too, was bound to succeed as a pastel painter, so that his *Study* (164), while it compels admiration, does not surprise us. It is a luminously painted, well-drawn

seated figure of great value. *Miss Richland*, from '*The Good-natured Man*' (165), would win the heart of Goldsmith, and demand the praise of Sir Joshua.—Mr. G. H. Boughton paints better in pastels than in oils; indeed, his oil pictures have several of the peculiarities of the other method, witness the slight, dashing, and spirited sketches of life-size heads this Academician calls *Sisters* (174), which, though lacking anything like depth of thought or pathos, are almost charming. Better still, because more masculine and solid in most respects, is the picture of *Isobel* (176), a bust in black, good in colour, and richer in tone than anything the artist has hitherto sent to a London exhibition.—Very dainty, solid, and luminous, and spirited in its design is Mr. Bernard Partridge's *Souvenir de Chodowiecki* (161), a comely soubrette at a doorway. This painter's pastels are, like Mr. Boughton's, better than his oil pictures.—Mr. B. Shaw's *Mirror of Truth* (265), a fine and telling piece of work, illustrates his super-subtle mood and the somewhat bizarre turn of his fancy. A comely damsel, clad in all her braveries and in the warmest flush of her womanhood, stands reflected, as aged, sick, and decrepit, before a magic mirror which is placed in a dark chamber. This particularly "German" notion is not, of course, new, but it is powerfully expressed.—Mr. Walter Crane's *Iridescence* (310) and *Memories* (311) represent his mood and manner with singular aptitude and felicity.—Mr. J. da Costa has profited prodigiously by searching studies such as he had too long delayed entering upon when he set about drawing in red chalk the accomplished and spirited *Mrs. J. da Costa* (31). This success should encourage him to essay something more ambitious.—There is much dashing though unsound drawing in Mr. W. Rothenstein's sketches (86 to 93), but they do not evince any particular subtlety of insight, and they are not particularly solid.—On the other hand, Mr. W. Holman Hunt's life-size and veracious, though by no means inspired, head of *An Armenian Pilgrim* (98) is exceptionally solid; indeed, it is a little harsh and hard, and is more like an ancient fresco in distemper than any other work here, fresco-like as the majority of them are.—Mr. M. Fisher, in Nos. 99, *The Swineherd*, to 105, *Dinner Hour*, contributes some characteristically pretty designs, neatly and deftly delineated. His *Head in Red Chalk* (130) is most scientifically drawn.

Among the finest landscapes are Mr. G. A. Sartoris's *Evening on the Roman Campagna* (81), a picturesque and poetic example; a number of pastels by Mr. Whistler (201–206), which, however, present nothing new, and *A Mule Driver* (202); and works by J. F. Millet, Mauve, and Herr F. Thaulow.

The best of fifty-eight pictures at the Goupil Gallery, 5, Regent Street, is the life-size *Leda and the Swan* (41) of M. W. G. von Glehn, which attracted much attention at the Salon last year. As a nudity of very high merit, distinguished by its ardent realism, the finish and brilliance of the polished and solid carnations, and as an example of coloration, composed of the intense white plumage of the bird and Leda's flesh, it is a remarkable, though far from being an austere work of art. Next to this, thoroughly unobjectionable, and quite an admirable exercise in colour and light, is the same painter's *In a Garden* (9), a highly artistic study in the whitest sunlight. Botticelli's types, physical as well as technical, are most happily assimilated in M. von Glehn's *Rachel* (21). *All in White*, *Venice* (11), *What Songs the Mermaid whispers to the Gulls* (16), *Les Jets d'Eau, Versailles* (44), and *Portrait of Miss X*—(51) are all excellent in art and inspiration.—The decorative designs of M. L. H. Monod in the same gallery are at their best in *Panneau Décoratif* (27) and the same (28). *Merlin chez les Picts*

(35) is a landscape of unusual character and purpose by this well-known artist.

The Society of Miniature Painters clings to its unsuitable first floor at 175, Bond Street, and nearly three hundred works may be seen there under considerable difficulties. A large number—the majority, in fact—ought not to be shown at all; but some of them are charming. The following are conspicuous for possessing what constitutes the essential merits of miniature painting, viz., beautiful and delicate execution, sound drawing, and pure colours, a broad and harmonious coloration and tonality, and sound modelling. Without these verisimilitude is of no avail. Miss A. Richards's *D. Meinertzhagen, Esq.* (6), and *Margaret* (7), and Miss B. Greenough's *Cléo de Nérode* (37) are beautiful; Mrs. L. Townsend's *Rupert* (49) could hardly be better of its kind; Madame G. Debillemont-Chardon's contributions, such as *Trois Têtes d'Étude* (70), *La Petite Fille aux Raisins* (110), and *Les Vieux* (113), are also exemplary. In a better gallery we should no doubt find more to admire and more to deplore.

Fine-Art Gossip.

MESSRS. DOWDESWELL will on Monday next open to the public an exhibition of water-colour drawings by Mr. H. Goodwin, representing 'Switzerland in Sunshine and Snow.' The private view occurs to-day (Saturday).—The same dates apply to an exhibition, at 2A, Melbury Road, Kensington, of water-colour sketches and flower pieces by Miss H. Thornycroft, as well as to water-colour drawings by Mr. W. Ball of 'North-East Anglia,' which are at the Fine-Art Society's Rooms, New Bond Street.

THE Bristol Academy opens its doors to the public on Monday next, and so does the Graves Gallery, Pall Mall, where Mr. H. P. Mostyn has collected his pictures and sketches in Corfu, Sicily, and Italy. The private views of both take place to-day (Saturday).

THE authorities of the Sun Fire Insurance Office were doubly happy in giving to Mr. Stanhope Forbes a commission to paint, for one of the panels in the Royal Exchange, a large picture representing an animated scene during the Great Fire of London, described by Pepys. The scene is a quay at Thames side, where, in the light of a stormy dawn that struggles with the conflagration, the half-timbered houses, the stones of the embankment, and the rough steps that lead to the water's edge stand out distinctly. Here are collected a crowd of men, women, and children eager to embark in the boats which have been brought alongside. Volumes of flame issue from casements behind the fugitives, among whom are a sick boy who is being carried to one of the shallops at the foot of the steps, several other children in great distress, and sundry watermen and sailors. The figures are life-size, well and boldly drawn, and marked by a sense of style such as is not often found in English pictures so large as this. The artist's touch is firm and telling, his light and shade massive and effective. The expressions are appropriate, and the attitudes are spirited and natural. The river's surface, shining brightly in the combined lustre of the sky and the burning town, is turned to good account. More might, however, have been made of the contrast of light and shadow. The process employed by the artist is the spirit-fresco of the late Mr. Gambier Parry. The picture will be in its place in a few days, and seems to call urgently for the protection of glass.

A SUFFICIENT number of subscribers' names have been received to induce the publication of Miss Frances Arnold-Forster's work '*Studies in Church Dedications; or, England's Patron Saints*.' It will be issued during this year, in three large octavo volumes, by Messrs. Skeffington & Son. Miss Arnold-Forster is a grand-

daughter of Dr. Arnold, of Rugby, and adopted daughter of the late Mr. W. E. Forster.

THE Coal Smoke Abatement Society, which is due to Sir W. Richmond's exertions, has made a successful start. The Earl of Meath, the Earl of Dunraven, Viscount Middleton, Lord Robert Cecil, the Bishop of Rochester, Mr. Shaw-Lefevre, and many others have joined the committee. Public bodies are prosecuting the most impudent offenders, and it is to be hoped that the smoke fog that makes our cities hideous may be abated.

IN reference to the note in this column on January 28th respecting a collection of Millais letters "addressed to Charles Collins and his wife," Mrs. Perugini writes to say that this is an error, as Charles Collins had no wife at the time that these letters were written (1853-8). We should have said "Charles and Mrs. Collins."

FOREIGN papers say that the picture 'Saul and David,' on which the Dutch painter Joseph Israëls has been engaged for several years, has just been completed. The artist celebrated on the 17th ult. his seventy-fifth birthday in full vigour.

MUSIC

Joseph Joachim: ein Lebensbild. Von Andreas Moser. (Berlin, Behr.)

THE author of this interesting book claims indulgence on the ground that he is "only a fiddler"; but he needs none. The style is good, the contents of value, while the criticisms on various matters show good judgment. This picture of the life of the great artist has been written in connexion with the approaching jubilee of Dr. Joachim, who on March 17th, 1839, made his first appearance in public. His artistic career nearly coincides in length, therefore, with the reign of Queen Victoria. Works of this kind seldom offer profitable reading; they consist, as a rule, of some salient facts, various anecdotes more or less touched up, and plentiful panegyric. Herr Moser has grouped his facts well, and his stories seem to be genuine. His book, of course, contains plenty of praise; but as artists, writers, and critics, in one long chorus extending over half a century, have been proclaiming Joachim prince of fiddlers, greatest interpreter of Beethoven, and most sympathetic unfold of the genius of Schumann and of Brahms, it could not be otherwise.

Our author has done something more than sketch the life of his hero; he has given us an epitome, as it were, of the musical history of the important period from the closing years of Mendelssohn's brief career down to the death of Johannes Brahms. And this, owing to the many eminent musicians with whom Joachim enjoyed intercourse, has come about in the most natural way possible.

At the age of twelve (1843) he entered the newly founded Leipzig Conservatorium, and Mendelssohn from that moment until his death, four years later, manifested the liveliest interest in the talented youth—"my Hungarian boy," as he playfully called him; for in the announcement of Joachim's first appearance at Drury Lane, in 1844, it was written that "In the concert before 'The Bohemian Girl' the celebrated Hungarian boy Joseph Joachim will perform." Already in 1846 Joachim made the

acquaintance of Liszt, and played to him Mendelssohn's violin concerto, the pianist, then at the height of his fame, acting as accompanist. This new friendship led to a marked change in Joachim's artistic life. From the classic influence of Mendelssohn he passed under that of the new German school. He went to Weimar, where Liszt had just settled, and was there present at the production of 'Lohengrin,' and associated with young Bülow, the chief champion, after Liszt, of Wagner, and with Raff, secretary and amanuensis of Liszt. In 1853 Joachim heard Wagner read his Nibelungen poem before a select circle of friends, and the fact that he offered his services as leader of the orchestra when the work was to be produced well shows the new paths which were then attracting him. The chapter on Weimar describes in a vivid, dramatic manner the men by whom he was influenced, the thoroughly new musical atmosphere into which he had entered. In the early Mendelssohn days Joachim was already an admirer of Schumann, and in 1853 a friendship sprang up between the rising artist and the master whose career, unhappily, was so near its close. The sudden death of Mendelssohn and the tragic end of Schumann were bitter blows of fate; yet, as if by way of compensation, another master arose, and for a period of over forty years Joseph Joachim and Johannes Brahms held close fellowship. There is, by the way, a long and deeply interesting letter from Joachim to the author of this 'Lebensbild' respecting a Schumann autograph, viz., a violin concerto which is in his possession. Out of respect—nay, veneration—for the master, Joachim has refused to publish it. It contains some fine music—nay, at times flashes of genius—yet there are passages in it which bear only too clearly the marks of the fatal disease which destroyed first the mind and then the body of the great composer. A facsimile is given of the letter.

From Weimar Joachim passed on to Hanover, and in 1857 he addressed a remarkable letter to Liszt. For the many kindnesses shown to him by the latter he expressed deepest gratitude; but the music of Liszt had become repugnant to him, and he preferred to make open confession rather than preserve a silence which might be misunderstood. This attitude towards Liszt's music was the outcome of serious reflection. And his admiration at the same time for Wagner cooled down. He has been called an anti-Wagnerite; but, as Herr Moser justly remarks, it is scarcely the right epithet to apply to the Director of the Hochschule, who has had whole acts from 'Lohengrin' and 'Der fliegende Holländer' performed there, and who at the concerts has himself conducted the 'Faust,' 'Tannhäuser,' and 'Meistersinger' overtures, and also the 'Siegfried Idyll.' It was in 1868 that Joachim left Hanover and settled in Berlin. Our author gives many interesting details respecting the formation of the Hochschule für Musik, and of its progress and prosperity under the direction of Dr. Joachim. We read of the many difficulties against which he had to contend, and of the persecutions which he had to endure from those who differed from him in musical matters. For more than thirty years he has devoted most of his time

and his best powers to the Hochschule, and he is still as active and enthusiastic as ever. His devotion to Brahms, his early recognition of the master's greatness, and his perseverance in performing that composer's music in spite of either indifference or open hostility, can only be paralleled by what Liszt did for Wagner. Joachim produced in Berlin not only all the chamber music of Brahms, but also most of the choral and orchestral works. Herr Moser does not wish in any way to depreciate the services rendered to that master by Dr. Bülow; he reminds us, however, that Brahms had written more than fifty works of various kinds before the worthy doctor took any notice of his music.

Of Dr. Joachim's famous Quartet Party, of his magnificent renderings of classical works (especially those of Beethoven), of his triumphs in England, of his compositions, which are discussed in a free, independent spirit—of these and many other matters Herr Moser has much to say. Space, however, compels us to bring this notice to a close. His volume, which deserves to be widely read, will, no doubt, soon be translated into English.

THE WEEK.

LYCEUM.—'Tristan.'

QUEEN'S HALL.—The Bach Choir Concert.

'TRISTAN' was performed for the first time in English at the Lyceum Theatre last Friday week. To attempt such a difficult work showed courage and ambition on the part of the Carl Rosa management, and it is a pleasure to record that the performance was, on the whole, highly creditable. Miss Lucile Hill impersonated Isolde, and, though her acting was cold and unimpressive, she sang the trying music with marked intelligence and ability. She had evidently studied her part most conscientiously, and her singing atoned for any histrionic shortcomings. She was, as one can easily imagine, nervous, and this will probably account for a weak moment in the love duet. Mr. Philip Brozel was the Tristan; some of his singing was good, though his intonation was at times faulty; but he did not display the dignity mixed with tenderness which one associates with "the knight without a peer." His acting in the first and second acts was too much of a melodramatic order; he was at his best in the last act. Miss Kirkby Lunn, the Brangäne, gave a highly satisfactory rendering of her part. Her high notes were occasionally harsh. She, however, sang well, and her enunciation of words was far more distinct than that of the chief *dramatis personæ*. Mr. A. Winckworth as King Mark and Mr. C. Tilbury as Kurwenal deserve praise. Mr. Hamish MacCunn directed his orchestra with marked skill. A critic could easily pick holes in the performance; for the orchestra was at times too loud, the instruments did not always blend well together, and some of the playing was rough. But limited rehearsals, and a conductor and orchestra comparatively new to each other, have to be reckoned as extenuating circumstances; at any rate, they induce one to lay stress not on the weak, but rather on the good points. The general result was far better than we had anticipated.

The programme of the Bach Choir concert

at Queen's Hall on Tuesday evening this week was devoted entirely to the master whose name the society bears. Bach's music is justly held in high honour by musicians, and one would expect to find Queen's Hall filled on such an occasion, since the opportunities of hearing his choral works are indeed few and far between. On Tuesday not only were there empty seats, but many of those present withdrew during the performance of the 'Ein feste Burg' cantata. The reason of all this is, however, simple. The spirit which animated the Bach Choir when it was under the direction of Mr. Otto Goldschmidt no longer exists. The society was formed for the purpose of studying the Mass in B minor, and that work was studied year by year under the patient, enthusiastic direction of Mr. Otto Goldschmidt. Dr. Stanford's knowledge of Bach's music is probably as great as that of the late director, and his love for it may possibly be as strong, yet no one would guess this from his cold, stiff manner of wielding the *bâton*, from the rough, unbalanced style in which the orchestral parts are frequently played, or from the happy-go-lucky fashion in which, for the most part, the solos are rendered. If a conductor were to present Beethoven's or Wagner's music in the same spiritless, untidy manner, he would soon provoke his audience to wrath. The public which attend these concerts never grow enthusiastic excepting over some favourite artist, and if they hear anything which appears dull or uninteresting, they probably consider it the fault of the old master. They listen more as a duty than as a pleasure. Dr. Stanford may plead that he does his best with the time allotted for rehearsal. If that, however, be his excuse for shortcomings in performance, then let Bach be set aside until a more convenient season. His music is great and wonderful, and, in its way, it needs as much rehearsing as that of either of the composers named above. There were redeeming points on Tuesday evening. Some of the choral portions of the 'Magnificat' were well sung, and some of the movements of the Suite in B minor were well rendered. Miss Fanny Davies and Mr. L. Borwick played the pianoforte parts in the Concerto in C for two pianofortes and orchestra, and obtained their greatest success in the middle *adagio* without orchestral accompaniment. The movement was interpreted with marked intelligence and expression. The solo vocalists were the Misses A. Nicholls, E. Jones, and M. Foster, and Messrs. W. Green and A. Black. It must have been difficult for them, with organ and orchestra so far from each other, to distinguish what was being played. Surely, a pianoforte accompaniment, in the circumstances, would have been preferable. And with regard to the long trumpets and the sounds produced from them, all we can say is that we shall welcome the day in which artistic judgment prevails over antiquarian taste.

Musical Gossip.

THE Popular Concert programme last Saturday included Beethoven's Septet. It is true that the later compositions of Beethoven reveal heights and depths of which his first period only gives a faint forecast, yet in the productions

of that period we find a freshness and charm welcome, if only as a contrast to his more advanced music. Beethoven spoke slightly of his Septet when it no longer responded to his thoughts and feelings; but it still makes a strong appeal to youthful minds, and gladdens the hearts of all who understand that depreciation (natural and honest enough in the composer) is in ordinary men mere affectation. The Septet was vigorously rendered by MM. Kruse, Gibson, Clinton, Borsdorf, Wotton, Reynolds, and H. Becker. M. Ernst von Dohnányi gave an exceedingly fine performance of Beethoven's Sonata in A flat (Op. 110). In the first movement, however, the sentiment was drawn out here and there to excess. Madame Ruth Lamb, the vocalist, sang well, but her manner was cold.

THE Stock Exchange Orchestral and Choral Society offered no novelties at their second subscription concert held at Queen's Hall last Monday evening. Schumann's Symphony in B flat, always welcome on account of its joyous and genial character, was played by the amateur instrumentalists with notable care and understanding. Mr. Arthur Payne, who has proved himself an alert conductor, obtained also a satisfying performance of Tchaikowsky's ingenious and effective suite 'Casse-Noisette,' and the Overture to 'Die Meistersinger' was also well played. Violin solos were cleverly handled by Miss Alice Liebmann; and Miss Mabel Berrey gave an attractive rendering of Mr. Arthur Somervell's 'Shepherd's Cradle Song.' The Stock Exchange Choir, conducted by Mr. Munro Davison, contributed Horsley's madrigal 'Nymphs of the Forest,' Evans's glee 'Beauties,' and other pleasing examples, in good style.

MR. CARL HEINZEN gave a violin recital at St. James's Hall on Tuesday afternoon. In Franz Ries's Suite in G, Op. 34, he displayed intelligence and refinement, and in Bach's great D minor Chaconne he revealed technical and intellectual powers of a high order. An interesting Sonatine for violin and pianoforte by Dvorák, Op. 100, was well performed, for the first time in London, by the concert-giver and Mr. Christopher Wilson. The work, based on negro themes, is fresh, clever, and attractive; it was written five years ago. Mr. Ernest Sharpe contributed some interesting songs by M. A. Bungert, and a pleasing setting of "Du bist wie eine Blume" by the American composer Mr. G. W. Chadwick.

A QUINTET for flute, clarinet, horn, bassoon, and pianoforte (Op. 38), by Mr. Edmondstone Duncan, was admirably performed on Wednesday evening at the Curtius Club Concert by MM. Fransella, Gomez, Borsdorf, James, and C. Weber. The work gained a prize of 20*l.* in 1897, the judges being Drs. C. Wood and J. G. Bennett, with Prof. Stanford as referee. The thematic material is pleasing, the workmanship refined and unlaboured, and the general character of the music thoroughly English. It is a work which ought to find its way to the Popular Concerts, although of late chamber music for wind instruments has indeed been scarce.

SIR HUBERT PARRY in his inaugural address at the first general meeting of the Folk-song Society, on Thursday last week, spoke of folk-music as among the purest products of the human mind, and of the "snippets of musical slang" of which so many modern songs are composed. He also alluded to the difficulties which beset the path of collectors of folk-music, and to the necessity for earnest and competent workers to prevent much precious material being lost. The lecturer frankly stated that English folk-music is not so characteristic as that of Scotland or Ireland, but declared that "we need not be ashamed of it." Mrs. Kate Lee's paper on 'Some Experiences of a Folk-song Collector' gave a vivid impression of the skill and judg-

ment needed in such a task; also of the genuine pleasure which it affords. Mr. Edgar F. Jacques offered some brief but interesting remarks on 'Modal Survivals in Folk-song,' part of the materials for which were supplied by Mr. J. A. Fuller-Maitland.

SOME interesting Beethoven autograph letters, music, sketches, and other documents from the collection of the late Mr. A. Thayer, the well-known biographer of the composer, will be sold by auction at Messrs. Sotheby's on February 18th. The first lot consists of the trombone parts of the choral portion of the Ninth Symphony, written out by Beethoven himself. At the end is added, "Aus Franz Schubert's Nachlass," with Mr. Thayer's initials. Score parts of No. 9 are mentioned in the catalogue of Beethoven's music and sketches sold at Vienna in 1827. Schubert may, perchance, have been their purchaser. Then there is a long sketch of the well-known song 'Kennst du das Land?' Nottebohm, by the way, makes no mention of any sketch of this song. Lot 23 is the complete text of 'Der Sieg des Kreutzes,' by J. C. Bernard. In 1815 Beethoven was requested to write an oratorio for the Vienna Gesellschaft der Musikfreunde, and Bernard was to furnish the text. It was not, however, until 1819 that the composer began seriously to think about the matter. Then there was further delay. In a letter of 1824 Beethoven, however, states that he is *certainly going to set to music* Bernard's oratorio 'Der Sieg des Kreutzes.' But he was soon occupied with other matters, and seems never to have even commenced the oratorio. The manuscript text contains changes in the handwriting of the poet and of Beethoven himself. The reference in the Sotheby catalogue to the 'Kreutzer' Sonata is an error: that sonata was composed long before Beethoven knew anything about J. C. Bernard. Lot 9 is a curious letter from Beethoven to Baron Zmeskall, commencing thus: "Liebster Baron Dreckfaher,—Je vous suis bien obligé pour la faiblesse de vos yeux."

THERE will be a special musical festival at Berlin on March 17th in connexion with Prof. Joachim's sixtieth anniversary of his first public appearance.

WE regret to learn the death at Berlin of Frau Amalie Joachim, the wife of the eminent violinist. She had a fine voice and noble style of singing. Many years back she visited London, and appeared at the Crystal Palace and other concerts.

Le Ménestrel of February 5th relates that Don Lorenzo Perosi, whose works are now attracting so much attention in Italy, recently paid a visit to Verdi, who is in Milan, and who appears to have complimented him on his successes. Perosi played to Verdi on the pianoforte the prelude of his latest oratorio, 'La Risurrezione di Cristo,' but what the venerable maestro thought of it is not recorded.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Herr Dohnányi's Pianoforte Recital, 3, St. James's Hall.
—	Monday Popular Concert, 8, St. James's Hall.
TUES.	Newlandsmith's Orchestral Concert, 3, St. James's Hall.
—	Miss Ethel Barns and Mr. Leonard Borwick's Chamber Concert, 3, Queen's Small Hall.
WED.	Grand Sacred Concert, 3, St. James's Hall.
—	Elderhorst Chamber Concert, 3, Steinway Hall.
—	Queen's Hall Choral Society, 3.
—	Royal Choral Society, 8, Albert Hall.
—	Curtius Club Concert, 8.30, Princes' Gallery.
THURS.	Mlle. Eibenschütz's Pianoforte Recital, 3, St. James's Hall.
SAT.	Saturday Popular Concert, 3, St. James's Hall.
—	London Ballad Concert, 3, Queen's Hall.

DRAMA

THE WEEK.

HAYMARKET. — Afternoon Representation: 'Grierson's Way,' a Drama in Four Acts. By H. V. Esmond.

UNDER the management of the New Century Theatre Society Mr. Esmond has given to the world a play which, without the intervention of some similar institution, would scarcely have seen the light. Not

that there is anything in either subject or treatment at which decorum may wag the head or authority shake the finger. It is, however, so relentlessly cruel, and in a sense so true to human nature, that a sophisticated audience alone is likely to accept its conclusions, or even be interested in its development. It is a study in the manner of Ibsen in his most aggressive mood—the Ibsen of 'Ghosts' and 'Hedda Gabler.' It owes something, moreover, to Maeterlinck, and only leans to English art in a certain Dickens-like method of dealing with the comic characters. Judged as the production of a young man, it is a work of infinite—that is to say, indefinite—promise. There is little in the shape of dramatic accomplishment that may not be anticipated from one whose youth gives us a play of this class. Grotesque at times, and illogical and incoherent at others, undisciplined and inconclusive, it is none the less a work of singular power. Its characters, moreover, though not always convincing, are well balanced, and there is not one that does not furnish opportunities to an artist. Still, the whole remains so gloomy as to be almost repellent, and, while crediting Mr. Esmond with accomplishment, we are better prepared and more desirous to wait for a further production than to measure him by this.

Mr. Esmond's primary lesson is that beauty of physical form and other accessories of youth will triumph with a woman over intellectual and moral endowments. A lesson such as this is, of course, commonplace. Such is not, however, the treatment, which shows how powerless are we to fight against elemental forces. Two men are in love with the heroine, Pamela Ball. One of these represents moral worth, the other artistic aspiration. James Grierson is middle-aged and benevolent, a type of all that is worthiest and weakest in humanity; Philip Keen is a great musical executant, a violinist whose career has been blighted by the loss of a hand. To neither of these is Pamela willing to listen. She gives herself away body and soul to a handsome and stalwart young officer, and finds too late that he is married. With magnanimity more rare than convincing, Grierson offers to marry her and provide a nominal father for the child with which her womb is "ripe." The offer is accepted. No more successful than was to be anticipated is the device. Goldsmith has told us what is the only resource of a lovely woman who stoops to folly. In this case it is not the woman who dies, but the husband, and he dies in such fashion as to interpose an impassable obstacle between Pamela and the happiness which once more seems hovering within her ken. What is most gruesome in a story with which we have not attempted adequately to deal is that it is Keen, the baffled and ruined musician, who, with Mephistophelian cruelty, urges and goads Grierson into suicide, knowing that that is the only course to prevent Pamela from rejoining her lover and the father of her child. Of the man who has married her he is not jealous; but he cannot bear to see her reunited to the man she has deliberately preferred to himself. Truth and knowledge of human nature are shown in this Machiavellism, but human sympathies

are defeated at every point. Admirable performances were given by Mr. Esmond, Mr. Titheradge, Mr. Barnes, Mr. F. Terry, and Miss Lena Ashwell. Three more performances have been seen or are promised. It will be time enough to deal further with the play when we learn whether it will bid for a continuous run.

Dramatic Gossip.

'THE ONLY WAY' is the title at present bestowed upon the adaptation by Mr. Freeman Wills of the 'Tale of Two Cities,' the rehearsals of which are being conducted by Mr. Martin Harvey at the Lyceum. The reason for the change is found in the fact that the title originally chosen of 'Sydney Carton' had previously been employed. The severe and much-to-be-regretted illness of Mr. Robert Taber, who is laid up with an attack of pleurisy, prevents him from playing the part originally assigned him.

'WHAT WILL THE WORLD SAY?' having failed to "hit on," Mr. Terry proposes an immediate revival of 'Sweet Lavender,' many of the original exponents of which are available. It is pleasant to hear that Miss Maude Millett will reappear on the stage, and in the part, Minnie, in which she first established her reputation.

FROM the announcement that Mr. Norman Forbes will, in the forthcoming production of 'The Man with the Iron Mask,' play the doubled parts of Louis XIV. and De Marchiali, one seems to read that his man in the mask will be a twin brother of Louis XIV., as was held by the Abbé Soullavie. In this case the tragedy on the subject by Zschokke or the drama of Fournier may have been used. Miss Kate Rorke will play Louise de la Vallière.

MR. J. T. DAY'S comedy 'Intruders,' produced a few weeks ago in the country, has found its way to London, and been given at the Brixton Theatre, with Miss Fanny Brough in her original rôle. It will appear at the West-End so soon as an appropriate theatre can be found.

AFTER many vicissitudes since it was the accepted home of Robertsonian comedy, the old Prince of Wales's Theatre in Tottenham Street is to be converted into a suburban house, to be occupied by touring companies. A little energy and capital might have given it a chance as a West-End house. It is nearer Central London than any of the so-called "outlying theatres."

MR. JOHN DAVIDSON has undertaken to write for Mr. Tree a drama in blank verse. We shall be glad to witness another play from Mr. Davidson, but wonder why blank verse, with all the impediments it offers to author and actors, should be regarded as essential.

THE production at the Garrick of the promised novelty by Dr. Conan Doyle has been postponed until autumn. Before that period the play will probably be given in the country.

MUCH discussion has been heard as to what dramatist would adapt 'Cyrano de Bergerac' for Mr. Charles Wyndham. It is now announced that the task has been assigned to Mr. G. Stuart Ogilvie.

NEWS has been received from New York of the death of Miss Alice Atherton, a well-known actress at the Strand, the Royalty, and other theatres. She was the wife of Mr. Edouin, and made more than one decided success in parts written to elevate a singing chambermaid into a sentimental heroine. Miss Atherton had much brightness and some humour.

TO CORRESPONDENTS.—M.—P. H. M.—T. R.—J. R.—W. S.—J. T. W. P.—M. S. S.—J. H.—P. & R. Co.—R. B.—received.

W. F. M.—Look in the 'Year-Book of Scientific Societies.' No notice can be taken of anonymous communications.

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SATURDAY, FEBRUARY 18, 1899.

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LITERATURE

The Letters of Robert Browning and Elizabeth Barrett Barrett, 1845-6. 2 vols. (Smith, Elder & Co.)

THE love letters exchanged between Robert Browning and his wife! That such sacred things should be published at all is a wonder; but the wonder is increased when one finds, on turning to the introductory note, that they have been handed over to the publisher by the writers' son. Has he forgotten his father's own words?

God be thanked, the meanest of his creatures
Boasts two soul-sides, one to face the world with,
One to show a woman when he loves her!

Browning, of all poets, was one who, though anything but a recluse or an ascetic, upheld the dignity and sanctity of a man's inner life, and would have shrunk, one would have thought, beyond all others, from trusting such secret joys as these to "the world's coarse thumb." After all, however much a man may have become public property by the eminence of his life or by the sublimity of his poetry, there are some things which the true admirers of his greatness or his poetry would rather not know, and which it may be imagined he would rather not tell them. A revelation of love letters seems almost as bad as for an eaves-dropper to hawk about a verbatim report of how two lovers spoke to one another face to face, when they thought that all the world was themselves and that everything else was irrelevant; and in reading them one feels almost a sense of shame, as if one were prying on a mystery which can only be fully intelligible to those actually taking part in it at the moment. When a man is impelled by his love to poetry or any art which he gives to the world, it is different immediately; through his own particular feeling he strives to attain a universal truth: he interprets what he knows and feels himself, so that others may read it into what they feel or hope to feel. Such are Shakspeare's sonnets; such are Robert Browning's 'One Word More' and Elizabeth Browning's 'Sonnets from the Portuguese.' But what a man says or writes to a woman he loves

is for her alone, as she alone loves him and can understand. As Browning himself says in one of the letters, when he is explaining how free from premeditation and fine writing they are:—

"The feeling with which I write to you, not knowing that it is writing—with *you*, face and mouth and hair and eyes opposite me, touching me, knowing that all *is* as I say, and helping out the imperfect phrases from your own intuition—that would be gone—and *what* in its place?"

Mr. Browning says that his father left these letters to him with the injunction to do with them as he pleased when the writer was dead and gone. We should like to think that Browning never conceived the possibility of his son's publishing them; but, even if he had such an unexpressed idea, more honour would have been done to a great poet's memory by destroying them than by allowing it for a moment to be thought that he sanctioned their publication.

As for the letters in themselves, there is nothing in them which does not do credit to the writers. From the first letter of Browning's on reading Miss Barrett's poems, when he seems to leap forth in a burst of exultant enthusiasm, like the sun rising suddenly, as she says of one of his poems, to the last, when, just before starting with him for Italy, she gives voice to her perfect trust and affection, the letters smell sweet with the joy of a great and all-embracing love on both sides. His letters, especially at first, present all the characteristics of his poetry—with a mind overfull of what he has to say, rushing headlong, he talks in jerks and half-finished sentences, and almost tumbles over himself in the desire to say all that is in him; and withal subtle, almost to a fault, anxious to see all through and all round every question, fearful of hurting and fearful of being hurt, he sometimes puzzled even Miss Barrett as to his exact meaning. Her letters have less character, perhaps, but in their womanly way are equally charming. At first she is exceedingly ill, her nerves are overstrung, she is timid at everything, and more than half afraid of the great impetuous man who has taken her by storm in one letter. But gradually she gains joy and confidence, until finally she absolutely abandons her judgment and her actions in willing trust for the man whose soul is hers.

For the rest, apart from the lyrical anti-phon of love, which rises crescendo through the book until it calms down into a sea of unutterable confidence and perfect peace, the letters are extremely interesting for the various literary criticisms which the two writers interchange about one another's and other people's writings. It is apparent from these volumes that the almost entire disappearance of his obscurity of writing about this period was due to her influence: she is constantly urging him to help rather than distract the reader by wilful difficulties; at her suggestion he gives explanatory titles instead of throwing verses at the reader's head without preliminary warning; she cuts out irrelevant subtleties, and goes through all his proofs with an eye on the public who do not know his mind as she does. He says in one place:—

"You do not understand what a new feeling it is for me to have some one who is to like my verses, or I shall not ever like them after!

So far differently was I circumstanced of old, that I used rather to go about for a subject of offence to people; writing ugly things in order to warn the ungenial and timorous off my grounds at once. I shall never do so again at least!"

Of her work there is less criticism from him. During these two years she produced very little, was absorbed in the new sense of joy at recovering health and being loved: Moreover, he accepted all she wrote with a more indiscriminating enthusiasm, and rarely touched on particular points for criticism. The fact is, of course, that such criticism was more useful to him. His vast conceptions were apt to remain roughly hewn, almost misshapen blocks, under his hands. He saw, as it were, what was latent in the mass without caring to make it stand out visible to all; she taught him to polish and reveal. One letter of his, though (vol. i. pp. 38 ff.), in which he sketches in his rapid whirling way a tragedy which she might make by restoring Æschylus's Prometheus *πυρφόρος*, is magnificent for its criticism of Æschylus's play and its suggestions for the new one. It is a pity he never wrote the play himself.

Besides the countless nothings about themselves which are all in all to them as they express their love, and the large space taken up by discussions of their own poems, the letters are full of allusions to, and descriptions of, the life, books, and great thinkers of the day. She, with her restricted existence almost entirely in one room, talks chiefly of books; of the few friends privileged to see her, such as Miss Mitford, Mrs. Jameson, and Mr. Kenyon; of her father and brothers and sisters, and, above all, of her dog Flush. He, living largely in the finest world of the day, makes his letters the mirror of his every-day walks and talks and thoughts: at one moment he dashes off a description of the "bora" at Trieste, suggested by some passing word, or he discusses duelling as if he were a Bishop Blougram defending his creed, or, again, draws his inspiration from a newspaper in this delightful postscript to a letter:—

"I see this morning a characteristic piece of news in the paper. President Polk, with an eye to business, gets his brother, a tall, gaunt, hungry man, appointed Ambassador to Naples—why not? So he arrives a year ago—finds the Neapolitans speak Italian, or else French or else German—that is the Diplomatic Body at Naples don't talk English—on which discovery Polk secundus sees he may as well amuse himself, so goes to Paris, for half a year—then to Rome, where he is now, seeing sights—who could tell the Italians were not able to talk English? Is not that American entirely? Carlyle told me of an American who was commissioned by some learned body of his countrymen to ask two questions..... 'What C.'s opinion was as to a future state?' and next, 'What relation Goethe was to Goethe's mother's husband?'"

Then he has his word to say on women in Parliament—a novel view of the question, certainly:—

"I think my head is dizzy with reading the debates this morning—Peel's speech and farewell. How exquisitely absurd, it just strikes me, would be any measure after Miss Martineau's own heart which should introduce women to Parliament, as we understand its functions at present—how essentially retrograde a measure! Parliament seems no place for

originating, creative minds—but for second-rate minds influenced by and bent on working out the results of these—and the most efficient qualities for such a purpose are confessedly found oftener with men than with women—physical power having a great deal to do with it beside. So why shuffle the heaps together which, however arbitrarily divided at first, happen luckily to lie pretty much as one would desire—here the great flint stones, here the pebbles—and diamonds too?”

In her letters are to be found some wonderfully vivid and subtle sketches of character: her father, her brothers, and her friends live before us. Perhaps the most searching description of character is this of Mr. Kenyon, but it might be applied to many men:—

“Do you think he ever knew what mental labour is? I fancy not. Not more than he has known what mental inspiration is! And not more than he has known what the strife of the heart is.....with all his tenderness and sensibility. He seems to me to *evade* pain, and where he suffers at all to do so rather negatively than positively.....if you understand what I mean by that.....rather by a want than a blow: the secret of all being that he has a certain latitudinarianism (not indifference) in his life and affections, and has no capacity for concentration and intensity.”

And here is another passage which reminds one rather of Browning's way of stating things:—

“Now for my part, I do believe that the worst tempered persons in the world are less so through sensibility than selfishness—they spare nobody's heart on the ground of being themselves pricked by a straw. Now see if it isn't so. What after all is a good temper but generosity in trifles—and what, without it, is the happiness of life? We have only to look round us. I *saw* a woman, once, burst into tears because her husband cut the bread and butter too thick. I *saw* that with my own eyes. Was it *sensibility*, I wonder! They were at least real tears and ran down her cheeks. ‘You *always* do it,’ she said.”

There is much more that could be quoted, such as Browning's expression of his determination to enjoy society “lest by foregoing it he should let some unknown good escape him,” the description of Wordsworth at Court in a borrowed wig and sword, criticisms and accounts of Carlyle and Tennyson, George Sand, Dumas, Haydon, and countless others.

Yes, it is all fine and great, it is interesting too, and delightful reading at times, and yet—and yet we cannot help repeating that it is a great pity that the reticence which they both held so high should not have been respected in their own case.

Among the Himalayas. By Major L. A. Waddell, F.L.S. (Constable & Co.)

A RAPID journey may furnish one of the startling records of personal adventure that form the title to attention of the latest variety of the modern traveller; the shortest trip across a frontier may in an imaginative mind sow the seeds of a romance that will fascinate the public and even satisfy the majority of latter-day critics; but the most valuable contributions to the literature of travel usually come from those who, either from necessity or of choice, have for a more or less lengthy period been exiles in the regions they describe. Major Waddell's volume belongs to this class. Its author, a surgeon in the

Indian army, has enjoyed frequent opportunities of wandering among the highlands of Sikhim. It must at first sight seem strange that a district close to Darjeeling, one of our principal hill stations, and in close proximity to the greatest mountains in the world, should not have been more often travelled over and described. From time to time articles have appeared in various journals; and some years ago a lady published in a pretentious form an account of a trip to the snows along the frontier ridge of Nepal. The report of the Pundit Chandra Das, issued by the Indian Government, contains a most entertaining account of the Nepalese passes west of Kanchenjunga. But since Sir Joseph Hooker's ‘Journals,’ published in 1854, there has been no authoritative work on this region. It has been almost equally neglected in its physical aspect by our official cartographers, who have been too fully occupied in delimitating tea-gardens to devote any of their energy to the task of mapping the glaciers of Kanchenjunga. The causes of the neglect of this in some respects very accessible playground are set out at length by Major Waddell. The paths leading to the snows were until lately so bad—those in the mountains still are so bad—that animals are useless for portage, which is consequently very expensive. The lower valleys are fever-stricken, and infested by bloodthirsty leeches and venomous flies; the loftier region, corresponding to the Swiss alps, is without permanent habitations, and the yak pastures are already deserted by the time the autumn fine weather sets in. Travel, in short, is at once costly and laborious, as is shown by the following experience. On one of his trips to the Tibetan frontier the author and a friend were provided with a retinue of no fewer than fifty-one persons.

Major Waddell's volume would have been improved by more attention to details of arrangement and form, and consistency in the spelling of place-names. But its substance is varied, and he contrives to be instructive without being dull. His book is full of information on the different matters that come under an intelligent traveller's notice, and it supplies a fairly complete and trustworthy picture of Sikhim and its inhabitants. The author brings an educated eye and mind to the study of such diverse matters as the structure of the chain, the distribution of plants, the manners and customs and religious beliefs of the mixed populations of the Tibetan borderland. He has even something to say on politics, and boldly advocates a “forward policy” which would include a railroad to Lhasa! A line to Merv would have sounded almost as incredible a few years ago, and it is hazardous to prophesy. He certainly goes far to prove that, but for the fear of offending Peking that dominated for so long the politics of Calcutta, we might easily have got more return from our little wars on the Sikhim border. Major Waddell's relations to the Indian Government precluded him from any serious violation of a frontier, and he makes no pretence to be a mountaineer. His most sensational feat was the crossing of a bamboo bridge over the Teesta, but this “awful passage” would appear from his description to have been far more trying to the nerves than any of the gymnastics on solid ground of which climbers are wont to make their boast.

Major Waddell's narrative is the record of several different journeys, or trips, which it is rather difficult to distinguish and follow. On the east he reached the Jelep Pass, where the Tibetans were routed in 1888, when a small English army was encamped for some time at a height of over 12,000 ft. To the north, following in Sir Joseph Hooker's footsteps, he penetrated to the Dongkia Pass, where he found the usual picturesque Tibetan guard. In this region the scenery undergoes, only in a much greater degree, a change similar to that which strikes the traveller on his ascent from Como to the Engadine. Broad shallow trenches take the place of the deep wedge-like valleys and ravines of Lower Sikhim; the foliage becomes monotonous or disappears; the surface of the earth is a wilderness of savage rock-strewn glens, moraines, glaciers, and half-frozen lakelets:—

“The utter desolation of this region was very impressive. The stony waste, bare of all vegetation owing to the keen winds, and buried in snow for eight or nine months in the year, stretched right up to the snow-covered slopes, which, rising a few hundred feet above us, surrounded us with a circle of glittering spires and domes, all over 20,000 ft. high. It was, indeed, the Abode of Snow, the true Himalaya at last.....So stern and sombre and solitary was the scene that we seemed to have passed into a valley of distress, if not of death. The recent frost had killed even the insects, and besides ourselves there was no trace of any living thing, animal or vegetable. The solitude was unbroken save by the sighing of the wind and the subdued gurgle of the river, which, too, had lost its colour under the leaden sky, and ran swiftly dull, scarcely disturbing the universal calm which reigned over all. The loneliness and fixed gloom were indescribable.” Nor, when the crest is reached and the traveller looks out beyond it, do his eyes obtain any relief.

“‘The utter barrenness, the intense clearness of the atmosphere,’ writes Mr. Blanford, ‘produce an effect as if one were gazing on another world in which the order of this is no longer preserved, where a tropical desert is seen amongst snow-capped peaks beneath the unnaturally clear atmosphere of the Arctic regions.’”

Yet the explorer on these inhospitable and forbidding heights is but a few days' march from tropical forests. Many have been ruthlessly swept away for tea-gardens. But that of Rang-iroon still stretches for several hundreds of square miles at about 6,000 ft.

“Its giant oaks, chestnuts, and magnolias are thickly draped with moss and wreaths of aerial orchids, ferns, and festooning climbers and parasitic plants, which hang in great tufts and pendants, waving over the blue hydrangeas of the undergrowth. Some of the branches of these trees are perfect gardens in themselves. In the soft drapery of moist moss that thickly clothes their branches, and in the beds of fine mould from the decaying leaves that fill their crevices, are to be found, not only luxuriant clusters of exquisite orchids and many kinds of other epiphytic plants, but even large woody shrubs and evergreens with a variety of flowers and foliage. A gorgeous feature of the forest at this season is the blaze of crimson blossoms of the *Magnolia campbelli*, a tree which has just flowered for the first time in Europe. Here in its home it is a forest monarch over 80 ft. high, and its huge flowers, like those of the cotton tree below, appear curiously on its bare branches before its leaves. White magnolias also abound, scenting the air with their fragrance. Delicately pink hydrangeas,

18 to 20 ft. high, are common, and ferns are so numerous that over sixty species may be found along this forest road within a few miles."

The defect in Major Waddell's travels is that, owing to the state of the paths, he was unable to reconnoitre the most interesting and least-known corner of Sikhim, the valleys and ranges that lie to the north-east of Kanchenjunga. Here the great Zemu Glacier, the Gorner Glacier of the group, pours its long, level flood from the snowfields that lie at the back of the great mountain, behind the tiers of precipices that front the visitor to Darjeeling. It is a pity that the narrative (printed in a recent *Geographical Journal*) of Mr. Hofmann, who visited these regions with Mr. White, the political officer in Sikhim, in 1891, has not been incorporated, at least as an appendix. However, to that explorer Major Waddell's volume owes some decidedly interesting photographs.

Against the imperfect information with regard to Kanchenjunga may be set the fact that Major Waddell has been the first to collect all available information from native sources concerning its great rival, the peak English geographers call Mount Everest. Indian surveyors have hitherto acted on the assumption that the peak and the group had neither of them a native name, while independent travellers have sought to supply names of more or less dubious authority. Major Waddell dismisses all the names yet put forward, but declares confidently, and apparently on good grounds, that Lap-chi-kang is the Nepalese term for the group, and Jomokangkar ("The Lady of the White Glacier") for the highest peak. A picture-map, which fell into British hands in the late war, depicts the tomb of a popular saint

"on the southern flanks of Everest, and the various temples and hermitages and shepherds' hamlets there. The summit of Everest is depicted conventionally by the Tibetan artist as ending in five snowy horns with their tops cloud-capped."

It is interesting to find that Major Waddell confirms the report of Pundits that among the Tibetans it is believed that there are still loftier summits more to the north, very much in the position in which, some years ago, a European climber observed from high points on the Sikhim range two peaks, "one rock, one snow," which seemed to him to surpass Mount Everest.

The illustrations profusely scattered throughout the volume are excellent, and in several instances topographically important, but it is impossible to give unqualified praise to the map. Undoubtedly a fairly accurate map of Sikhim is much needed, and more pains might with advantage have been bestowed on that attached to this volume; but, in defiance of nature, rivers are represented as having their sources not at the base, but at the head of the glaciers, important passes are left out, and several names occur in the text which cannot be found on the map. No doubt the material is still defective; yet something better than what we find here might have been reasonably expected.

The Island Race. By Henry Newbolt.
(Elkin Mathews.)

IF this new volume does no more than establish the reputation won by 'Admirals All,' it is still an achievement. Of the new poems that reproduce the spirit of 'Drake's Drum' and 'A Ballad of John Nicholson'—to select two of the best from the edition of 1897, containing fourteen poems, all of which are here reproduced—'The Death of Admiral Blake' and 'Gillespie' are perhaps the most successful. In the long-drawn funeral measure that depicts the last home-coming of the Admiral there is real pathos and dignity:—

Oh! to be there for an hour when the shade draws
in beside the hedgerows,
And falling apples wake the drowsy noon:
Oh! for the hour when the elms grow sombre and
human in the twilight,
And gardens dream beneath the rising moon.

The same haunting charm is found, with quite another measure, in the dirge music of 'Messmates.' In that spirited poem 'Gillespie,' where he uses the common ballad metre, though shirking the double rhyme, Mr. Newbolt gets fresh effects by the iteration of phrases giving a kind of onomatopœic suggestion of galloping movement:—

"Trumpeter, sound for the Light Dragoons,
Sound to saddle and spur," he said;
"He that is ready may ride with me,
And he that can—may ride ahead."

Fierce and fain, fierce and fain,
Behind him went the troopers grim;
They rode as ride the Light Dragoons,
But never a man could ride with him.

Their rowels ripped their horses' sides,
Their hearts were red with a deeper goad,
But ever alone before them all
Gillespie rode, Gillespie rode.

It is the story of the mutiny at Vellore. Gillespie, riding far ahead of his men, is swung over the locked gate by the remnant of the Sergeant's Guard under a heavy fire:

He dressed the line, he led the charge,
They swept the wall like a stream in spate,
And roaring over the roar they heard
The galloper guns that burst the gate.

In the more reflective manner of 'The Vigil' and 'Clifton Chapel' Mr. Newbolt produces a less immediate impression of vitality; but this is due rather to the contemplative character of his theme than to any deficiency of strength. If there is a weak spot in his later verse, it is 'The Quarter-Gunner's Yarn'; but here there is excuse for commonplace in the personality of the speaker. The rhymes throughout the volume might have shown more fertility of resource; their accuracy does not quite atone for their obviousness. But it is in the author's metrical vagaries that criticism will find what little occasion it has for adverse comment. Mr. Newbolt is too sure a master of metre to make mistakes through ignorance or slovenliness; but he takes liberties, and seems to overrate the reader's agility in interpreting his designs by anticipation. Too often he throws the ietus upon a participial termination, forcing a natural trochee to be read as an iambus. In 'He fell among Thieves' and 'Minora Sidera' his caprice destroys all sense of confidence. From the former we cite two verses, supplying here and there an accent to assist scansion: He saw the dark wainscôt and timbered roof,
The long tablés, and the faces merry and keen:
The College Eight and their trainer dining aloof,
The Dons on the dais serene—

in almost every respect a bad verse. Besides the false accentuation in the first two lines, the swinging movement of the last line is singularly out of keeping with its subject—a vision of stately repose. There is also a suggestion of humour—possibly unconscious—which disturbs the pathos of the context. Compare the final verse:—

"O glorious Life, Who dwellest in earth and sun,
I have lived, I praise and adore Thee." A sword
swept.

Over the pass the voices one by one
Faded, and the hill slept.

The fall of the accent upon the most inconsiderable parts of speech is not to be tolerated. If only two feet had been required for the last line, and the sense of the third line had been complete in itself, then the words "And the hill slept" would have made a perfect dying close. But it is clear that when the line opens with a trochee—"Faded"—the compensating beat must fall heavily on the word "the," so as to restore the right iambic measure. Again, in 'Minora Sidera,' where the author experiments in the use of the choriambus (— — —) in the first and third lines, there is no sort of method in his waywardness. Sometimes the line has two of these feet, sometimes only one; now it begins with an iambus, or two, now with a choriambus; ends here with a choriambus, and there with an iambus. Once again, in the conclusion of 'The Guides at Cabul,' there is a couplet of which no ordinary intelligence could conjecture that the lines were intended to be metrically parallel:—

And with never a foot lagging or head bent,
To the clash and clamour and dust of death they
went.

An excellent last line; but the rhythm of the other not only defies scansion, but is also a stultifying contradiction to the actual sense of the words. However, these examples are all drawn from the earlier poems; the later additions are comparatively free from defects of rhythm. But Mr. Newbolt will do well in his future work to keep a check upon this tendency towards eccentricities. He will understand that we have no sort of wish to cast a reflection upon the nature of his material when we say that he deals too lightly with the surface of things to plead extenuation for blemishes of technique.

Eighteen Centuries of the Orthodox Greek Church. By the Rev. A. H. Hore.
(Parker & Co.)

MR. HORE is the fortunate "owner of the house where 'Hymns Ancient and Modern,' to which Dr. Neale was so valuable a contributor, saw their birth"; and this is his plea for essaying the "presumptuous undertaking" of writing a history of the Greek Church "in a popular form." Perhaps there may be some readers who are willing to accept this sentimental plea as an adequate substitute for a scholarly knowledge of the subject; and such readers will doubtless be satisfied with an ill-designed compilation, bristling, as this does with mistakes. The work inevitably contains a variety of correct and useful information about the Greek and the Russian Church; but the author unluckily shows few traces of a first-hand acquaintance with the works of any of the great Greek theologians and

Churchmen subsequent to the fifth century, and there are actually some with whose very names he seems to be unacquainted.

Mr. Hore begins by wasting his space. He unfortunately devotes a third of his work to the first four centuries of the history of the Church; but there are so many accessible ecclesiastical histories, both full and compendious, that this was superfluous labour; and a summary in thirty or forty pages, showing the bearings of the early controversies upon the later development, would have been far more to the point. It is in the history after Chalcedon that the public want a new, well-equipped guide; and here Mr. Hore aggravates us by his omissions as much as he irritates us before Chalcedon by his superfluities. It is, indeed, almost incomprehensible how a man can presume to write a history of the Greek Church who appears never to have heard of Leontius of Byzantium, the greatest theologian of the sixth century. When Leontius is ignored it is hardly surprising to find no mention of such men as Euthymius Zigabenus, author of the 'Panoplia,' or Nicetas Acominatus, author of the 'Thesaurus.' The paragraph on the Hesychastic controversy in the fourteenth century is inferior to the account in Gibbon, from which it seems to be compiled; and not a word is said of Nicephorus Gregoras and John Cyparissiotis, the two eminent antagonists of Gregory Palamas. Theodore, Abbot of Studion, is mentioned; but his personality does not stand out, and Mr. Hore has clearly none but the most superficial idea of his significance. The brief narrative of the ecclesiastical events of the ninth century betrays no knowledge of Hergenröther's well-known and indispensable work on Photius. The perfunctory notice of the Paulician heresy is insufficient—Mr. Hore's researches do not seem to have gone beyond Gibbon's chapter; and not only is no consciousness evinced that there was a Bogomil question in the days of Alexius Comnenus, but the Bogomils seem to be absolutely ignored. Perhaps the most surprising feature in a book professing to treat of "eighteen centuries of the Orthodox Greek Church" is the omission of any account of the monastic establishments of Mount Athos. The name of the great Athanasius of the tenth century, whose life is now accessible in the text of Pomyalovski, does not occur in these pages. Not a word is said about this side of the activity of the Emperor Nicephorus Phocas. It is a strange history of the Greek Church that has no chapter on Mount Athos!

Ecclesiastical architecture and Greek hymnography are subjects which Mr. Hore might fairly exclude from his work. A well-instructed page or two on either would be appropriate and welcome, but no critic would complain if they were entirely passed by. Mr. Hore, however, has ventured upon both subjects, with disastrous results. As for architecture, it is enough to observe that he designates Justinian as the "founder" of the style called the Byzantine. In regard to the hymns, it is said that Anatolius, the Patriarch of Constantinople, who died A.D. 458,

"is the first of the Greek hymn-writers of whom we have any record, and is the author of the three beautiful hymns in 'Hymns Ancient and Modern'; the well-known Evening hymn, 'The

Day is past and over'; and the hymns beginning 'Fierce raged the tempest o'er the deep'; 'The Son of God goes forth to war'; the first two translated by Dr. Neale, the last by Bishop Heber. Of his Evening hymn Dr. Neale says, 'It is to the scattered hamlets of Chios and Mitylene what Bishop Ken's Evening hymn is to the villages of our own land, and its melody singularly plaintive and soothing.'"

This shows that Mr. Hore knows nothing whatever about the literature of Greek hymn-writing. *Pace* Dr. Neale, who is one of Mr. Hore's *dii majores*, these hymns were not composed in the fifth century, and Anatolius the hymn-writer has nothing to do with Anatolius the Patriarch. This is proved by the fact that Anatolius wrote hymns dealing with events which befell in the sixth and seventh centuries. He probably flourished about the beginning of the eighth century. This is no new discovery; it was made nearly thirty years ago, and there is no excuse for Mr. Hore's ignorance. It is perfectly in accord with it that no mention is made of the greatest of all Greek hymn-writers—the man who may claim to be called the founder of Greek hymnography—the famous Romanus.

After this it is hardly needful to say that in cases where old errors have been corrected by quite recent investigation the old errors are preserved by Mr. Hore. The first Russian expedition against Constantinople by sea is duly dated 866, though it is now well known that it happened in 860. It is a more serious matter that the Council which is commemorated by the Festival of Orthodoxy is placed in 842. Two Ostrogothic kings have fared ill at Mr. Hore's hands, and he has invented a new Patriarch of Constantinople in the sixth century, of the name of Memnas, not to speak of a new sect, the Aphtharocetæ. Although he has taken such a particular interest in the Russian Church, Mr. Hore has no clear conception who the Slavs are, or what the Slavonic race includes; for he tells us that "the first of the Slavic nations converted to Christianity were the Khazars." But his crowning achievement is the account of the conversion of Bulgaria. In the least pretentious compilation we might look for a correct statement of the outer history of that important event. According to Mr. Hore, "Cyril and Methodius were sent by the Empress-regent Theodora into the country, where they preached with such success that Boris was led to favour their teaching." The titles of the books which have been written on Cyril and Methodius since the publication of Ginzels work in 1857 would fill a column of the *Athenæum*; but they have all been, it seems, written in vain. We have not taken the pains to search what obsolete compilation Mr. Hore made use of, but we may inform him that the story which he reproduces is the Bulgarian legend contained in the first chapters of the 'Vita Clementis' (ed. Miklosich, 1847), and now accepted as historical by no competent historians. Cyril and Methodius were the apostles of Moravia, but they took no direct part in the conversion of the Bulgarian realm.

These criticisms may perhaps suffice to bring home to Mr. Hore with a new meaning the observation which he makes in his preface that "to write a history of the Greek

Church is a difficult and a dangerous task." To possess the mansion in which 'Hymns Ancient and Modern' "saw their birth" is not a sufficient qualification.

The Story of the Revolution. By Henry Cabot Lodge. 2 vols. (Constable & Co.)

MR. LODGE, who represents the important State of Massachusetts in the Senate of the United States, is known in his native country as "the scholar in politics," and although his last book is on a topic about which nothing new can be told and quite enough has been written, yet it merits attention on this side of the Atlantic more especially, where the first instalment of Sir George Trevelyan's work on the same subject appeared only the other day. While Sir George displays excessive sympathy with the Americans, Mr. Lodge manifests a strong hatred of Great Britain, and he treats with contempt those Americans who were opposed to severing their connexion with the British Empire. Yet they were neither few in number, nor lacking in character and intelligence. Benjamin Thompson, for example, who died with the title of Count Rumford, was one of many. He was imprisoned by the Sons of Freedom for lukewarmness in the cause of liberty; he was released because nothing could be proved against him, but with a significant hint which caused him to seek refuge in England, and yet when John Adams was President he vainly tried to lure Thompson back to the land of his birth, offering him very high office. A pregnant fact which Mr. Lodge does not record is that in the first Congress, which represented the majority hostile to the motherland, the motion first proposed in favour of the independence of the colonies was carried by only a single vote. On the other hand, he repeatedly quotes the foolish words of Lord Sandwich concerning American cowardice. He writes on p. 81 of the first volume that the British troops who were victorious at Bunker Hill had been taught to believe by Lord Sandwich "that the Americans were cowards." On p. 95 he remarks that the American combatants "were the very men Lord Sandwich and the Ministry, and England generally, set down as cowards, who would run like sheep before the British troops."

Mr. Bancroft and other writers have set Mr. Lodge the bad example of suppressing part of the truth. Lord Sandwich did make a speech in the House wherein American bravery was called in question by him, chiefly on the second-hand evidence of Sir Peter Warren. Sandwich had been reckless and false in utterance before, and he bore to his grave a nickname which was a synonym for shameful treachery to a friend. The silly and offensive words were spoken in the House of Lords on March 16th, 1775. Fighting at Bunker Hill took place on June 17th in that year. From March to June was an extraordinarily short time for teaching the British troops to believe the Americans to be cowards, and it is open to question whether any of them had even read the words spoken by Lord Sandwich. A still more noteworthy circumstance should not have been overlooked by Mr. Lodge and his countrymen. Sandwich was First Lord of the Admiralty; the Earl of Suffolk and Berkshire, who was his colleague in the

Ministry and held the higher office of Secretary of State, told the House that he "totally disapproved" of Sandwich's reasoning and facts, and, in particular, of his "insinuations and assertions that the Americans would not fight," there being, in his belief, "as brave men in America as in any other country." The Duke of Grafton also answered Sandwich, and took credit for "a particular pride in being the steady friend of America." The subject of debate was a Bill for restraining trade and commerce in New England. It was carried by seventy-three votes against twenty-one. Two-thirds of the minority signed a long protest, their names in the order they signed being—Lord Craven, Lord Abergavenny, Earl Stanhope, Duke of Leinster, Earl of Shelburne, Duke of Richmond, Duke of Devonshire, Viscount Torrington, Marquess of Rockingham, Lord Camden, Earl of Effingham, Earl of Bessborough, Earl Cholmondeley, Earl Fitzwilliam, and the Duke of Manchester. The fifth paragraph of the protest runs:—

"We do not apprehend that [*sic*] the topic so much insisted upon by a Lord high in office, in favour of this project, namely, the cowardice of his Majesty's American subjects, to have any weight in itself, or to be at all agreeable to the dignity of sentiment which ought to characterize this House. We do not think it true that any part of the subjects of this empire are deficient in bravery. It is to the last degree improper to act upon such a supposition; as it must highly disgrace our arms in case of misfortune, and must take away all honour from them in case of success."

The concluding words deserve Mr. Lodge's special attention. He exults in pointing out the incompetence of the British generals, and he accounts for the faults of the American generals Gates and Lee by stating that they were born in England. No doubt Gage and Howe, Clinton, Burgoyne, and even Cornwallis, made many indefensible blunders, which lightened the task of their opponents; but they, too, had great difficulties to contend with, especially the lack of good regimental officers and the unintelligent imitation of the great Frederick's system of drill, which made most European troops in those days slow and inefficient in offensive movements, as the wars of the Revolution were to demonstrate a few years later.

Mr. Lodge, however one-sided, makes several admissions which are both correct and worth the notice of those who, like Sir George Trevelyan, harp on the heroic stand made by New England farmers against the regular soldiers of England. The farmers, in fact, were better armed, and they were incomparably better shots than their opponents. Not till 1800 did a British soldier carry a rifle, while many of these New England farmers not only had rifles, but were expert in their use. Moreover, to quote from Mr. Lodge's 'Short History of the English Colonies' (*Athen.* No. 2808), "the whole adult population was trained to the use of arms, and many were veteran soldiers." In the first volume of his present work he says, with reference to the fighting at Bunker Hill:—

"To men who had fought in the French and Indian wars, who had been bred on the farm and fishing smack, who were accustomed to arms from their youth, who, with a single bullet, could pick off a squirrel from the top of the highest tree, it was an easy matter, even though

they were undisciplined, to face the British soldiers and cut them down with a fire so accurate that even stubborn British courage could not withstand it."

It is no wonder that the assailants of the entrenchments on Bunker Hill were twice repulsed by a murderous fire; but that the defenders did not cause them to fall back for the third and last time is really surprising. Mr. Lodge points out, what Sir George Trevelyan omits to mention with respect to the entrenchments, that they were marked out by Gridley, "an accomplished engineer, who had seen service at Louisbourg." The truth is that, though the New England farmers did not wear such fine uniforms as the troops opposed to them, they were quite as good soldiers—at any rate, when they were not called on to manoeuvre.

Our author takes pains to defend the Declaration of Independence against adverse criticisms. A reproduction is given of part of the original draft. From this we learn that Jefferson wrote "nature's god." An eminent living man of letters was charged with wrongdoing in omitting a capital letter and using a small one as Jefferson did; but his conduct was not really so singular as it was supposed to be. In defence of Jefferson's style, Mr. Lodge states that the Declaration has been repeatedly read in public throughout America for upwards of a century, and that the circumstance of its being attentively listened to is "infallible proof" that its literary quality is supreme. One result of the annual reading of this document is told by Mrs. E. C. Stanton in her recently published 'Reminiscences.' She was brought up to believe George III. responsible for all the calamities of her country; she was taught at home and at school to hate the English; and she did not think it wonderful that a bad spirit should prevail, seeing that "every 4th of July the Declaration was read with emphasis, and the orator of the day rounded all his glowing periods with denunciation of the mother country." To charge George III. with tyranny, as is done at length in the Declaration, is nonsense; his ministers were responsible as well as he; and it was quite as indefensible to make a ground for censure of the concession to the Canadians of liberty to retain their religion and their laws. It is impossible to reconcile the long array of tyrannical acts set forth by Jefferson, and treated as such by Mr. Lodge, with what the latter has written on p. 16 of his first volume:—

"America rebelled, not because the Colonies were oppressed, but because their inhabitants were the freest people then in the world, and did not mean to suffer oppression. They did not enter upon resistance to England to redress intolerable grievances, but because they saw a policy adopted which they rightly believed threatened the freedom they possessed."

The last chapter is entitled "The Meaning of the American Revolution." It might have been designated more correctly "The Sins of Great Britain." There are some compliments inserted towards the end; but this does not cancel the unfairness of the whole. Its prevailing tone is one of personal grievance on the writer's part. Mr. Lodge imagines it was the settled policy of Britain at the outset to injure America in

every possible way, and he affirms that the earliest American representatives "were flouted and treated with rudeness and disdain." John Adams was the first Minister accredited to the Court of St. James by the President of the United States, and we have it on his own authority that he was most courteously received by the king, and assured of his desire for the friendship of the United States. Mr. Rush, another Minister, has related how "conciliatory" he found Castlereagh, then Foreign Secretary, and how cordial he found the Prince Regent. It is true the British Government did not agree to the United States enjoying free trade with the West Indies; but the objection applied to the rest of the world. On the other hand, the United States have enjoyed free trade with this country for nearly half a century, while the American markets have been tightly closed to the commerce of Great Britain.

After the war there was much soreness in this country about the non-payment of debts due to British creditors and the treatment of the United Empire Loyalists. Mr. Lodge makes no allowance for this. He writes about the burning of Washington in 1812 by General Ross (the two wings of the Capitol were alone destroyed), and whatever the provocation, the act was barbarous—as barbarous, indeed, as the burning of the Parliament House and library of the capital of Upper Canada by American troops. Our author even resuscitates the ancient grievance that Moore, Mrs. Trollope, and Dickens satirized his countrymen; but it is more notorious than creditable that American journalists and members of Congress take delight in twisting the tail of the British lion, and Mr. Lodge may be thanked for intimating that the days of this pastime are numbered. He can contribute much towards an era of good feeling between the two countries, and his 'Story of the Revolution' would have been the best of its kind if it had been composed throughout in the kindly spirit which brightens some of the closing paragraphs.

RECENT LITERATURE ON BACCHYLIDES.

Die neugefundenen Lieder des Bakchylides.

Text, Uebersetzung, und Commentar von Dr. Hugo Jurenka. (Vienna, Hölder.)

Le Odi e i Frammenti di Bacchilide. Testo

Greco, Traduzione, e Note a cura di Niccola Festa. (Florence, Barbèra.)

Bacchylides: a Prose Translation. By E. Poste. (Macmillan & Co.)

THE literature of Bacchylides is growing fast. Twelve months ago he was little more than a name; now he is an integral part of the great chorus of Greek poets, with editors, *apparatus criticus*, and translations into all languages. Since the appearance of the *editio princeps* from the British Museum in December, 1897, editions of the Greek text have appeared in Germany, Austria, and Italy, besides a partial edition in France; and the poems have been translated, either completely or in all the better preserved passages, into Italian, French, German, and English—possibly into other languages as well. The earliest—and in some respects the most important—of these productions was the edition in the Teubner series, prepared by Prof. Blass, of Halle; and the most orna-

mental is the large illustrated edition of the principal odes by M. Théodore Reinach, with French verse translation by MM. Reinach and Eichthal, and beautiful reproductions of the most important works of ancient art bearing upon the subjects of the poems. A similar collection of artistic illustrations of Bacchylides has also appeared in the *Journal of Hellenic Studies*. But the more recent literature, which we have now to notice, well maintains the interest. Prof. Blass had the advantage of having seen and worked at the original manuscript, even before the appearance of the *editio princeps*, and his ingenuity and ability enabled him to make most valuable contributions to the criticism and reconstruction of the text; but the very originality of his work made it advisable that his results should in their turn be criticized and reconsidered by other scholars. The editions of Jurenka and Festa in part fulfil this requirement, though in some cases Prof. Blass's work appeared too late to be noticed otherwise than in an appendix.

Of the two volumes in question, Prof. Jurenka's is the more valuable for scholars in general. It is a thoroughly intelligent handling of the whole subject by a scholar who has had before him the results of the first outburst of criticism on the new poet, and has made use of his own judgment in selecting from them. His own original contributions consist of the identification (which seems quite satisfactory) of one of the unplaced fragments (Kenyon's frag. 17 being assigned to Ode xix. ll. 40-42) and several reconstructions of mutilated passages, where, however, the circumstances of the case seldom allow any reconstruction, ingenious though it be, to attain to certainty. But he has incorporated the best results of the work of others with sound judgment, and after the first obvious improvements on the *editio princeps* have been made, that is about all, apart from conjectural restoration, that is left for an editor to do. On the whole, the *editio princeps* has stood the test of criticism satisfactorily. The chief modifications that have been introduced into it are the identification by Prof. Blass of the true positions of several of the unplaced fragments—though some of his combinations are very questionable, so that the actual reduction in the number of homeless scraps is not so great as appears at a first glance at his edition; the proof (first contributed by Prof. von Wilamowitz-Möllendorff) that Argeius, not Melas, is the name of the athlete celebrated in the first two odes; and the restoration of [*Ἀσώπῳ*]ν in ix. 40, which clears up the sense of the whole passage. There are also several minor improvements which will be universally accepted as certain; and the metrical defects of the *editio princeps* have been made good, so far as the positiveness with which different metrical critics assert different views allows definite conclusions to be arrived at; but the total change, whether in text or in interpretation, is not very great, and English students in general, apart from specialists, may content themselves comfortably with the edition they first purchased until the appearance of the promised work of Prof. Jebb. Specialists, no doubt, must unquestionably study Blass's book; and they will find much to interest

them, well expressed and well put together, in Jurenka's.

Italian readers, on the other hand, who naturally prefer an edition in their own language, will find exactly what they want in Mr. Festa's little book. It contains an elaborate and appreciative introduction; an intelligently revised text, marked by a praiseworthy avoidance of alteration for alteration's sake; a sound, straightforward translation into Italian prose; and a sufficiency of brief notes. Mr. Festa does not contribute much in the way of original criticism or restoration, and he avoids questions of metre, which is, in fact, the side as to which most uncertainty still remains; but his countrymen will find his edition sound, serviceable, and readable. Like Jurenka, he avoids the confusion in the numeration of the odes which Blass has introduced by his highly questionable combination of the imperfect vii. and viii. into a single poem, and by his supposition that a whole metrical system is lost before that with which xiii. now begins—a supposition which may be correct, but which it would have been sufficient to mention in a note, without introducing that double numeration which is already so inconvenient in Pindar. Mr. Festa adheres to the division of lines shown in the original papyrus, which may be taken as representing what the ancients themselves preferred; while Prof. Jurenka, though he arranges these short lines in the longer metrical units which are adopted by modern metricists, yet marks the original divisions, and retains the original numbering in addition to his own. In this respect the practice of Prof. Blass, who retains the original line-division and numeration, but indicates the larger metrical units by indenting the second and any subsequent portion, seems to be the most convenient.

A word is due, in conclusion, with regard to the translations. Messrs. Jurenka and Festa print prose translations side by side with their Greek texts, a practice which has its conveniences, both as assisting weak scholars and as indicating the precise view taken by the editor of doubtful passages. Verse translations, too, such as that attached to MM. Eichthal and Reinach's *édition de luxe*, have a legitimate reason for existing, and may be justified by the success which, in this particular instance, the authors may fairly be held to have attained. But we have misgivings as to the value of independent prose translations, such as M. Desrousseaux has produced in France and Mr. Poste in England. So much of the spirit of lyric poetry inevitably vanishes with translation into prose that the translator's task is even more hopeless than when he is dealing with Homer or Sophocles. Where the poet is very difficult, like Pindar, a prose version may serve a useful, though humble, purpose as a "crib"; but where he is as easy as Bacchylides a "crib" is hardly required. In short, for those who can read Greek a prose translation of Bacchylides is superfluous (except, as indicated above, in connexion with a commentary), while for those who cannot it is uninteresting. In these unfavourable circumstances Mr. Poste has done all that can be expected of him. Here, for example, is his version of one of the finest passages in Bacchylides, the poet's comparison of himself to an eagle:—

"High aloft, cleaving the deeps of ether with fleet tawny wings, the eagle, messenger of Zeus, wide-ruling thunderer, boldly travels, confident in matchless might, where lesser warblers fear to venture. Neither peaks of the vasty earth nor dangerous billows of the ever-restless main stay him, but onward through the abyss of heaven with fine-spun plumage he sweeps, his sole companion Zephyr, conspicuous to mortal gaze. I, too, have myriad paths, by the grace of dark-haired Victory and of brazen-mailed Ares, to celebrate your praises, oh illustrious sons of Dinomenes; on whom may heaven never cease to smile."

It is all right enough, and for Mr. Poste's sake we hope there may be many people who want to read Bacchylides in English prose; but we do not think they will be much better informed when they have done so as to the position held by him in Greek literature or in the literature of the world in general.

NEW NOVELS.

Philip Helmore, Priest. By K. A. Howarth. (Downey & Co.)

ONLY time and a natural death can rid the reading world of the "troublesome priest" of fiction—the priest with a past and a burdened conscience. Probably the personality of the man is due to no less a book than 'Adam Blair.' Since then he has undergone many, but not always powerful re-incarnations. Once more, as the title of the book denotes, we have him in 'Philip Helmore, Priest.' Like many others, this story tells how the sins and follies of youth come home, like curses, to roost. The girl who has been betrayed and deserted by Helmore in his ante-priestly days would have claimed more sympathy had she stated her wrongs and sorrows in a less didactic fashion. Little that is markedly original in the actual story or in the tracing of the characters is to be noted. Had there been better writing or more vitality in the actors it would have disarmed criticism; but neither quality is too evident. One anticipates much that happens. Philip, of course, settles down in a small country village with a wife and child, and, of course, lives in terror of discovery, a state of matters very trying to the constitution. Such a crushed and flattened-out victim to remorse does not, somehow, awaken our best sympathies. One who could have occasionally taken things, as it were, standing up would have been preferable. But Philip is too often literally on his knees and in tears. Such manifestations of emotion are not so moving as they should be. The death of the child is one of the events foreseen almost at once. The conduct of the devoted, but unappreciated wife on learning the story is less expected. It is inhuman, though in a sense human, and perhaps not the least natural attitude in a rather overdrawn and insufficiently conceived picture. The priest departs alone to the slums of London to work out his salvation amongst the fallen. The unforgiving wife goes her way to paint wonderfully lucrative pictures in what is termed a "modest" home in Belgrave Square. They, of course, meet at the very moment he has been injured while protecting a woman from a drunken brawler. Here, too, a too familiar note is again struck. Judicious nursing, reconciliation, and reunited lives conclude the volume.

Brown, V.C. By Mrs. Alexander. (Fisher Unwin.)

MRS. ALEXANDER is an experienced writer, yet it is possible to discover pretty early in her volume that Lady Stapylton is the mother who deserted the gallant Brown, V.C., in his infancy. On the whole, however, the plot is well managed, and there is a "romance of the peerage" involved which raises the brave "ranker" to the position of a "rightful heir," and enables him to marry the girl of his heart. Brown has the advantage that in the days of his obscurity he made the most of his chances of education, and wisely chose the army as the best path to winning a name. Margaret Neville and her friend Val Stapylton are a pleasant pair, and the story of themselves, their lovers, and their guardians runs easily enough.

The Sound of a Voice that is Still. By Archie Campbell. (Redway.)

IN spite of its title, and although concerned almost wholly with the unseen universe, 'The Sound of a Voice that is Still' is certainly "chatty." The effect, as may be imagined, is somewhat odd and incongruous. All the characters but one are spirits undergoing various incarnations, and serving their apprenticeship as guardians to the people still living on this planet. The author possesses a fine matter-of-fact touch and manner. This may be partly intentional, but we fancy most of it is unconscious and unavoidable. The office of Bobby, Phillie, Minette, and their kindred spirits, is to induct a person called Archie Campbell (the teller of the story) into the ways and customs on "the other side." The task is easy, for of mystery and remoteness there is not a jot. Even the dialogue of the spirits is of the "you-know" and "don't-you-know" order. The theory of reincarnation and the future life has probably never been quite so baldly stated before. The intention, if not the workmanship, of the book is, however, excellent and altogether amiable. The author's short preface forbids one to think the volume is written in anything but seriousness and good faith. Several spirits of the great departed are introduced. To the visitor Tennyson is heard to whisper, "You remember 'In Memoriam'?" Well, I have met my friend Arthur again." Shelley gives appreciations on contemporary and other poets, and Dickens has something to say about his own works. One of the old masters lectures on art—past, present, and to come. Mozart, "a great favourite with all the set," discourses of music. 'The Sound of a Voice that is Still' has a great deal more to say, but we do not feel much "forrader" for its utterances.

Son Fils. Par Charles Laurent. (Paris, Ollendorff.)

"SON FILS" is the Duke of Reichstadt, the only legitimate son of Napoleon, and M. Laurent's novel is a tale founded on the historical facts of the later part of a sad life. Metternich, Marie Louise, and other real persons are introduced with skill. We do not think that it is correct to call Austrian uniforms of 1830 "German uniforms." A curious example of French inaccuracy in

proof-reading is afforded by the spelling "Bonarparte."

CONTRIBUTIONS TO MODERN PHILOLOGY.

A New English Grammar, Logical and Historical. By Henry Sweet.—Part II. *Syntax*. (Oxford, Clarendon Press.)—The former part of Dr. Sweet's grammar, comprising the introduction, phonology, and accidence, was reviewed in the *Athenæum* more than six years ago, in an article which has been in part reprinted in the collected writings of the late Mr. H. D. Darbishire. In his concluding sentence the reviewer expressed the hope that "this truly admirable work" would soon be completed by the publication of the part containing the syntax. Dr. Sweet's other occupations, which have included the very considerable task of preparing an Anglo-Saxon dictionary, have delayed until now the appearance of the much-desired second volume; and in order to prevent a still longer delay, he has found himself obliged to issue it in a form less complete than he originally intended. The preface explains that the scope of the second part is limited to "formal syntax," that is to say, the doctrine of the functions of grammatical forms, as distinguished from "logical syntax," which starts from those distinctions in thought which it is the purpose of grammatical forms to express; and that this limited field has been still further narrowed by "excluding what can be found in a dictionary, such as the use of prepositions." Even with these restrictions it is a little surprising to find the book contains only 126 pages. However, Dr. Sweet is skilful in economizing space, and besides, as the reader is reminded in the preface, a considerable amount of syntax has already been included in Part I. We are sorry that the book is not longer, because the omitted portions of the subject include many points which the author is peculiarly well qualified to treat; but there is nothing perfunctory in its execution so far as it goes. There is hardly a page which does not contain some new and valuable observations. The first forty-four pages of the volume are occupied with subjects which have hitherto almost escaped the attention of writers on English grammar, namely, word-order, sentence-stress, and intonation. The first of these is unquestionably an integral and important part of syntax. The reason why it has received so little attention is probably that it is so difficult to treat. Dr. Sweet's remarks on the differences of meaning produced by varying the position of words in the sentence are always acute, and nearly always undeniably correct. Here and there we meet with a statement that seems to require qualification; for example, in section 1875 it is stated that "causal clauses introduced by *as* always precede, for, if they followed the head-sentence, they would be understood as clauses of comparison." If we correctly understand this remark, it implies that Dr. Sweet would not use such a sentence as "I declined the invitation, as I had a previous engagement," which certainly does not appear to be contrary to good English usage. Sometimes also, though very rarely, the author's love of brevity has rendered his expositions obscure; for instance, the tabulation of the sequence of the components of periphrastic verb-forms (section 1829) is almost unintelligible for want of illustrative examples. The inclusion of sentence-stress and intonation under the head of syntax may seem at first sight to be of doubtful propriety, but it has its sufficient justification in the fact that in the spoken language those elements are of great importance in indicating the relation of words in the sentence. The most striking examples of the syntactical functions of stress and tone are naturally to be found in collocations which in the written language have to be avoided on account of their ambiguity. The sentence, "He failed completely to explain his meaning" (which is one of Dr. Sweet's examples), is intelligible enough

when spoken, because the degree of stress assigned to the adverb makes it clear whether it is meant to modify "failed" or "explain"; but in writing it is necessary, in order to avoid ambiguity, to place the adverb either before "failed" or at the end of the sentence, according as the one meaning or the other is intended. It must not, however, be inferred that a knowledge of the significance of stress and tone is important only for the study of spoken English, for no thorough insight into the literary idiom can be gained without taking into account its relation to the colloquial idiom on which it is based. In the remaining part of the volume Dr. Sweet treats of the syntax of the parts of speech in order. The sections on the noun include some interesting remarks on non-natural gender in modern English, and on the use of singular collectives instead of plurals. The functions of the articles and the principles regulating their insertion or omission are more accurately explained than in any other grammar we know. Dr. Sweet's treatment of what he calls the "free" and the "absolute" adjective does not seem quite so satisfactory as the rest of his work, and we do not see sufficient reason for his deviation from the accepted terminology. On the other hand, the observations on the comparison of adjectives contain a good deal that is both new and valuable. One curious fact which is pointed out is that, while in careful speech we can still in most cases use the comparative in such expressions as "the worse of the two," there are some instances in which this cannot be done without weakening the comparison. Thus if, in the sentence "They are a bad pair, but she is the worst of the two," we substitute *worse* for *worst*, we convey the impression that we mean, "She is *rather* the worse (or worst) of the two." Probably the reason of this is that the comparative in such cases, just because it belongs to careful speech, is felt to be specially appropriate to statements which imply some deliberation of judgment. We suspect that the comparative, except when followed by *than*, would have become wholly obsolete had it not been for literary tradition and scholastic grammar. Among other interesting points, we may mention the careful investigation of the differences in meaning and use between *who* (or *which*) and *that*. The syntax of verbal forms is handled with great ability. The index, which appears to be fairly adequate so far as the contents of the first volume are concerned, is far too meagre in its references to the second volume. While heartily commending this grammar to all students of the English language, we cannot refrain from expressing the hope that at some future time the author will find opportunity to write a supplement treating of those portions of the syntax which have been excluded from the present volume.

Scottish Vernacular Literature, by T. F. Henderson (Nutt), is an able and useful handbook, but not quite the first of its kind, as is claimed in the preface. For the posthumous 'Scottish History and Literature' of Dr. John Merry Ross (1884) is certainly a predecessor, although it stops short at the Reformation. Mr. Henderson's work comes down to the nineteenth century, and is wonderfully comprehensive; indeed, Archbishop Hamilton's and John Craig's Catechisms, Ninian Winzet, 'The Historie of the Kennedyis,' Lithgow the traveller, Zachary Boyd, and Cleland seem almost all the omissions, and none of them is of importance. The book is good in its relative proportions, except that Hamilton of Bangour—for his 'Braes of Yarrow' second only to Burns among poets of their century—is dismissed in less than four lines. The criticisms on the different writers are sane and luminous, the specimens of their work most judiciously chosen. The glossary added at the side of the page is generally satisfactory, but not always. "Lave and le" is misrendered by "love and law," "tap our taill" by "top to toe," "but and ben" by "in kitchen and parlour," and "tholit to be pynde

on croce" by "suffered to be pained." *Lerges* should have been explained not as "bounty," but "largesse" (a word still current in East Anglia); and many may pass by *hurchonis*, "hedgehogs," and fail to identify the Scottish word with *urchins*. There are, besides, a number of petty slips throughout the work, which a little more care would have easily avoided. "About 1783 Bishop Tanner," one is told, "drew Tytler's attention to the MS. of 'The Kingis Quair' in the Bodleian"; Bishop Tanner had then been dead nearly fifty years. Mr. J. T. T. Brown solves this puzzle in his 'Authorship of the Kingis Quair'; and from him, too, one gets this not unimportant correction: "The MS. may [cannot] have been written before 1488." Of Gavin Douglas Mr. Henderson might have learnt from Mr. A. Constable's translation of Major's 'History' that he was born in Tantallon Castle (poet never had fitter birthplace), and that he did certainly study in Paris. The statement that he "became pastor [?] parson] of Linton and rector of Hauch, or Prestonhauch, now Prestonkirk," is misleading, for East Linton is a village in the parish of Prestonkirk. Robert Henryson was not designated "schoolmaster of Dunfermline" until many years after his death; and the plot of 'The Freiris of Berwick' is just that of the widespread folk-tale best known as 'Great Claus and Little Claus.' John Knox never studied at St. Andrews, and it was in the castle chapel there, not the parish church, that he preached his first sermon. John Leslie became Bishop of Coutances, not Constance, in Normandy; and his death-place was not Guirtenburg, but Geertruidenberg. Sir Gilbert Elliot, the author of 'My Sheep I Neglected,' was the brother, not the father, of Jean Elliot; and Sir Robert Sempill, who died between 1660 and 1669, cannot have been active in promoting the Revolution. Francis Sempill, his son, of course did not die in 1789; and many will stumble at the "Duke of Albany" who released him from the debtors' sanctuary at Holyrood. But, for all our little fault-finding, we can heartily commend the book. It is a piece of good scholarly workmanship; and whoso once masters it will have a sure grip of a difficult subject.

Laurin und der kleine Rosengarten. Herausgegeben von Georg Holz. (Halle, Niemeyer.)—Dr. Holz, whose edition of the 'Rosengarten' is a model work of its kind, has in this volume rendered a further valuable service to students of Middle High German literature. The textual history of 'Laurin' is so intimately connected with that of the 'Rosengarten' that the chief problems relating to it were necessarily to some extent discussed by Dr. Holz in his former work. The result of his more special investigation, based on an exhaustive study of the critical materials, has been to confirm, except in a few minor points, the conclusions at which he had previously arrived. With regard to the pedigree of the MSS. of 'Laurin,' the editor's views differ in some important respects from those of Müllenhoff, and the principles by which he has been guided in the constitution of his text also diverge considerably from those of his predecessor. Dr. Holz has contented himself with endeavouring to recover the text of the archetype of the existing MSS., which is shown by his investigations to have been written about 1250; whether the poem itself is of much older date is a question on which he does not enter. Müllenhoff's opinion was that the archetype goes back only to the very end of the thirteenth century or even the beginning of the fourteenth, but that the composition of the poem belongs to about the year 1200; and the text as printed by him contains conjectural emendations, intended to represent the readings of the supposed ultimate original; thus the rhymes characteristic of a late date have mostly been eliminated, and many archaic assonances introduced. One most important difference between Müllenhoff's edi-

tion and that of Dr. Holz is that the former accepts as genuine the longer conclusion of the original 'Laurin' found in the Copenhagen MS., while the latter decides in favour of the shorter conclusion contained in other copies. Dr. Holz prints separately the longer ending of 'Laurin,' with the continuation, or "second book" (by Müllenhoff entitled 'Walberan'), which is appended to the poem in the Copenhagen MS. We think that there can be little doubt that he is right. The poem as given by him shows more unity of conception than it does in Müllenhoff's edition, though perhaps the ending may have undergone some degree of condensation at the hands of the scribes; and, on the other hand, the ending contained in the Copenhagen MS. gives the impression of being by the same author as 'Walberan.' In addition to the original 'Laurin' and the continuation, the volume contains a critical text of the later version of 'Laurin' (by the pseudo-Heinrich von Ofterdingen), which is commonly quoted from A. von Keller's reprint of the fifteenth-century edition of the 'Heldenbuch.' With regard to the name "Laurin," the editor rejects Müllenhoff's view that it is of Romanic, and perhaps ultimately of Celtic origin, and accepts the explanation (for which he refers to Laistner) that it represents a native *lûrin*, originally a neuter appellative meaning a dwarf or elf, and connected with the Bavarian *laur* and Swiss *lûr*, a cunning person.

SHORT STORIES.

DOROTHEA GERARDIS is in her best form in *Things that have Happened* (Methuen & Co.), a collection of tales from *Blackwood*, *Longman's*, the *Illustrated London News*, and other leading publications. Not a few of them are concerned with Viennese and Austrian army life. Among the best, to our thinking, are the Russian tragedy of 'Iwan's Grave'; the amusing experience of the lady who offers to chaperon a niece from Australia, and has two charming maidens sent over "on sight"; 'My Paris Masters,' the adventures of an honest German youth in the hands of two volatile and voracious artists; and 'Paula's Caprice,' a diamond story, which the author acknowledges to be curiously, though inadvertently, suggestive of Maupassant's 'Les Bijoux.'

Gyp has called her new volume after her favourite creation—*Monsieur de Folleuil*—who figures in all the stories which this volume (published as usual by MM. Calmann Lévy) contains. Gyp's typical French gentleman moves easily through her pages, surrounded by all her well-known people. Only one new person is introduced—a snob who is a royalist candidate, and is snubbed by Gyp's favourite dowager, Folleuil's aunt. This old lady, who in most of the stories tells us that she is ninety-seven, and was born in 1800, in one of them says that she was only sixty at the time of "the war," which does not tally.

The writer who uses the name "Richard O'Monroy" has given up the army for the stage, and publishes under the title of *Les Débutantes*, through MM. Calmann Lévy, a volume of short stories of the usual amusing, but too Parisian type. "Richard O'Monroy," although chiefly a writer of military stories, and the inventor of "le Capitaine Parabère," does not know how to spell Gallifet. It is a curious fact that not only does almost every London daily paper miswrite the name of the most distinguished officer of the French army, but that the Marquis de Gallifet appears shorn, generally of one *f*, but sometimes of one *l*, in some French newspapers and in books published by great French firms.

Mlle. Marie Anne de Bovet has never done abler work or work in better style than is contained in her new volume *Pris sur le Vif*, published by M. Alphonse Lemerre, of Paris.

The stories are uniformly sad. The first of them is slight but graceful, sad only with the sadness of memories after thirty years. The remainder of the stories, which are mostly laid in Gascony or adjoining parts of France, are sad with some of the horrors of the facts of life in all ranks of society, superadded to the horrors of the life of a landed peasantry described by Balzac in 'Les Paysans,' and consisting mainly in a high development of "Envy, Hatred, and Malice." Mlle. de Bovet always writes well, whatever she is engaged in writing, and she is certainly the most versatile writer with whom we are acquainted. Some of her stories, of a very different type from those now before us, are advertised upon her title-page. Her latest work is equally powerful, and, in spite of its profound melancholy, to us more satisfactory in character.

FOLK-LORE.

MRS. K. LANGLOH PARKER, to whom we already owe a large debt of gratitude for her excellent collection of Australian folk-tales, has now considerably added to that debt by giving us *More Australian Legendary Tales* (Nutt). These are gathered from "blacks" belonging to various tribes in New South Wales, Queensland, &c. She has, as she tells us, confined herself as much as possible to the Noongahburrah dialect when giving the names of her heroes and heroines. These are, as the case may be, the winds of heaven, the stars above us, or birds, beasts, or fishes—indeed, almost anything or everything that is to be found in earth or nature. Mrs. Parker is doing very good service to folk-lore, and the more so as she steadily adheres to her determination to tell the tale as it was told to her. An Australian folk-tale is, as is natural, almost always one which shows us the rude attempts of primitive man to account for various phenomena of nature and the wonder of his own existence. In most instances every object, animate or inanimate, is endowed with wishes and hopes, and much power of aiding or tormenting humanity. That being the case, the "persons of the drama" are numerous and strange. One of the most uncanny is Mullee-Mullee, the dream-spirit of a wizard, which he is able to send forth on fateful errands. Boolee, the whirlwind, is also an inimical force, and so (but in a still greater degree) is Wurrahwilberoo, a whirlwind with devils in it. Dayoorl is a magical speaking stone. Native names are occasionally more lengthy than these. Take, for instance (though this is an extreme example), Munggheewurraywurraymul, the sea-gull. Curiously enough, we find that Yhi, the sun, is feminine, and Bahloo, the moon, masculine, as they are in Germany, Norway, Denmark, &c., and also—though this is a digression—among some of the sailors at Redcar, on the north-east coast, a place where a form of speech so contrary to that of the rest of the country is, no doubt, due to the Danes. Though we only now and then meet with bits of folk-lore on something like the same lines as some of our own—as, for instance, that accounting for the colour of the breast of the robin (the likeness, after all, consists in thinking it necessary to account for it)—there is, of course, a good deal of folk-lore that is new to us. There are one or two new fragments in the story of Gougourgahgah, the laughing jackass, who, by promising to laugh every morning at sunrise and awaken all sleepers, kept the light of the sun in the heavens. One of these is that if any child hears this morning cry and laughs when he hears it, not only will Gougourgahgah's laughter for ever cease, and the sun therefore cease to shine, but an extra tooth will grow above one of that child's eye-teeth, a mark that he will carry for ever as a punishment. By-the-by, according to the custom of some other savage tribes, the laws of Gougourgahgah's tribe do not permit him to speak to his mother-in-law. These blacks have also the superstition

that any one who possesses a lock of your hair can kill you at any time by burning it. They hold, too, that any child who touches one of the brilliant fungi growing on dead trees, which are called by a name signifying "devils' bread," will be spirited away by ghosts. We remember being dragged away from a fungus of this kind for the same reason. In the north of England, too, children used to be told that if they touched these dangerous growths a fungus of the same kind would grow at the tip of every finger.

Mr. R. E. Dennett's little volume *Notes on the Folk-lore of the Fjort*, published by the Folk-lore Society, is decidedly interesting. The native stories presented to us by the author are told with a good deal of zest, and throw considerable light upon the conception of right and wrong prevailing among the natives of Luango and upon their religious and moral notions. These latter may not perhaps come up to our ideals, but they certainly illustrate the practice of many among us who find themselves in positions similar to those in which the actors in some of these stories find themselves. Mr. Dennett's notes on the religious beliefs of the Fiote—for thus the word ought to be spelt—are fragmentary and inconclusive, and Miss Kingsley's enigmatical remarks in an introduction to the book help us but little in realizing them. Indeed, it seems a pity that Mr. Dennett should have been rushed into print before he had arranged the whole of the materials on this interesting subject collected by him in the course of a seventeen years' residence in the country. We trust that when he next visits England he will be able to put the whole of his information into proper shape and produce a work of standard value, for we quite share Miss Kingsley's regret that men of Mr. Dennett's abilities and opportunities should so rarely give us the benefit of years of experience, thus leaving us at the mercy of travellers who have no knowledge of the language, and rarely leisure for a quiet, patient, and sympathetic study of the native mind.

OUR LIBRARY TABLE.

DR. FAIRBAIRN has collected a number of contributions to the *Contemporary Review* under the title of *Catholicism: Roman and Anglican* (Hodder & Stoughton), and they have been revised and reshaped till, with the exception of one or two articles at the end, the volume forms a fairly consistent whole, and may be called a polemic against the Tractarian movement and Newman's developments in theology after he quitted the Church of England. Dr. Fairbairn is a vigorous and clear writer, and although himself fond of sweeping assertion, he has a keen eye for his opponents' weak points. At the same time it may be doubted if he is not too entirely out of sympathy with the Anglican position—or the Roman, for that matter—to prove altogether so effective a critic of it as he might otherwise be. He seems to write with a sense of personal grievance, and to imagine that High Churchmen think, as he (quite erroneously, we believe) suspected Jowett of thinking, that "Dissent is a sort of obstinacy, an illiberal rigour," "a vulgar middle-class form of religion." A man is hardly in the right mood for discussing the opinions of others when he thinks they despise him. The essay on Jowett is decidedly able, but although Dr. Fairbairn lives at Oxford and has been incorporated in the University, his point of view is largely that of an outsider.

It is too soon to write the *History of the Spanish-American War* (Werner Company), and it is doing no injustice to Mr. Henry Watter-son, the famous editor of the *Louisville Courier*, to say that his big volume is not literature, but journalism. It would not be fair to criticize it as a mature work, and therefore we shall content ourselves with mentioning it; but the

coloured illustrations are really too fearful to be looked at without protest. Fortunately they are few.

COL. COATES is responsible for a volume called *China and the Open Door*, published by Messrs. Taylor, Sons & Hawkins, of Bristol, which is an account of recent Chinese history in respect of the dealings of the Middle Kingdom with the European powers.

SOME *Selections from Addison's Spectator*, edited by Mrs. Herbert Martin, and *Typee*, Herman Melville's celebrated romance, have been included by Messrs. Blackie in their "School and Home Library." Fragments of Mrs. Barbauld's time-honoured "introduction" to the former have been reprinted. The truth of Mrs. Martin's assertion that "the manners are too alien from our own to interest" is doubtful; for is not the age of Queen Anne held in the highest esteem?—Messrs. Macmillan have reissued Creasy's *Fifteen Decisive Battles of the World*, but unfortunately have made no effort to revise a volume that needs revision; and also brought out *The Ingoldsby Legends*, with the name of Messrs. Bentley on the title-page and their own on the binding!

The Year-Book of Western Australia for 1899, intended for circulation by the Agent-General, is a kind of postscript to the Year-Book of the colony for 1896-7, by Mr. Malcolm Fraser, the Registrar-General, published by the Government Printer at Perth. The addendum contains an excellent map, showing the latest gold-fields, and a good deal of information with regard to the gold-fields and other matters. It is curious to find that Western Australia boasts a Lord Abbot, the Right Rev. Rosendo Salvado, consecrated a bishop as long ago as 1849, and Lord Abbot of the Abbey Nullius of New Norcia. There is also a Trappist colony with an abbot.

A VALUABLE volume is a fourth edition of *Hadden's Handbook on the Local Government Acts 1894-7*, by Mr. Dumsday, published by Messrs. Hadden, Best & Co., which develops the previous handbook on the Local Government Act of 1894 into a fuller and, indeed, new book, for the use of parish and district councils.

MM. PLON, NOURRIT & CIE. publish an interesting little volume of travels in Italy in 1826-7, by the Comtesse Anna Potocka, apparently edited by M. Casimir Stryenski. The most valuable parts of this *Voyage d'Italie* consist in its sketches of the Napoleonic society at Rome and elsewhere in Italy:—Caroline, Queen of Naples, widow of Murat and sister of Bonaparte; Catherine, Queen of Westphalia, and her husband Jérôme; their children Plon-Plon and the still living Princess Mathilde; and, above all, Napoleon's mother—Madame Mère—and Queen Hortense. The last named is described as ridiculously prone to dancing and to immoderate laughter, or, in other words, vulgarity, considering her already somewhat advanced age and the appearance in society of her sons—of whom one was to be shortly poisoned and the other to become Emperor of the French.

THE house of Calmann Lévy has sent us *In Memoriam*, by M. André Godard, a series of short sketches of the aspects of death to the living lover, in which the Provençal framework is more interesting than the reflections and speculations themselves. The writer treats the Avignon district of Provence like one of those passionately devoted Northerners who become more Provençal in spirit than the more careless Southerners themselves.

MESSRS. LONGMAN & Co. have sent us that valuable volume *The Annual Charities Register and Digest*. Mr. Loch has revised his excellent introduction.—We are sorry to hear that ill health has compelled Miss L. M. Hubbard, who started and long edited *The Englishwoman's Year-Book and Directory*, to retire from its management. The issue for 1899, which Messrs. A. & C. Black have sent us, of this modest and

useful annual, has been revised and remodelled by Miss Emily Janes, Secretary of the Union of Women Workers.—*The Advertiser's A B C* of T. B. Browne, Limited, has reached us.

MESSRS. DENT are making progress with their "Temple" edition of the works of Charles Dickens, and two pretty little volumes containing *Sketches by Boz* are on our table. They have also begun in the "Temple Classics" a delightful edition of *Plutarch's Lives*, englished by Sir Thomas North. It is edited by Mr. W. H. D. Rouse, whose brief notes are much to the point. This reprint will be welcome to many who found the handsome edition in "The Tudor Translations" too expensive for their pockets.

WE have on our table *The New England Poets: a Study of Emerson, Hawthorne, Longfellow, Whittier, Lowell, Holmes*, by W. C. Lawton (Macmillan),—*Tacitus, Dialogus de Oratoribus*, with Introduction and Notes by Alfred Gudeman (Boston, U.S., Allyn & Bacon),—*Junior French Course*, by A. Mariette (Hachette),—*Social and Political Economy: Essays and Letters*, by T. Judge (Simpkin),—*Diet and Food*, by A. Haig (Churchill),—*Some Portraits of Women*, by P. Bourget, translated by W. Marchant (Downey & Co.),—*Marie de Mancini*, from the French of Madame Sophie Gay (Lawrence & Bullen),—*The Headswoman*, by K. Grahame (Lane),—*Helen's Probation*, by A. E. D. (S.P.C.K.),—*A Mayfair Marriage*, by G. Hamilton (Grant Richards),—*A Jester's Jingles*, by F. R. Coulson (Skeffington),—*The Triple Alliance*, by H. Avery (Nelson),—*Fifty-two Holiday Stories for Boys*, edited by A. H. Miles (Hutchinson),—*A Settler's Story*, by F. B. Forester (S.P.C.K.),—*Pirate Gold*, by J. R. Hutchinson (Pearson),—*Boys and Girls of other Days*, by J. Finnemore (Reading, the National Publishing and Supply Association),—*The Church and the Sacraments*, by the Rev. J. B. Johnson (Skeffington),—*Lessons from the Cross*, by Mandell Creighton, D.D. (Nisbet),—*Suggestive Lives and Thoughts*, by Edwin Hodder (Murray),—*The Tendency of Religion*, by Col. R. Elias (Chapman & Hall),—*Life, Death, and Immortality, Essays*, by W. M. Bryant (New York, Baker & Taylor),—*Apostolic Christianity*, by H. H. Henson (Methuen),—*The Holy Land in Geography and in History*, by T. MacCoun, 2 vols. (Partridge),—*The Dead Planet, and other Poems*, by J. M. Slimmon (Simpkin),—*Stray Verses*, by H. J. S. Bailey (Stock),—*Lorraine, and other Verses*, by G. E. Evans (Robertson),—*Die Heilige Grabeskirche zu Jerusalem*, by C. Mommert (Leipzig, Haberland),—*Die geistigen und socialen Strömungen des neunzehnten Jahrhunderts*, by Dr. T. Ziegler (Berlin, Bondi),—and *Die Dynastie der Lahmiden in al-Hira*, by Dr. G. Rothstein (Berlin, Reuther & Reichard). Among New Editions we have *An Outline of Philosophy*, by J. Watson, LL.D. (Glasgow, MacLehose),—*Creed and Life*, by the Rev. C. E. Beeby (Simpkin),—*Perish the Baubles*, by F. H. Wood (Simpkin),—and *Mad Barbara*, by W. Summers (Aberdeen, Moran).

LIST OF NEW BOOKS. ENGLISH.

Theology.

- Bacon's (L. W.) *A History of American Christianity*, 10 6
Coles's (V. S. S.) *Lenten Meditations*, 18mo. 2 6
Congreve's (G.) *Christian Life a Response*, cr. 8vo. 5
Evagrius's *Ecclesiastical History*, with the Scholia, edited by J. Bidez and L. Parmentier, 8vo. 10 6. (Byzantine Texts.)
Gell's (Hon. Mrs. Lyttelton) *The Vision of Righteousness*, 16mo. 2 6
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FOREIGN.

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LAMB'S 'POETRY FOR CHILDREN.'

February 13, 1899.

THE title-page of the little toy-book under
discussion gives the following explicit infor-
mation:—

ILLUSTRATED BY
WINIFRED GREEN
with a prefatory note by
ISRAEL GOLLANCZ.

The inference, I think, is quite obvious.

The prefatory note, addressed "to the Gentle
Reader," points out that the book contains "a
small selection of the poems, now once again
offered to boys and girls: if this prove welcome,
more will follow."

I must ask the readers of the *Athenæum* to
believe that these few words mean what they say:
it is thus one ventures to epitomize "biblio-
graphical detail" (and much more) in an epistle
to a little child.

I. GOLLANCZ.

THE ORIGIN OF THE SURNAME "CHAUCEY."

MR. EDWARD SCOTT is entitled to all credit
for his discovery, among the muniments of
Westminster Abbey, of the deed in which Elyas
le Chaucere figures both under that spelling
and as Elias Chaucer. Documentary evidence
is thus forthcoming in support of the theory
held by the late Mr. Walford D. Selby, of the
Public Record Office, and by others, that
Chaucer's name originated in the appellation
given to one of the officials of the Chancery.
Just as the *spigurnel*, another official of that
Court, gave rise to the surname of Spigurnel,
so the *chafewax*, or *le chaucere*, gave rise by
easy transition to the surname of Chaucer. It
is a pity that the seven deeds, which Mr. Scott
came across, relating to the family of le Chauc-
ere, are all undated, except in one instance,
for a more effective comparison could have been
made of them with other documents of their
period.

There was but one *chafewax* in the Chancery,
and I may add that even he went sometimes
under what may be styled his local designation,
and sometimes under his official one. There is
a striking illustration of this in the Patent and
Close Rolls of Chaucer's own century, the four-
teenth. The evolution and revolution of Henry
Chaufecire's name can be seen in the following
brief references. I have been helped by the
valuable series of calendars of these Rolls, but in
regard to every reference I have consulted the
original.

1. Close Roll, 16 Edw. II., m. 15 d. "Henry
Chaufsir" and Theobald Poleyn sue for the
execution of a recognizance for 200 marks, made
to Hugh de Foston in Chancery, A.D. 1323.

2. Close Roll, 17 Edw. II., m. 26 d. Acknow-
ledgment of a debt owing by one William Lovel
of Esingwald to "Henry le Chausfer of Acom"
(co. York), to be levied, in default of payment,
on Lovel's lands and chattels in Yorkshire,
A.D. 1324.

3. Patent Roll, 1 Edw. III., part 1, m. 24.
Grant, by reason of his service, to "Henry de
Acum, Chaucere" to the late king in his
Chancery, of the bailiwick of Plumpton, in
Inglewood Forest (co. Cumberland), A.D. 1327.

4. Close Roll, 1 Edw. III., part 1, m. 14 d.
"Henry Chaucere" and Theobald Poleyn sue
for the execution of a recognizance for 40s.,
A.D. 1327.

5. Patent Roll, 1 Edw. III., part 3, m. 10.
Protection for one year to "Henry Chaucere,"
continuously attendant in the Chancery,
A.D. 1327.

6. Patent Roll, 2 Edw. III., part 1, m. 20.
Grant for life to "Henry de Acom, Chaucere"
of the Chancery, of the bailiwick of the forestry
of Ingoltwayt, in Galtres Forest (co. York),
A.D. 1328.

7. Patent Roll, 5 Edw. III., part 2, m. 25.
Renewal of No. 3 above, A.D. 1331.

8. Close Roll, 6 Edw. III., m. 14 d. Enrol-
ment of an indenture between William Lengeleis
and "Henry Chaucere de Acom," testifying
that Henry has demised to William his baili-
wick of Plumpton at term for 46s. 8d., for so
long as the bailiwick shall be in Henry's hands,
"to be paid at Henry's house at Acom, near
York," the term beginning at Whitsuntide,
A.D. 1333. Dated at London, 15 September,
6 Edw. III. (A.D. 1332).

9. Patent Roll, 9 Edw. III., part 2, m. 18.
Pardon to "Henry Chaucere de Acom" for all
trespasses of vert and venison in the forests of
Galtres and Inglewood, whether in the time of
Edward II. or of the present king, A.D. 1335.

10. Patent Roll, 10 Edw. III., part 1, m. 42.
Similar pardon to "Henry Chaucere de Acum,"
A.D. 1336.

11. Patent Roll, 13 Edw. III., part 1, m. 33 d.
William de Popelton "found in the Chancery"
certain mainpernors for the taking of a quantity
of corn to divers towns. One of these main-
pernors is "Henry de Acom of the county of
York."

This Henry was preceded in office by one
Richard, as the first three of the following
references go to prove.

(a) In one of the ancient petitions preserved
in the Public Record Office (E 491), addressed
to the king, "Richard Chaucere de sa Chan-
cellerie" prays, in consideration of his long
service "en loffice avandit," for a grant of the
bailiwick of Munslow, in Shropshire. The
petition, which is endorsed, "Rex nichil vult
facere," is undated, but probably belongs to the
year 1308.

(b) Patent Roll, 2 Edw. II., part 1, m. 11.
Grant to "Richard Chaucere" (in the margin
of the roll, "Richard le Chaucere") of the
forestership of Maillorseisnek (co. Flint), A.D.
1309.

(c) Close Roll, 6 Edw. II., m. 27 d. Letter
of the king to the abbot and convent of Cumber-
mere to receive into their house "Richard
Chaucere," who had served the king and his
father, and to deliver to him, for life, food and
clothing for himself and a groom, and main-
tenance for a horse, A.D. 1312.

Thus Richard and Henry served the office of
chafewax in the Chancery under the reigns of
Edward I., Edward II., and Edward III.

(d) Close Roll, 18 Edw. II., m. 5 d. "Richard
le Chaucer" appears as a witness to a deed
relative to certain tenements in London, A.D.
1325.

(e) In one of the ancient deeds preserved in
the Public Record Office (B 1,977) "Richard
Chaucer" appears as a witness to a deed re-
lative to certain premises in Bread Street,
London. Dated Thursday, the vigil of St.
Thomas, 15 Edw. III. (December 20th, 1341).

It is well known how closely the Chaucer
family was connected with London. Perhaps
I may be allowed to mention the following.

Patent Roll, 21 Edw. I., m. 13. A safe-con-
duct, dated from Westminster on June 6th, for
"John le Chaucers" and others, going to various
ports to view wines, &c, taken at sea, as they
assert, by sailors of the realm, A.D. 1293.

Patent Roll, 30 Edw. I., m. 24 d. Commission
of oyer and terminer on the complaint of "John
le Chaucer," of London, that certain men had
assaulted him there, A.D. 1302.

Patent Roll, 2 Edw. II., part 2, m. 20. Writ
of aid for "Robert le Chaucer, citizen of
London," appointed by Henry de Say, the
king's butler, to act as his deputy in the city
and port of London, A.D. 1308. This Robert
was appointed one of the collectors in the port
of London of certain new customs upon wines,
August 4th, 4 Edw. II. (1310). His widow,
Mary, appears in an entry on the Close Roll,
9 Edw. II., m. 21 d. (1315).

In the MSS. of the Dean and Chapter of St.
Paul's, "Stephen le Chaucer" appears in a deed

of 1302. In the MSS. of Mr. G. A. Lowndes, at Barrington Hall, co. Essex, "Thomas de Chaucre" is one of the witnesses to a charter of Robert de Brus, Earl of Carrick, granting a tenement in Hatfield Regis to one John de Bledelawe. This charter probably belongs to A.D. 1312. In the MSS. of the Dean and Chapter of Canterbury there is a document of the year 1326 concerning the pulling down of a house in Bow Churchyard. It seems that terms were come to with a committee of the parishioners, among whom is "Willelmus le Chaucre, dictus le Taverner." Of course, later on in the century, there are several references to the poet Geoffrey Chaucer and his wife Philippa, also to Thomas Chaucer and his wife Matilda. It is noticeable that just as Henry Chaufecire had appointments in the forests of Inglewood and Galtres, and Richard Chaufecire had the forestership of Maillorseisnek, so Geoffrey Chaucer, as Mr. Walford D. Selby showed, obtained the forestership of North Petherton, co. Somerset.

ERNEST G. ATKINSON.

Frogmal House.

PROF. SKEAT'S remarks on Mr. Scott's discovery of the Westminster Abbey deeds seem to settle this point once and for all, and we must now abandon the old idea of "Chaucer" having anything to do with "shoes," either as manufacturer or cobbler. If any corroboration is wanted it may be found in the fact that Henry Chaufeyre was an attendant in the Chancery on November 19th, 1327 (see Pat. Roll, 1 Edw. III., part 3, m. 10), and may, therefore, well have been one of the "chaffwaxes" of the Chancery.

Now that the new clue is put before us, I may note that a Richard Chaufecire (hitherto excluded by me from my "Chaucer" notes) had the grant of forestership of Maillorseisnik in 2 Edward II. (Pat. Roll, 2 Edw. II., part 1, m. 11).

He may have been the Richard le Chaucer, vintner, of London, once considered the poet's grandfather; and, if so, the fact that the poet himself was afterwards made forester of North Petherton is noteworthy. It is nicer to think of the poet in connexion with the greenwood tree than with the last.

WALTER RYE.

13, Paternoster Row, E.C.

THE subject is very interesting; but is not the learned professor a little "too previous"? Where he uses the definite I would substitute the indefinite article and read "an origin," for it is possible that Elias or Elyas may have been a Chaucer, also described professionally as "le Chaufecire."

The date given is 1315, but Mr. Walter Rye discovered Ralph le Chaucer in 1226 (see Close Roll, 10 Hen. III., mem. 10 d.); perhaps this is the professor's Radulphus. Then follow Gerard le Chaucer, of Colchester, 1269; Henry and Benedict, of Norwich, 1272; Walter, also of Norwich, 1292; John le Chaucers, of Abbeville, who came to London in 1293, and possibly appears as John of London, 1298; Peter, of London, 1300; Baldwin, 1301, and Philip, 1308, both of London; Robert, of Ipswich and London, 1310; John le Chaucy, of Mapledurham Chawcey, a landowner, 1312. I mention him because it is found that De Cadurcis of 1066 becomes Ch'aur's. Then we come to the above Elias or Elyas Chaucer, "le Chaufecire" in 1315; and others before John of 1366-7, supposed father of Geoffrey the poet.

It is plausible, but we require to understand if *chafewax* could be so widespread; besides, would it not become *chaffers*?

A. HALL.

THE SPRING PUBLISHING SEASON.

THE spring publications of Messrs. Innes & Co. include a translation by Miss H. Zimmern of 'Militarism,' by G. Ferrero, — 'Messiah Cometh,' by Canon Jelf, — 'Work and Life,' a study of the social problem, by J. A. Hobson,

— 'Manila and the Philippines,' by Miss M. A. Hamm, illustrated, — 'The Woman as Citizen,' by Miss March Phillipps, — 'A Diary of St. Helena,' 1816 to 1817, by Lady Poulteney Malcolm, edited by Sir Arthur Wilson, K.C.I.E., — two novels: 'Dinah Kellow,' by Christopher Hare, and 'The Cruise of the Golden Wave,' by W. N. Oscar, — in "The Isthmian Library," 'Athletics,' by W. B. Thomas; 'Hockey,' by J. Nicholson Smith and Philip A. Robson; 'Tennis and Racquets,' by Eustace H. Miles; and 'Small Boat Sailing,' by E. F. Knight.

Messrs. Gay & Bird promise 'My Invisible Partner,' by Thomas S. Denison, — a translation by P. B. Flach of 'The Miracles of Antichrist,' by Selma Lagerlöf, — and 'A History of the American-Spanish War,' by the War Leaders.

THE PALÆOGRAPHICAL SOCIETY.

THE well-known and very valuable publications of the Palæographical Society must always be so largely used for purposes of instruction and of study that it would seem desirable to note such points in the editorial remarks as are open to improvement or correction.

Glancing lately at these volumes to see what they might contain in twelfth-century documents, I observed that three interesting charters preserved in the British Museum are selected as the subject of plate 192. On these three documents I would offer certain observations.

Of the first, a charter of "Earl Simon," the editors (Messrs. Bond and Thompson), assigning it to the first earl of that name, observe that its grant "was made during the reign of Henry the First, and must therefore be dated between 1100 and 1115." As this charter grants land to be held by the service of 1/40 knight, it seemed to me that so small an enfeoffment was characteristic of the reign of Henry II. rather than of Henry I. I therefore looked into the matter, and found that five of the witnesses to this charter are among the tenants of the third earl in 1166, and that two out of these five held fees which were not even created till after 1135. Pursuing the inquiry, I further found that the charter relates to a Gant manor; that it was granted at the *caput* of the Gant barony in Lincolnshire; and that the first witness is the prior of a Gant foundation. It is obvious, therefore, that this charter was not granted earlier than 1156, when (the third) Earl Simon obtained the Gant barony on his father-in-law's death. This gives us as its limits of date 1156-84. Moreover, as neither this enfeoffment nor its feoffee is entered in the earl's *carta* (1166), the presumption is that it is even subsequent to 1165; and the name of Ernise de Neville points to the same conclusion.

If there is anything at all in palæography, it is difficult to believe that a document of 1166-84 can have been selected as a typical charter of the early years of the century. But doubtless Sir Edward Maunde Thompson can explain the matter. Otherwise the dates assigned to charters on palæographical grounds must henceforth be received with caution.

I pass to the second document on plate 192. It is a precept relating to Surrey, and addressed to Richard Basset and Aubrey de Vere. For this the editors suggest the date 1120-35. Here they miss the point. The charter is addressed to these men as the officers in charge of Surrey, which they were not before Michaelmas, 1129. As Henry I. was not in England after 1133, we can narrow down the date of the document to 1129-33, which agrees perfectly with the name of its witness.

The third charter in plate 192 is the selected one of King Stephen. Of this we read that "it may be dated between the years 1136 and 1139, before the quarrel between the king and the Bishop of Winchester, who appears as a witness." I do not understand the reasons for this, and should think it rather rash, myself, to assign a charter witnessed by William de Ypres

and Richard de Luci to an earlier date than 1140. It is witnessed, moreover, by Stephen's son Eustace as a count. Mr. Howlett in his preface to the 'Gesta Stephani' held that Eustace does not appear as count before 1147-1148. The style, in any case, suggests the years immediately preceding 1148.

The fourth and last charter I would allude to is that which is selected for Henry II. (plate 194), and which, like the others, belongs to the Museum. The editors tell us that "Chevilli or Chevaillec, whence the document is dated, was a hamlet near Honfleur." They must have taken this from Mr. Eyton's book on Henry II. (pp. 158, 187, notes), which is, perhaps, too confidently used for this purpose. The place was Quevilly, near Rouen, on the opposite bank of the Seine, the "Chivilleium juxta Rothomagum" where, says Robert of Torigny, Henry made himself a "mansio regia" in 1161.

I trust that these corrections may be found of service, and I would take this opportunity of pleading for the devotion to our national records of a small portion of that critical labour which has been so freely bestowed on the emendation of the classics. The *Athenæum* has recently reviewed at great length Mr. Ellis's emendations of the text of Velleius, and will therefore, perhaps, give me space to cite an example or two in point. In the very *carta* of Earl Simon to which I have referred above the list of knights of the "old feoffment" is headed by Robert "Marin" in the printed texts and, apparently, in the MSS. Yet this should clearly be Robert Marmion. The next name, Richard de la Hale, though also found in the MSS., should, I suspect, be Richard de la Haie (*de Haia*), an equally well-known baron. Such emendations as these are essential to the right use of the evidence. But far more drastic treatment may be needed in some instances. The important *carta* of Henry de la Pommerai (*de Pomerai*) closes in both texts (Black and Red Books) with the entry, "Willelmus Blundus, feodat[us] in terra Henrici de Pomerai (or Pomeria), viij^{am} partem militis." Here I should boldly remove the middle clause from its context, place it at the end, and read, "feodat[i] in tempore Henrici de Pomerai." This clause would then answer to the "Hii sunt feodati in tempore Julieni de Pomeria" (L.N.) earlier in the charter. As a matter of fact, the Black Book MS. has only "t'r" for the word I would alter (as a suggestion only, of course), and the emendation would make sense of the whole document, for it can be shown that Julian (there are many forms of the name) was succeeded by his son Henry towards the close of the reign of Henry I. The text as it stands is obviously corrupt.

The practical conclusion I wish to suggest is that when the authorities take in hand the 'Testa de Nevill' and the 'Cartæ Antiquæ' — both of them, unfortunately, corrupt texts — they will need to be entrusted to scholars with a competent knowledge of the subject, who will be able to detect scribal errors and supply in notes the right readings for the guidance of students.

J. H. ROUND.

MR. G. A. SPOTTISWOODE.

THE late Mr. George Andrew Spottiswoode, who died last week, was the younger son of Andrew Spottiswoode, the well-known printer. He was educated at Harrow and at Balliol; but, unfortunately, before he had been a year at Oxford the failure of his father's health made it necessary for him to leave the University, and join his elder brother William in taking charge of the printing office. The business was divided, William Spottiswoode receiving the Queen's House, while George took charge of the New House, which has since developed into the firm of Spottiswoode & Co.

Mr. Spottiswoode was apprenticed to his

father in the usual way, and for seven years after taking over the business he lived in the City with about a dozen apprentices, sharing their occupations and amusements. After he married he continued to show his interest in his employees by devoting two evenings a week to the societies which he had started for their benefit. During the Volunteer movement of 1857 he raised the 2nd City of London Volunteer Rifle Corps, which numbered about 400 men. In later life he never lost his interest in these various undertakings.

To the outside public he was best known by the interest he took in Church matters. He was one of the originators of the Lay Helpers' Association for the Diocese of London, and had been Vice-chairman of the House of Laymen for the Province of Canterbury since its commencement.

Literary Gossip.

HITHERTO R. L. Stevenson's Davos-Platz booklets have only occurred in the open market at long and irregular intervals. This is not surprising, seeing that in the first instance a very few were printed, and probably only a few of these survived. Mr. Gosse's is the only complete set that we know of, although there may be others. To obtain seven pieces at one fall of the hammer seemed a vain hope; yet at Messrs. Puttick & Simpson's on Wednesday such a set was sold for the high sum of 51l. The lot comprised 'Moral Emblems,' two parts; 'Black Canyon; or, Wild Adventures in the Far West'; 'Hotel Belvedere'; two programmes, February 14th and April 4th, 1882; 'Notices of Publication of "Black Canyon"'; and the 'Second Collection of Moral Emblems.'

MR. GOSSE'S 'Life and Letters of Dr. John Donne, Dean of St. Paul's,' upon which he has been long engaged, is finished, and will be published by Mr. Heinemann in the summer. By the way, the University of St. Andrews has just conferred the honorary degree of LL.D. on Mr. Gosse.

FATHER SEBASTIAN BOWDEN, of the Brompton Oratory, is about to publish, through Messrs. Burns & Oates, an elaborate treatise on 'The Religion of Shakspeare,' a subject which, strange to say, was thrust on the attention of the Lord Chief Justice and a special jury in the course of an author's libel action this week.

WE are glad to learn that Mr. Walter Wellsman, who for forty-one years has edited 'The Newspaper Press Directory,' is preparing a history of the press of the nineteenth century, and hopes to have it ready for publication early in 1900. Mr. Wellsman, as is well known, has such a thorough knowledge of everything connected with newspapers that his book should be a permanent work of reference.

THE concluding chapters of 'The Etching-ham Letters,' with the names of Mrs. Fuller-Maitland and Sir Frederick Pollock as joint authors—we announced their authorship some months ago—occupy the place of honour in the March *Cornhill*. Mr. Alexander Innes Shand, in 'A Missionary of the Far West,' traces the romantic career of Kit Carson, while Mr. J. B. Atlay's paper on 'A Miscarriage of Justice' tells the strange, true story of the solicitor Barber, who was sentenced to transportation for life in 1844, granted a full pardon in 1848, and restored

to the pursuit of his profession in 1855. Mr. C. J. Cornish writes on sport and natural history in the Norfolk marshes; and Mr. Roger Fry describes the performances of the sect of the Isawiyah in Tunis in 'A Weekly Miracle.' Miss Edith Slater and Miss Frances Freshfield carry the war into the enemy's country in 'The Sense of Humour in Men'; and Mr. Michael MacDonagh explores 'The Bye-ways of Journalism,' with a number of anecdotes illustrative of the calling of the "penny-aliner." Fiction is represented by a short sketch by Mr. Stephen Crane, a story by Miss Alys Hallard, and a further instalment of Mr. Crockett's serial 'Little Anna Mark.'

SHORTLY after the conclusion of 'The Etching-ham Letters' in the *Cornhill Magazine*, they will be published by Messrs. Smith, Elder & Co. in volume form.

A WIDESPREAD feeling of regret will be caused by the news that Dr. Garnett has intimated to the Trustees of the British Museum his wish to resign the Keepership of Printed Books, which he has held since February, 1890. Dr. Garnett's connexion with the Museum began in March, 1851, and when his resignation takes effect he will have completed forty-eight years' service.

LORD ROSEBURY, who has been patron of the Newsvendors' Institution since 1879, has accepted the invitation to preside at the dinner to be held to commemorate its sixtieth anniversary. The particulars of date and other arrangements will probably be announced at the annual meeting, to be held on Tuesday next, when, as we have already stated, Mr. Horace Brooks Marshall will take the chair.

THE fourth annual meeting of the members of the Booksellers' Seaside Holiday Home will also be held on Tuesday next. The report for the year shows that the receipts from apartments exceed by twenty pounds those of any previous year, and the number of visitors reached a total of 245, as against 184 in 1897. The special appeal to the trade made by Mr. C. J. Longman last month brought in over 185l.; but annual subscriptions are still needed to relieve the committee from anxiety.

THE Clarendon Press will publish immediately the first part of 'Ecclesiæ Occidentalis Monumenta Juris Antiquissima,' edited by Mr. C. H. Turner, Fellow of Magdalen College. It is hoped ultimately to include in the series all the Latin Councils down to A.D. 511, where the edition of Prof. Maassen in the 'Monumenta Germaniæ Historica' takes up the series in Gaul; but its immediate subject is the Latin versions of the Greek Councils, from Ancyra and Nicæa to Chalcedon, which together with Papal decretals form the nucleus of nearly all primitive collections of the Church law of the West. These versions form (with the Syriac) the most ancient testimony to the text of the Greek originals; they supply important material for the history of the Western Church from the fourth century onwards; and they enter into the composition of the mediæval Canon Law. The present is the first attempt to collect together the known Latin versions, though most of them were printed separately during the

seventeenth and eighteenth centuries, while Prof. Maassen published in 1871 a summary and discussion of the extant material.

THE section now published contains firstly the so-called Canons of the Apostles in the only known Latin versions, both by Dionysius Exiguus, of which the earlier is printed (on the authority of thirteen MSS.) for the first time; secondly, the lists (based on twenty-five MSS.) of the signatures of the bishops at Nicæa, arranged in five parallel columns according to five forms of text. The section next to be published, completing the first fasciculus, will comprise the remainder of the Latin material bearing on the Nicene Council, principally, of course, the versions of the Creed and Canons; and this, it is hoped, may appear before the end of the year 1900.

A LIFE of Danton by Mr. Hilaire Belloc, which Messrs. James Nisbet & Co. will publish in March, is the first attempt in this country at a complete study of the Revolutionary leader. It is said to be based to some extent on original documents hitherto unknown, and Mr. Belloc has had in preparing it the assistance of Danton's heirs, and also of Dr. Robinet, whose monograph 'Danton l'Homme d'État' appeared in Paris two years ago.

THE same publishers promise an authoritative life of George Müller, of Bristol, by Dr. A. T. Pierson, written by request of Mr. Müller's relatives.

IN anticipation of the Readers' Dinner, to take place this day week, Mr. Frank Lloyd has sent twenty-five guineas; and other donors include Sir Alfred Milner, Sir Douglas Straight, Mr. George Meredith, Mr. Stanley Weyman, Mr. Sidney Lee, Mr. Spenser Wilkinson, Mr. W. L. Courtney, and Mr. Conan Doyle.

THE Association of Correctors of the Press now numbers 483 members, being an increase of 111 during the past three years. One of the members who died in 1898, Mr. Golding, was proficient in French, German, Dutch, Latin, and Greek. A pleasing instance of an author's sympathy with a reader is recorded in the annual report, Miss Braddon giving 150 votes to a candidate for a pension. Among the papers read during the year was one by Mr. Lawson Dodd on 'The Hygiene of Printing.' This was so much appreciated that the Committee had it printed in full. The extension of facilities for travelling at night is a great boon to readers, among other printers.

THE precedent set by Oxford a few years ago in conferring the honorary degree of M.A. upon Mr. Ernest Gray, M.P., on account of his connexion with elementary education, has been followed in the case of Mr. J. H. Yoxall, M.P., who, with Mr. Gray, watches the interests of the elementary teachers in the House of Commons, and Mr. Clancy, the President of the National Union of Elementary Teachers.

A NEW edition of Carlyle's 'Cromwell' is in preparation for Messrs. Methuen. Mrs. S. C. Lomas has undertaken to bring it up to the standard of modern scholarship, and will furnish notes, appendices, a new calendar of letters, and index. The new letters discovered since Carlyle

published his last edition will be quoted *in extenso* where they are important, while of the less important ones an abstract only will be given. This is what Sir Reginald Palgrave recommended some time ago. Mr. C. H. Firth will contribute a long introduction to this edition.

MR. MORLEY ROBERTS'S new novel, 'A Son of Empire,' is said to contain an easily recognizable portrait of the Commander-in-Chief, under whom he formerly served in the Quartermaster-General's Department of the War Office. Incidents connected with the Chitral campaign are also introduced.

THE Association of Head Masters has, we understand, invited the Endowed Schools Commissioners to investigate the case of wholesale dismissal of assistant masters at Grantham Grammar School, to which we referred on February 4th. The intervention of the Head Masters' rather than the Assistant Masters' Association in this instance may be regarded as a wholesome sign of the solidarity of the teaching profession.

A PUBLIC lecture, with lantern illustration, entitled 'How Pictures can be taken on a Photographic Plate in the Dark,' will be given by Dr. W. J. Russell, V.P.R.S., at Bedford College, York Place, Baker Street, W., on Friday next at 5 P.M. Readers of the *Athenæum* will remember that this formed the subject of the Bakerian Lecture before the Royal Society. Dr. Russell is chairman of the Council of Bedford College, and is inaugurating a series of free and open single lectures to be delivered by specialists at the College on popular subjects in art, literature, and science.

MR. CHAMBERLAIN'S recent appeal to the great commercial firms in Birmingham on behalf of the Midland University Fund appears to be having a satisfactory result. One firm has subscribed 5,000*l.*, and other large amounts have already been promised.

WE regret to record the death of Miss Elizabeth Eaves Griffin, the second daughter of the late Charles Griffin, publisher, of Glasgow and London, and granddaughter of Richard Griffin, who early in the century founded the firm of Charles Griffin & Co. For many years she took an active part in her father's business.

THE Report of the Committee of Management of the Society of Authors has reached us. The Report says nothing about the refusal of the Society to confer with the Publishers' Association regarding the proposed agreements. We still think the agreements inadmissible, but the Society, as we have already said, need not have declined to discuss them. The Report says a good deal about magazines in liquidation, and states that a Bill is to be introduced by Sir J. Willox, at the instigation of the Society and the Institute of Journalists. Authors suffer a great deal by being defrauded of payment for their articles by the frequent collapse of magazines. They are, as usual, too trustful, and show little caution.

THE scheme for three Charlotte Yonge Scholarships at Winchester High School, with which she has been connected from its foundation in 1884, has been met by a subscription of 1,200*l.*; but it is evident that unless a good many more people subscribe, the original idea of three scholarships of

50*l.* each, and tenable for three years, will have to be abandoned.

THE death of "Cavendish," Mr. Henry Jones, the author of the many famous handbooks of games of cards which Messrs. De La Rue published, is announced. He was also the editor of the column on cards in the *Field*, and wrote on croquet, lawn tennis, and billiards.—The death has also to be recorded of Mr. W. Hamilton, who brought out some years ago lives of 'The Laureates of England,' collected several volumes of parodies, and also wrote on book-plates.

MR. T. FISHER UNWIN has just completed an arrangement with the holder of the copyright in the sole authorized edition of Nietzsche's works, whereby he will issue authorized English translations at a low and uniform price. 'The Genealogy of Morals,' translated by Dr. Haussmann, and 'The Poems,' translated by Mr. John Gray, will appear together in one volume in March. They will be followed by 'Thus Spake Zarathustra' and 'The Case of Wagner,' a volume containing 'The Antichrist' as well. As regards 'Zarathustra,' the translation by Dr. Tille is the original one carefully produced under the supervision of the Nietzsche Archiv, and, for a time at least, can be the only complete one, since the copyright of the fourth part has not yet expired.

THE Earl of Rosebery has consented to be nominated as President of the London Topographical Society, whose first annual general meeting will be held at an early date in March. The nominated Vice-Presidents are Lord Welby and Mr. McKinnon Wood, Chairman of the London County Council.

MR. H. A. HINKSON has nearly completed a new story of Irish life entitled 'The King's Deputy,' and dealing with the days of the Duke of Rutland's Viceroyalty. Messrs. Lawrence & Bullen will be the publishers.

THE next counties for which the Charity Digests are to be published are Norfolk, Middlesex, Worcester, and Rutland.

MR. C. M. SHELDON ought to be flattered at the eagerness with which his little book 'In His Steps' is being taken up. No fewer than seven English houses seem to be publishing it at the same time, which must be something like a "record."

ON February 10th a committee was formed in Canton Valais for the organization of an "historical procession" at Martigny next year. The object represented will be Napoleon's passage of the St. Bernard in May, 1800.

THE Imperial Russian Academy of Sciences has lost its oldest member in the person of the historian Eduard Kunik, who died last week in his eighty-sixth year. He was a native of Silesia, and studied at Berlin under Bopp, but in 1839 settled in Russia, where he devoted his whole energy to Russian history and archæology, and a catalogue of his writings would fill several columns. The Russians are indebted to him for the solution of many problems in their early history. A St. Petersburg necrology describes him as "scholar, historian, philologist, numismatist, archæologist, and Byzantinist in one person, and distinguished in each of these specialities." He had collected a valuable historical

library, and, as he enriched by his own critical marginalia several of his books, the Academy will make every effort to prevent them from being scattered.

THE Parliamentary Papers of the week include Calendar, History, and Summary of Regulations of the Science and Art Department, 1899 (1*s.* 8*d.*); Public Elementary Schools warned in England and Wales (1*d.*); Evening Continuation Schools, England and Wales, Return of Schools Inspected (3*d.*); Report on Commercial Education in Belgium (1*d.*); and Reports on the Endowed Charities of the Parishes of Altcar, Rothwell, and St. Giles-in-the-Fields, Bloomsbury.

SCIENCE

A Short History of Astronomy. By Arthur Berry, F.R.A.S. (Murray.)

THIS is one of the "University Extension Manuals," and supplies in a very satisfactory way a decided desideratum. The author remarks that he has tried to give (and we may add that he has succeeded in giving in a most lucid way) an outline of the history of astronomy from the earliest historical times to the present day, and that in a form intelligible to readers who have no special knowledge of either astronomy or mathematics, but only the ordinary power of an educated person in following scientific reasoning.

To carry out this object, and keep in view the compression necessary in treating so large a subject within the limits of a single volume, portions are omitted or touched upon only in the briefest manner. Thus it did not seem desirable to enter into a discussion of the amount of astronomical knowledge possessed by the ancient Egyptians, Chaldeans, Indians, and others, respecting which a good deal of uncertainty still prevails. The author contents himself with some remarks on early measurements of time and observations of eclipses, and then proceeds to a fuller account of the achievements of the Greek astronomers, dwelling, of course, particularly upon Hipparchus and Ptolemy, with the latter of whom Greek astronomy practically ceases. Ptolemy's work is, indeed, to a large extent based upon that of Hipparchus, and though his own contributions, rather on the mathematical side than that of observation, were important, yet

"we ought probably to rank above these the services which he rendered by preserving and developing the great ideas of Hipparchus—ideas which the other astronomers of the time were probably incapable of appreciating, and which might easily have been lost to us if they had not been embodied in the 'Almagest.'"

The astronomy of the Middle Ages naturally occupies a chapter, chiefly treating of the Bagdad school and the Arabians, to whom "no great original idea can be attributed," but who "had a remarkable aptitude for absorbing foreign ideas and carrying them slightly further." Then we come to the revival of astronomy in the West, and a very interesting account is given of the work of Copernicus (we think our author is justified in so spelling the name). The chapter fitly commences with a quotation from Thomas Digges—who is

entitled to be regarded as the first English astronomer—showing his appreciation of the new views on the motion of the earth and planets put forth by the great Pole, who was so much in advance of his age. The career of Tycho Brahe is also ably discussed, the account being founded upon the exhaustive life of that astronomer published a few years ago by Dr. Dreyer, of Armagh. Galileo Galilei, his discoveries and his woes, are adequately described, the remark of Hume being endorsed: "Bacon pointed out at a distance the road to true philosophy; Galileo hath both pointed it out to others and made himself considerable advances in it." The story of his persecution is told without prejudice, and the facts respecting it carefully stated according to the latest investigations. Kepler, of course, follows Galilei, the patient labour with which he worked out his three laws of planetary motion being well told, leading, as they did, to the epoch-making discovery of the law of gravitation by Newton.

The necessity, in accordance with the plan of the work, of leaving out matters which can be expressed only in the technical language of mathematics has obliged Mr. Berry to content himself with describing

"in the briefest and most general way the wonderful and beautiful superstructure which several generations of mathematicians have erected on the foundations laid by Newton."

Nevertheless, a very good general idea is conveyed of the principal results thus obtained, so far as they can be made interesting to the non-mathematical reader, who will probably turn with more avidity to the careful *résumé* of the discoveries which have been made in modern times in the region of the physical study of the heavenly bodies. Sir William Herschel, of course, occupies a chapter. A full discussion is given of his telescopic study of the sidereal heavens and his views on the constitution of the Milky Way and of the positions in the universe of the star-clusters and nebulae. So rapid has been the advance of astronomy in the century now approaching its close that the task of compression becomes more and more difficult; but the author has exercised a wise discretion in his selection of those salient points to which attention is especially directed. The last forty years have seen a remarkable series of discoveries, of a kind previously unsuspected, by the aid of a new engine of astronomical research—spectrum analysis; and vast additions have also been made to our knowledge by the systematic use of photography, and the most interesting of these are ably set forth in these pages, without losing throughout that due sense of proportion which some writers fail to observe. The author remarks that he has made no attempt to describe astronomical observations and instruments, which, indeed, cannot adequately or successfully be put before those who have not had access to the former or the means of using the latter. But on the lines laid down for the work we may say with Ovid, "Nil non laudabile," and that one perusal must inevitably lead to several repetitions of it, besides frequent references to individual portions. A valuable list of authorities and books for the student and a carefully arranged index complete the whole.

THE LODDIGES OF HACKNEY.

THE death a short time ago of Mr. C. Loddiges, of Hackney, and the sale by auction this week by Messrs. Puttick & Simpson of his fine botanical and miscellaneous library, may be said to terminate a long, honourable, and highly interesting phase in the history of Hackney. What Gerarde was to Holborn, Tradescant to Lambeth, Lee to Hammersmith, Curtis to Brompton, and Rollisson to Tooting, the Loddiges were to Hackney. But the Loddiges were greater benefactors to horticultural science than all their prototypes and rivals put together. For very many years they were, both in enterprise and in the extent of their business, far and away the leading firm of English nurserymen and plant introducers. It would be an exaggeration to say that they revolutionized English gardening; but they developed it in a very remarkable manner.

Curiously enough, the founder of the firm was a German. It is not known when Conrad Loddiges came to England; but when the Empress Catherine II. of Russia engaged John Busch to go as her gardener to Russia he sold his nursery business at Hackney, in 1771, to Loddiges. Busch, who was selected by the empress on account largely "of his speaking the German language," was undoubtedly a German, or of German extraction. He had established himself about the middle of the last century at the historical spot of Barber's Barn, Hackney. Conrad Loddiges remained here until 1787, and formed his celebrated nursery on some acres of open land which he leased from the governors of St. Thomas's Hospital. But in 1792 Loddiges purchased Barber's Barn, and, by making more than one additional purchase of adjoining land, had at the close of the last century a very fine nursery of about fifteen acres. A large number of greenhouses were erected; these were heated by steam, "the ingenious apparatus belonging to which has been principally devised" by Loddiges and his sons. For many years the chief feature of this nursery was its unrivalled collection of palms, of which at one time there were about 200 species in cultivation. In 1826 the gardens and houses contained no fewer than 8,000 species and about 2,000 varieties of plants, and the stock was roughly valued at 200,000*l.*, a sum small in comparison to what is now invested in several first-class nursery firms, but absolutely unrivalled by any other firm in the world seventy years ago. The founder of the firm died on March 13th, 1826 (not in 1820 as stated in Britten and Boulger's 'Index of British and Irish Botanists'), aged eighty-three, and his name is commemorated by Sims in the monotypic genus of *Loddigesia oxalidifolia*, a leguminous plant introduced from the Cape of Good Hope in 1802, and figured in the *Botanical Magazine*, plate 965. He introduced numerous plants of beauty and interest, and was succeeded by his two sons George and William. These two men more than fully maintained the world-wide reputation which their father had secured, for they not only kept on introducing novelties to English growers, but they were probably the first firm of nurserymen to cultivate orchids for sale. This was about the year 1812, and until 1852 they were the leading European house in this now universally grown class of plants. In 1812 they received a plant of *Oncidium bifolium* "from a gentleman who brought it from Monte Video, and who informed them that it was hung up in the cabin without earth, and continued to flower during a great part of the voyage home; a statement that was then regarded as a traveller's tale, and beyond the limits of credulity." The Loddiges were among the earliest to realize—but not until after many experiments and not a few failures—that the "rational" or "natural" system of growing orchids in this country was the only one by which success could be obtained. In

Paxton's *Magazine of Botany* there is an illustration of a fine specimen of *Miltonia clowesi* which they succeeded in flowering on a block of wood in 1842. In 1825 they had in their greenhouses the then very large number of eighty-four species of orchids under culture; but so successful were their collectors in various parts of the world, that by about 1845, when they issued a little list of "Orchideæ in the collection of Conrad Loddiges & Sons, Hackney, near London," these eighty-four had increased to 1,916, all of which had been imported, but a considerable number of which, not having flowered, had not yet received specific names. Five species in this list had been named in honour of Loddiges, and the earliest of these, *Cattleya loddigesii*, had been introduced from Brazil as early as 1818, if not earlier.

Writing in the *Gardener's Magazine* of July, 1826, J. C. Loudon states that "there is no such collection of hardy trees and shrubs in the world" as at the Loddiges' nursery; and further, "in this department Messrs. Loddiges have done more than all the royal and botanic gardens put together. The number of trees and shrubs in the Hackney garden is not less remarkable than the manner in which they are arranged along a revolving gravel walk, by which every individual species and variety may be examined with ease." A plan of this arbor-etum was published in Loudon's 'Encyclopædia of Gardening,' p. 1217. The nursery, which reached the zenith of its fame in the "forties," declined very rapidly in the early "fifties," not so much through age or want of management as from, to use a trite expression, "circumstances over which it had no control." The lease of a portion of the ground expired, and was not renewed; the rapid transformation of Hackney from a village near London into a densely populated and integral portion of the metropolis ensued; and "the atmosphere having become so deteriorated by smoke," the continuation of the nursery became a practical impossibility. The last vestiges of these famous gardens disappeared, according to Walford, in the year 1860, when some of the remaining plants were transferred to the Crystal Palace.

But the Loddiges were not only nurserymen. In addition to various minor contributions to horticultural and botanical literature, George, the son of the founder—he was born in 1784, and died in 1846—projected in 1817 the *Botanical Cabinet*, which appeared monthly until 1833, with many of the plates drawn by the conductor himself. This beautiful publication contains about two thousand coloured plates, and complete sets, when they occur for sale, realize high prices. It is not a little curious that Hackney, at the present time so little suggestive of gardens or successful gardening, makes out a very clear claim to having had the first physic garden in this country. This was attached to the seat at Hackney of Edward, Lord Zouch, in the reign of James I., and probably earlier. This garden was under the care of Lobel, or L'Obel, whose memory is commemorated in *Lobelia*. W. R.

SOCIETIES.

GEOLOGICAL.—Feb. 1.—Mr. W. Whitaker, President, and afterwards Prof. Bonney, in the chair.—Mr. B. T. Brierley was elected a Fellow.—The following communications were read: 'On Radiolaria in Chert from Chypon's Farm, Mullion District, Cornwall,' by Dr. G. J. Hinde, 'Gravel at Moreton-in-the-Marsh, Gloucestershire,' by Mr. S. S. Buckman, and 'On the Occurrence of Pebbles of Schorl-Rock from the South-West of England in the Drift-Deposits of Southern and Eastern England,' by Mr. A. E. Salter.

SOCIETY OF ANTIQUARIES.—Feb. 9.—Viscount Dillon, President, in the chair.—Mr. R. Garraway Rice was appointed a Local Secretary for Sussex.—Sir J. C. Robinson exhibited a drinking horn of the fifteenth century, mounted in silver-gilt, with an image of St. Michael; a fourteenth-century statuette in silver-gilt of Our Lady and Child; and four ancient reading-desks: one of silver, parcel gilt and enamelled; another of wrought iron or steel; a

third of carved ivory, made for Louise of Savoy, mother of Francis I.; and a fourth of bronze and steel.—Mr. J. G. Waller read some notes on some early Christian symbols, especially with reference to the well-known pair of peacocks, which are supposed to denote immortality.—The Rev. T. S. Cooper, as Local Secretary for Surrey, submitted a report on some important excavations carried out last summer on the site of Waverley Abbey, which it is hoped to continue during the present year.—The Rev. G. E. Lee reported the occurrence of cup-markings on houses of the fourteenth, fifteenth, and sixteenth centuries in Brittany, hitherto unnoticed, which were supposed to have been cut on lintels and doorsteps to avert misfortune.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Feb. 1.—Dr. Winstone in the chair.—Mr. J. K. Aston exhibited, through Mr. Blashill, Honorary Treasurer, a number of objects found in excavating for the foundations of new additions to the Bounty Office, Dean Street, Westminster. The new building fronts on Great Smith Street, and the site is probably on the margin of Thorney Island, on which Westminster Abbey was founded. The objects exhibited included a perfect specimen of a Bellarmine bottle or "Greybeard" and fragments of English and Dutch pottery with eighteenth-century china. Several copper coins of George II. indicate the age of the stratum through which the excavations were carried. Three Nuremberg tokens of the sixteenth century were also found. Amongst numbers of bones of animals that were met with were several skulls of the wild boar and bones of the ox, possibly of the wild ox.—Mr. Gould exhibited the rim of a vase found at Chigwell, Essex, interesting as showing the survival of ornament of the Bronze Age.—Mr. Earle Way brought for exhibition a collection of Roman pottery from Southwark, consisting of Samian and Upchurch ware of the best period; also some small glass bottles and a bone needle, with coins of M. Agrippa, Claudius, and Nero, and a Roman lady's hairpin of bone, nicely carved, and terminating with a crown. He also submitted a Greek coin of Alexander the Great in fine condition, and a rosary of polished stone beads from Burmah. The Roman remains were found on the site of a pile dwelling near Southwark Street, at the depth of 14 ft. from the surface, the hairpin at the depth of 9 ft.—Mr. C. H. Compton read the second part of a paper upon the Welsh Marches, in continuation of that read by him on December 7th last, in which the history of the Marches was brought down to the conquest of Wales by Edward I. Since that time the kings of England controlled the Lords Marchers by the exercise of their prerogative, which grew from the necessities of government until it developed into a Court of a President and Council of Wales and the Marches, and as such was established by statute in the reign of Henry VIII., when Wales was united to the kingdom of England. Some writers say that Edward IV. established this court; but a careful examination of the authorities shows that, though that was his intention when he sent Prince Edward to Shrewsbury under the guardianship of Earl Rivers and the tutelage of the Bishop of Rochester, the latter of whom was deputed President of the Prince's Council, he died without having constituted a Court of the President and Council of Wales and the Marches such as was confirmed and established by Henry VIII. The jurisdiction of this court and its subsequent history were traced until the abolition of the feudal tenures in the reign of Charles II. and the abolition of the court in the reign of William and Mary.—A vote of congratulation to the Mayor and Corporation of Southampton upon the preservation of the Bargate was unanimously passed, and directed to be transmitted to the Town Clerk.

ARCHÆOLOGICAL INSTITUTE.—Feb. 1.—Mr. Emanuel Green, Hon. Director, in the chair.—Mr. F. Peacock exhibited two Dutch or Flemish tobacco-boxes, and Mr. Hilton added to the exhibition twelve other brass and wooden tobacco-boxes of very elegant and varied design.—Dr. A. C. Fryer contributed a paper 'On Christian Symbolism in St. David's Cathedral.' He treated in detail the several emblems depicted on the monumental effigies, sculptures, carvings, and fresco paintings, most of which bear the date of the thirteenth and fourteenth centuries.—Mr. Walter Cave read a paper on the Saxon crypt discovered in September, 1898, at Sidbury Church, Devon. In making excavations for some heating pipes traces of walling below the Norman foundation of the north wall of the chancel were found, which, being further exposed, brought to light the outlines of the Saxon crypt. The crypt is practically a square chamber within the lines of the original Norman chancel, with an entrance in the west wall and a flight of steps leading up into the nave. These steps are placed 2 ft. 8 in. north of the central line drawn through the church from east to west, the reason being that

the steps leading to the presbytery would probably be placed as nearly central as possible, and therefore those down to the crypt would have to be on one side. Hence Mr. Cave concluded that before the Norman church was built there existed on the same site a small Saxon church with a nave and narrow presbytery and crypt below, the latter arranged in a manner that differs from all known examples.

LINNEAN.—Feb. 2.—Dr. A. Günther, President, in the chair.—Mr. P. Chalmers Mitchell was elected a Fellow.—Mr. E. M. Holmes exhibited specimens of *Schimmelia oleifera*, a native of Venezuela, the wood of which yields an essential oil known to commerce as "West Indian oil of sandal-wood." The plant, hitherto undescribed, was found to belong to a new genus of Rutaceæ, and has been named *Schimmelia*, after the German expert who distilled the oil.—Prof. Howes exhibited three living specimens of the lizard *Hatteria*, hatched for the first time in Europe from eggs received from Prof. Dendy, of Canterbury College, Christchurch, N.Z.—On behalf of Mr. J. Hamilton Leigh there was exhibited an unskinned example of the wild cat, which had been trapped on January 31st in Argyllshire. It had all the characteristic features of *Felis catus*, and was of great size, weighing nearly 11 lb.—Mr. E. S. Salmon read 'Notes on the Genus *Nanomitrium*, Lindb.,' a genus hitherto regarded as cleistocarpous. Examination of fresh specimens showed, however, that the capsules possessed a distinct zone of specialized cells—delicate, narrow, and transversely elongated—clearly marking off the upper part of the capsule as a lid. The same structure was found in the original specimens collected by Breutel, in Mitten's Sussex specimens, and in various continental examples. The remaining four species of the genus were then examined. *N. synoicum* and *N. austini* agreed with *N. tenerum* in possessing the zone of differentiated cells, and in these species, although no opened capsules were found, the author expressed the belief that a complete separation of the lid takes place in nature. It seemed to him probable that the very thin cell-walls of the zone, which become partly disorganized, aid in effecting the dehiscence. The above-mentioned structure satisfactorily accounted for the regular dehiscence which had been observed by various authors, and figured by Sullivant. *N. æquinoctiale* showed no differentiation in the cells of the capsule wall, and was truly cleistocarpous. The inflorescence of this species proved to be polyoicous (autoicous+dioicous). In *N. megalosporum*, also, no differentiated cells occurred. Contrary to what had been stated by Philibert, the capsule of this species was found to possess stomata, and generally to show a structure similar to that of *Ephemerum*. The author pointed out that the characters by which *Nanomitrium* had been separated from *Ephemerum* were insufficient, and considered that the former genus should be limited to *N. tenerum*, *N. austini*, and *N. synoicum*, referring *N. megalosporum* (and perhaps also *N. æquinoctiale*) to *Ephemerum*. The essential character of the genus *Nanomitrium* was the presence of a zone of differentiated cells, by which a regular dehiscence is effected. The systematic position of the two genera was next considered. Lindberg had placed *Nanomitrium* in the Funariaceæ, but considered *Ephemerum* to belong to the Tortulaceæ. Reasons were given for supporting Dixon's opinion that *Ephemerum* also belonged to the Funariaceæ. In conclusion, the author remarked that since his paper had been written he had noticed that in the last part of his 'Organographie der Pflanzen' Goebel had investigated the capsule of *Nanomitrium tenerum*, with special reference to the development of the columella. In one of the figures given of a longitudinal section of a ripe capsule the differentiated cells of the capsule-wall are shown, and are referred to in the explanation of the plate as the annulus. Nothing further on this point is mentioned, and the dehiscence of the capsule is not referred to.—A discussion followed, in which Dr. R. Braithwaite and Mr. E. M. Holmes took part.—Mr. F. W. Stansfield read a paper 'On the Production of Apospory by Environment in *Athyrium filix-femina*, var. *uncoglomeratum*, an Apparently Barren Fern.' This has been effected by cutting off parts of the immature fronds and allowing them to expand during eighteen months in a uniformly humid atmosphere. The result was the production in the ultimate divisions of a meristematic tissue which gave rise to (1) gemmæ or bulbils, (2) prothalli, producing both apogamous buds and ordinary sexual axes of growth. One of the prothalli has been examined, and found to bear both archegonia and antheridia. On layering the primary fronds produced by apospory, it was found that these readily gave rise to fresh aposporous growths. The ease with which apospory was induced in the primary fronds, as compared with the extreme difficulty in the case of fronds from an older plant, was said to be characteristic of aposporous ferns in general,

Mr. Stansfield having observed it in every case (eight in all) in which he has raised ferns by apospory. Assuming the truth of the "recapitulation" theory, he suggested that this fact indicated that apospory was an atavistic trait in ferns.—In a discussion which followed Prof. Farmer and Mr. C. T. Drury took part.—Mr. H. M. Bernard gave an abstract of a paper entitled 'Recent Poritidæ and the Position of the Family in the Madreporarian System.' The author adduced reasons for believing that the skeletal formation of Porites might be accounted for on the assumption that some early Madreporaria acquired the habit of budding before the skeleton was mature. The paper further dealt with all the recent genera which had from time to time been classed with Porites, and a revision of the family was suggested.

ZOOLOGICAL.—Feb. 7.—Prof. G. B. Howes, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during January, and called special attention to a young male example of the Argali sheep (*Ovis ammon*) received on deposit on January 18th.—Papers were read by Mr. F. E. Beddard on the cerebral convolutions of the gorilla, —from Dr. R. O. Cunningham on the presence of supernumerary bones occupying the place of prefrontals in the skulls of certain mammals (these bones had recently been observed by the author in skulls of *Macropus giganteus* and *Phascogale platyrhinus*), —by Mr. G. E. H. Barrett-Hamilton on the mice of St. Kilda, of which he recognized two species (*Mus hirtensis*, sp. nov., a representative of *M. sylvestris*, and *M. muralis*, sp. nov., representing *M. musculus*), —from Prof. W. Blaxland Benham on the anatomical structure of Notornis, based on the examination of a young female specimen of this bird recently received at the Otago Museum, Dunedin, N.Z., —from Mr. E. N. Buxton on the herd of bisons in the Emperor of Russia's forest of Bielovege, in Lithuania, —and by Mr. G. A. Boulenger on two new species of lizards, *Lacerta jacksoni* and *Chamaesaura annectens*, named from specimens contained in a collection of reptiles recently sent to the British Museum by Mr. F. J. Jackson from the interior of British East Africa; and the second part of a memoir entitled 'A Revision of the African and Syrian Fishes of the Family Cichlidæ.' Owing to the large amount of material contained in collections recently received from Lake Tanganyika and the Congo, the author had been obliged to make an alteration in the plan of arrangement proposed in Part I. of the paper, and instead of dividing the family into nine genera, he had found it necessary to recognize nineteen genera. The present part contained a synopsis of all the known African and Syrian genera, an enumeration of all the species, and definitions of the genera Tilapia, Steatocranus, Docimodus, and Paretroplus, and their species, several of which were described as new.

ENTOMOLOGICAL.—Feb. 1.—Mr. G. H. Verrall, President, in the chair.—The President announced that he had nominated Canon Fowler, Mr. E. Saunders, and Mr. R. Trimen as Vice-Presidents for the session.—Mr. H. W. Andrews was elected a Fellow.—Mr. Champion exhibited specimens of an interesting species of Fulgoridæ, *Atalanta auricoma*, Burm., recently received from British Honduras, and stated that he found lepidopterous larvæ in the white waxy matter attached to the body of an allied species, *Enchophora stellifer*, Burm., of which he exhibited a specimen, together with a larva taken from it. He also showed numerous specimens, and pointed out certain peculiarities, of both sexes of an undescribed species of Apiomerus (family Reduviidæ) found by himself in Chiriqui.—Mr. Tutt exhibited, on behalf of the Rev. G. H. Raynor, a large series of *Spilosoma lubricipeda*, Linn., inbred from specimens originally captured in Lincolnshire, to show that the extreme aberrations of this species could be produced by inbreeding from comparatively normal forms. He then exhibited a number of closely allied forms of Anthrocera received from M. Oberthür, of Rennes, and comprising, among others, *A. medicaginis*, Dup., *A. medicaginis*, Bdv., *A. charon*, Dup., and *A. charon*, Bdv. The first two of these, as probably also the fourth, he referred to *medicaginis*, Bdv., considering them to be possibly forms of *Anthrocera lonicera*; while the specimens of *A. charon*, Dup., were almost indistinguishable from typical *lonicera*. Mr. Tutt next exhibited some remarkable colour aberrations of *Anthrocera filipendula*, captured by Mr. W. H. Harwood near Colchester.—Mr. A. H. Jones exhibited a fine specimen of *Spheria robertsi* attached to the larva of *Charagia virescens*.—Mr. P. T. Lathy communicated 'A Monograph of the Genus Calisto,' and the Rev. F. D. Morice papers entitled 'Illustrations of Specific Characters in the Armature and Ultimate Ventral Segments of Andrena (male),' and 'Notes on *Andrena taraxaci*, Giraud.'

INSTITUTION OF CIVIL ENGINEERS.—Feb. 14.—Mr. W. H. Preece, President, in the chair.—The paper read was 'On the Lake Superior Iron Ore Mines, and their Influence upon the Production of Iron and Steel,' by Messrs. J. and A. P. Head.

MATHEMATICAL.—Feb. 9.—Lieut.-Col. Cunningham, V.P., in the chair.—Mr. Umes Chandra Ghosh was elected a Member, and Mr. E. W. Barnes was admitted into the Society.—The following papers were read or communicated in abstract: 'On a Certain Minimal Surface,' by Mr. T. J. Bromwich, 'The Group of Linear Homogeneous Substitutions on m Variables which is defined by a Certain Invariant,' by Dr. L. E. Dickson, 'On the Complete System of Differential Covariants of a Single Pfaffian Expression, and of a Set of Pfaffian Expressions,' by Mr. J. Brill, 'Groups of Order p^3q ,' by Mr. E. A. Western, 'The Irreducible Concomitants of any Number of Binary Quartics,' by Mr. A. Young, 'The Scattering of Electric Waves by an Insulating Sphere,' by Mr. A. E. H. Love, 'The Figure of Jacobi with respect to a Linear System of Hyperquadrics,' by Prof. Schoute, and 'Note on a Case of Divisibility of a Function of Two Variables by Another Function,' by Mr. A. Berry.

PHYSICAL.—Feb. 10.—Annual Meeting.—Mr. Shelford Bidwell, President, in the chair.—The Report of the Council was read by Mr. H. M. Elder.—Dr. Atkinson then presented the Treasurer's Report, and showed that, although there was only a small balance in the bank, the financial position had somewhat improved.—The list of Fellows lost to the Society by death was read; the obituary includes the names of Latimer Clark, Sir James Douglass, Dr. John Hopkinson, J. E. Myers, Eugene Obach, H. Perigal, and Bartholomew Price.—Council and officers for the forthcoming year were elected as follows: President, Dr. Oliver J. Lodge; Vice-Presidents who have filled the office of President, Dr. J. H. Gladstone, Prof. G. C. Foster, Prof. W. G. Adams, Lord Kelvin, Prof. R. B. Clifton, Prof. A. W. Reinold, Prof. W. E. Ayrton, Prof. G. F. Fitzgerald, Prof. A. W. Rücker, Capt. W. de W. Abney, and Shelford Bidwell; Vice-Presidents, T. H. Blakesley, C. V. Boys, G. Griffiths, and Prof. J. Perry; Secretaries, W. Watson and H. M. Elder; Foreign Secretary, Prof. S. P. Thompson; Treasurer, Dr. E. Atkinson; Librarian, W. Watson; other Members of the Council, Prof. H. E. Armstrong, Walter Baily, R. E. Compton, Prof. J. D. Everett, Prof. A. Gray, E. H. Griffiths, Prof. J. Viriamu Jones, S. Lupton, Prof. G. M. Minchin, and J. Walker.—The newly elected President, Prof. Lodge, then took the chair, and an ordinary meeting was held. In his address he referred to the heavy death-roll of the Society during the past year, and to the tribute paid to the memory of John Hopkinson at Cambridge University. He then commented on the quickness with which scientific discoveries were now applied to practice, and to the interest taken in such applications by men of science. He did not know whether this was due to the example and inspiration of Lord Kelvin or to the progress of education among the public. He regretted that the public were so ignorant of scientific subjects. He continued by noting the experiments of Righi, Preston, Michelson, and J. J. Thomson, and called attention to a prediction lately published in *Nature* by Prof. G. F. Fitzgerald with regard to the probability of our being able to obtain magnetic effects by passing circularly polarized light through absorptive media. After commenting upon the importance of terrestrial magnetism among the sciences, and of the publication *Science Abstracts*, Prof. Lodge said there was one announcement of exceptional significance to physics that had happened during the past year. The Government had decided to begin to establish a National Laboratory. He wished to congratulate Sir Douglas Galton and himself on the speedy result of their urging the matter upon the British Association. He thought the thanks of the Physical Society were due to the committee appointed by the Treasury (especially, perhaps, to Prof. Rücker, as acting chairman of that committee, and to Mr. Chalmers, who represented the Treasury) for the way in which the work had been brought to an issue. There was much for which the present Government deserved praise during the past year; he wished there could be added to their laurels the inauguration of a university for London. Prof. Lodge then went on to the specific subject of his address—the opacity of conducting media to light and to electric waves generally—emphasizing the brilliant work of Mr. Oliver Heaviside in unifying phenomena apparently different, discussing the effect of boundaries, and dealing specially with the question (first attacked by Maxwell) of the theoretical opacity of gold-leaf. This part of the address will be published in full later.—Prof. Carey Foster then took the chair, and Prof. Lodge read a paper

by Mr. Benjamin Davies on 'A New Form of Amperemeter and Voltmeter with a Long Scale.'

ARISTOTELIAN.—Feb. 13.—Mr. A. F. Shand, V.P., in the chair.—Dr. T. Lorentz was elected a Member.—Dr. Bernard Bosanquet read a paper on 'Social Automatism and the Imitation Theory.' The conception of automatism to be employed was that which is derived from examples of "secondary automatic action," such as dressing oneself, walking, writing. This conception was applied to illustrate the true nature of social coercion as ultimately consisting in the interlocking automatic or habitual adjustments by which the routine of life is carried on and attention is progressively liberated for such employments as demand full consciousness. Punishment, it was suggested, is ultimately of the nature of the pain that arises from a stumble or error in an automatic activity, involving a momentary concentration of consciousness and readjustment of the habit. No true ideal lay in the direction of abolishing coercion, which was in principle simply the consequence of the interlocking and extension of the so-called individual self in and by the whole of ethical habit, through which alone life could be carried on and made progressive. The latter part of the paper was devoted to a criticism of the social imitation theory of Prof. Baldwin and others, with an attempt to show that it essentially involves the errors of associationism in regarding the reproduction of similars as the normal case of suggestion, whereas a theory like Mr. Stout's "relative suggestion" is imperatively demanded by the nature of social phenomena, and would consist in the substitution of identity for similarity as a working principle.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Royal Academy, 4.—'The Niobides in Florence,' Dr. A. S. Murray. |
| — | Victoria Institute, 4½.—'Life,' Prof. Beale |
| — | Bibliographical, 5.—'The Earliest Latin Grammars in English,' Rev. A. E. Shaw. |
| — | London Institution, 5.—'Shakespeare in Folio,' Mr. S. Lee |
| — | Institute of Actuaries, 5½.—'The Companies Acts,' Lecture IV., Mr. A. C. Clauson |
| — | Society of Arts, 8.—'Cycle Construction and Design,' Lecture I., Mr. A. Sharp. (Cantor Lectures.) |
| — | Surveyors' Institution, 8.—'The Management and Valuation of Brickfields,' Mr. J. L. Crouch. |
| — | Institute of British Architects, 8.—'Public Libraries,' Mr. J. M. Brydon and Mr. F. J. Burgoyne |
| Tues. | Royal Institution, 3.—'The Morphology of the Mollusca,' Lecture VI., Prof. E. Ray Lankester. |
| — | Statistical, 5.—'Comparative Statistics of Australasian Railways,' Mr. Price Howell. |
| — | Society of Arts, 8.—'Vitreous Enamels,' Mr. C. Davenport. |
| — | Institution of Civil Engineers, 8.—Discussion on 'The Lake Superior Iron Ore Mines.' |
| — | Zoological, 8½.—'On a Portion of Skin, named <i>Neomylodon listai</i> , from a Cavern near Consuelo Cove, Last Hope Inlet, Patagonia, with a Description of the Specimen by Mr. A. Smith Woodward,' Dr. F. P. Moreno; 'On the Formation of the Coral-Reefs of the North-West Coast of Australia,' Surgeon P. W. Bassett-Smith; 'On a Collection of Reptiles and Batrachians made by Mr. J. D. La Touche in North-West Fokien, China,' Mr. G. A. Boulenger. |
| Wed. | Society of Arts, 8.—'Electric Traction and its Application to Railway Work,' Mr. P. Dawson. |
| — | Geological, 8.—'Varieties of Serpentine and Associated Rocks in Anglesey,' Prof. I. G. Bonney and Miss C. A. Raisin; 'Remarks on the Genera Ectomaria, Koken, and Hormotoma, Salter, with Descriptions of British Species,' Miss J. Donald. |
| Thurs. | Royal Institution, 3.—'Toxins and Antitoxins,' Lecture III., Dr. A. Macfadyen. |
| — | United Service Institution, 3.—'The Autumn Manœuvres of 1898,' Major J. W. H. Marshall-West. |
| — | Royal Academy, 4.—'The Nereids in the British Museum,' Dr. A. S. Murray. |
| — | Royal, 4½. |
| — | Hellenic, 5.—'A Head of Athena from the School of Alcamenes,' Prof. E. Gardner. |
| — | London Institution, 6.—'Winchester Cathedral,' Canon Benham. |
| — | Institution of Electrical Engineers, 8. |
| — | Society of Antiquaries, 8½.—'A Golden Breastplate from the Republic of Columbia, and a Find of the Later Iron Age from Norway,' Mr. C. H. Read; 'Further Discoveries in the Cathedral Church of Norwich,' Mr. W. H. St. John Hope. |
| Fri. | Physical, 5.—'The Joule-Thomson Thermal Effect,' Mr. E. F. J. Love; 'A Study of an Apparatus for the Determination of the Rate of Diffusion of Solids dissolved in Liquids,' and 'Note on the Source of Energy in Diffusive Convection,' Mr. A. Griffiths. |
| — | Institution of Civil Engineers, 8.—'The Loss of Heat from Buildings,' Mr. R. G. Mackay. (Students' Meeting.) |
| — | Royal Institution, 9.—'Cohesive,' Prof. O. Lodge. |
| Sat. | Royal Institution, 3.—'The Mechanical Properties of Bodies,' Lecture III., Lord Rayleigh. |

Science Gossip.

SIR EDWARD GREY will take the chair at the annual meeting of the Society for the Protection of Birds on Tuesday week, February 28th, at the Westminster Palace Hotel. It is hoped that the Earl of Stamford, Sir Henry Vavasour, Canon Lyttelton, Dr. Sclater, Mr. W. H. Hudson, and others will be present.

THE recent report on the Pitcairn Islanders is a striking proof of the danger of continued intermarriage between a limited stock. In their isolated position they are unable to indulge in exogamy, and the result has been a marked physical and mental deterioration.

THE *Times* announces the death of the Rev. W. Colenso, F.R.S., F.L.S., at the age of

eighty-seven. He was a cousin of the late Bishop of Natal, and was bred a printer. He was sent to New Zealand in charge of a printing press by the Church Missionary Society. He acquired a great knowledge of Maori myths, and also devoted his attention to the flora and fauna of New Zealand.

THE Swedish expedition to Tierra del Fuego, under the direction of Dr. O. Borze and E. Nordenskjöld, has recently started from Stockholm. The principal object of the expedition is to make botanical and zoological investigations.

THE first number of *Astronomische Rundschau* has appeared, under the editorship of Leo Brenner, Director of the Manora Observatory. It gives a survey of the progress of astronomy and also a number of original articles, the most important one of the present number being a series of observations of the planet Saturn made during 1898, and illustrated by drawings. Ten numbers are intended to appear each year; it seems to be the editor's intention to make them of general as well as of technical interest. A map of Mars from his own observations is given; also engravings of the new observatory at Altenburg and of its principal instrument.

THE fifty-second volume of the *Memoirs* of the Royal Astronomical Society has recently been published. It contains the results of observations of variable stars which were made by the late Mr. G. Knott at Cuckfield, Sussex, between the years 1860 and 1894, reduced and edited with an introductory note by Prof. Turner, of Oxford, who speaks highly of their value.

FINE ARTS

MINOR EXHIBITIONS.

AT the Fine-Art Society's gallery may be seen a collection of eighty-one picturesque and brilliant cabinet pictures in oil by Mr. J. Fulleylove, which, although they are not quite so limpid, nor touched with so light a hand, are almost as acceptable as his water colours. The best of them seems to be *Christ Church, from the Meadows* (No. 3), for in colour, firmness, and, above all, in lighting, it is pre-eminently successful; but *St. Mary's Church* (7) is nearly as good, and much the same may be said of *Tom Tower, from Pembroke College* (10); while the airiness, brightness, and spaciousness of *Oxford, from Headington Hill* (13), deserve a great deal of praise. Most solid and truthful is *The Radcliffe, from All Souls' College* (15); *Trinity College Chapel* (24) is a worthy representation of that fine interior; while no admirer of *Magdalen College, Founder's Tower* (28), could wish for a choicer delineation of that beautiful object. In that peculiar picturesqueness which characterizes the less striking parts of the University, *Brasenose College and the Radcliffe* (49) surpasses all its neighbours. It is even more limpid than No. 28. The rich colouring and remarkably good drawing of the interior of *The Bodleian Library* (73) are of the first order of merit in their way, which is decidedly a difficult way. *St. John's College* (74) ought to be coveted by every Johnian, and admired by every artist for its spirit, clearness, and brightness, as well as for its thoroughly good draughtsmanship.

Like the bulk of the miniaturists, the Society of Women Artists (formerly the Lady Artists) seem to shirk that exacting discipline which makes, or mars, an artist, and their exhibition, which this year is held in Suffolk Street, is really superfluous, for the Academy and New Gallery are open to the ablest painters of either sex, and artists like Mrs. Alma Tadema and Mrs. Stanhope-Forbes exhibit there, but they do not contribute to the exhibition of the Women Artists. Of the few creditable performances we may name *Shere Common* (10), by Miss M. Schloesser; *Chow-Chows* (14), dogs, by Miss M. Young; Miss F. Ramsay's *Celestial Con-*

temptation (32), a good piece of colour; Miss B. T. Spiers's *Road across the Common* (99); Miss A. Jones's *Sign of the Olde George, Pangbourne* (88); Miss N. Davidson's *The End of the Season* (107); Mrs. Hornsby's *A Study* (111), which is really studious; Miss M. C. Churton's *Cottage* (117); Miss A. Bauerle's *Little Princess* (143); and Miss A. M. Lewis's *Sea Lavender* (217), which is as such things ought to be—carefully and firmly drawn, and resembles nature in its local colours, its modelling, and its lighting.—Madame L. S. Canziani's *Mrs. McKinnon* (354), a life-size portrait, is considerably above the average, and attests the sound training of the painter at Burlington House.—Miss B. Jenkins's *Little Elsie* (378) is noteworthy; and a portly and robust nymph, called *St. Martin's Summer* (384), is quite up to the usual level of Mrs. Swynnerton's florid, always heavy-handed, and excessively masculine style. It has, moreover, the merit of being alive.—Certain anonymous members of the Chiswick Art-Workers' Guild have contributed commendable specimens of their craftsmanship in brass and copper; and Miss F. Burlison's *Mother and Child* (564) and Miss M. Myers's *The First Step* (567) are decidedly good pictures in oil.

Although Mr. A. Praga, the President of the Society of Miniaturists, who exhibits at the Graves Galleries a collection of his small portraits in chalks, and thus attempts to rival Downman and the incomparably more able Edridge, cannot be called a draughtsman of even the second rank, he is a deft sketcher of likenesses, and possesses a good eye for character, which his sentimental tendencies do not invariably ruin. Indeed, several of his sketches are extremely pretty and spirited, although they are often out of perspective, and the eyes in some of the most successful are oddly outlined. The best are *Miss O. Morrell* (No. 5); *Mrs. A. Praga* (8), a charming subject, most sympathetically studied; *Miss A. Weinholt* (12); and *Gerda* (27). *Mulgrave Phipps-Jackson, Esq.* (21), is not kind to that gentleman; while *Belle, Violet, Isabel, Elaine, Doris, and Cita*, of various numbers, would bear revision, and would be improved by a daintier touch.

At Messrs. Dowdeswell's is a life-size picture, the work of M. E. Burnand, of *The Man of Sorrows*, clad in white, kneeling with clasped hands, and absorbed in prayer. It exhibits a great deal of technical skill, breadth, and simplicity of treatment, and the attitude and expression are touching and pathetic; yet the conception of the subject cannot be called a noble one; still less, on the other hand, does it deserve to be styled ignoble, though the face is more human and less highly spiritualized than we are wont to expect in such appeals to popular religious sentiment, and at the same time it is far from being sentimental. It is, of course, painted to be engraved by subscription.

The Continental Gallery contains many modern pictures of the French School, some of which are more than usually worthy of attention. Besides MM. E. Bertholon, A. de Breanski, and F. Chaigneau, Señor Checa, of Madrid, and the Norwegian M. A. Normann are represented.

At the Fine-Art Society's rooms are hung 110 water-colour drawings by Mr. W. Ball, who is favourably known as a neat-handed etcher of pretty landscapes. 'The Broads, Cities, and Coasts of North and East Anglia' are his present subjects, and his pictures are characterized by the same neatness as his etchings, but he brings to bear on them greater crispness and brilliancy, and as firm a touch. They are somewhat mannered, and they are a little monotonous in their brightness; indeed, they in this respect rather resemble the well-known works of Mr. Birket Foster. In every other respect they are pleasing, simple, and unpretending. The best of them are *Sandsend, near Whitby* (No. 1), an excellent drawing; *Horning* (3), which is broader, if not warmer and firmer; *At Weybourne, Norfolk* (8);

A Morning Mist, Robin Hood's Bay (17), a work of unusual charm, breadth, wealth of colour, and softness; "*Evening was glowing with rosy light*" (28), a first-rate study of Wroxham Broad; *On Oulton Broad* (32); *A Wayside Inn* (34); *A Fresh Morning, Robin Hood's Bay* (35), which comprises some excellent rock drawing; *Boston Stump* (41), of which the leading feature is the tower celebrated in Jean Ingelow's poem 'The High Tide'; *The Bell Inn, Woodham Walters, Essex* (52); *Robin Hood's Town* (54), which is distinguished by its airiness and colour; the glowing *Essex Farmstead* (64); and *Barton Broad* (86).

Nearly all the charms of his workmanship—the softness, homogeneity, and variety of his tones and tints, as well as his remarkable skill in sky painting—are strongly as well as delicately exhibited in Mr. H. Goodwin's eighty-three drawings of 'Switzerland in Sunshine and Snow,' to be seen at Messrs. Dowdeswell's rooms in New Bond Street. An artist of the brilliant school of which Turner, Inchbold, and A. W. Hunt were the leaders, Mr. Goodwin devotes himself to depicting the effects of sunlight upon atmospheres charged with vapours, the exquisite gradations of the air, its innumerable tints of every kind and degree. Few surpass him in delineating the blue water that distinguishes the valley opening on the *Lake of Thun, from the Schynige Platte* (No. 2). The lake again appears in *After the Storm, Thun* (28). *Pilatus, from Lucerne* (5), reminds us of one of Inchbold's best drawings; its colour and its grading could hardly be better. The *Kapellbrücke* (14) depicts with remarkably good draughtsmanship, brightness, and solidity the wooden bridge over the rushing waters of the Reuss, and is effective in its lighting. In *The Meeting of Winter and Spring* (17) the mid-distance and distance are tender and good, but the foreground is spotty and thin. Of all the drawings before us *A Midsummer Night, Lucerne* (20), is the most tenderly graded, and displays the most homogeneity, and the broadest effect and the best colour. The modelling, an element Mr. Goodwin does not always excel in, is of unusual excellence and solidity in *The Walls of the Jungfrau*; but *A Weird Pool* (49) is the most poetical of all these drawings, and nothing here surpasses it in beauty of colour, unless it be *A Mountain Chapel at the Foot of the Matterhorn* (64). Strikingly grand and almost austere in its dignity is *The Matterhorn* (70).

In the Dutch Gallery, 14, Brook Street, Hanover Square, students of architectural decorative art may advantageously study an exhibition of sculpture, designs, and drawings by M. A. Legros. This distinguished artist is a designer of singular strength when he undertakes works of the class before us, which includes the striking and powerful satiric head described as *Portion de la Base d'une Fontaine pour Welbeck Abbey* (33), and *Projets de Fontaines*, where nymphs and amorini are admirably invented, adapted, and combined. *Banc* (42) excels in the dignified, simple and artistic design for a large garden bench whereon Vertumnus himself might well sit. Of M. Legros as a portraitist of great power and merit, and a good draughtsman withal, who has greatly improved of late, there is fine and ample evidence in *Portrait de Mlle. Drage* (1), *Portrait de M. Bauer* (2), *Portrait* (3), and *Portrait d'Enfant* (4). In some of the architectonic works the Countess F. Gleichen has had, it seems, a share. The above-mentioned portraits were executed in golden point; some other specimens are in silver point, and some are in ink outlines, washed in ink.

When Mr. H. P. Mostyn has finished the sketches he invited us to look at in the Graves Galleries, we shall be glad to see them again; at present they are scarcely in a state for exhibition.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th and 11th inst. the following pictures, the property of Messrs. Wallis & Son: A. Canaletto, View on the Grand Canal, Venice, 126*l.* B. J. Blommers, Going to the Boats, 100*l.* G. H. Boughton, Evangeline, 131*l.* T. Creswick, The Wealds of Kent, 110*l.* J. L. Gérôme, Near Cairo, 147*l.* J. Stark, Marlborough Forest, 236*l.* Prof. Wopfner, After the Poachers, 252*l.*

The same firm sold on the 14th inst. the following engravings after G. Morland, the property of Mr. H. Milner: Sunset, a View in Leicestershire, by J. Ward, 28*l.* Delicate Embarrassment, and Mutual Confidence, by E. Bell (a pair), 31*l.* Delicate Embarrassment, by E. Bell, and Temptation, by W. Humphrey, 58*l.* Temptation, by W. Humphrey, 54*l.* Selling Peas, and Selling Cherries, by E. Bell (a pair), 54*l.*

Fine-Art Gossip.

MESSRS. JAMES NISBET & Co. will publish early in March a volume of autobiography by Mr. Felix Moscheles, who, as painter, traveller, musician, and man of letters, has known a number of interesting men. The book will contain recollections of Mendelssohn and of Rossini, sketches of well-known political figures like Mazzini, letters and reminiscences of Robert Browning, of early art studies abroad, and memoirs relating to the Commune, to travel in America, and to many other interesting places and events.

ON Monday next the public will be admitted to see the water-colour drawings which, according to their annual custom, Messrs. T. Agnew & Sons have collected at the Old Bond Street Galleries. The private view is fixed for to-day (Saturday).—Until the 21st inst. an exhibition of drawings by Mr. H. G. Fell will remain open at 61, Charing Cross Road.—At the Graves Galleries there is an exhibition of British colonial paintings. The public may see it on and after Monday.

THE press view of the twenty-first spring exhibition of pictures of the Southport Corporation, at the Atkinson Art Gallery, took place yesterday (Friday).

A BILL for the protection of artistic copyright, drawn up by a number of painters and sculptors, has been submitted to the Royal Academy, which has suggested a small number of alterations that have been accepted by the projectors. It enacts that the copyright of a work shall, where there is no agreement to the contrary, rest in the artist—a proposal that gets rid of many difficulties. In the case of a portrait, however, the artist will not be entitled to produce a replica or in any way reproduce the portrait without the express consent of the sitter. This stipulation, of course, applies to sculptors as well as painters. The Bill will probably be introduced into the House of Lords by Lord Welby, or, failing him, by Lord Monks-well.

THE Trustees of the British Museum intend to publish before long three folio volumes recording the excavations made in Cyprus by means of the funds accruing to them from Miss Turner's bequest. There will be fourteen full-page coloured plates delineating the objects in gold and ivory acquired during the explorations.

THE Museum proposes to begin work at Paphos in a week or two. The excavations of last spring repaid the expense incurred by the Treasury. Unfortunately many of the tombs laid bare had been rifled in Roman times.

MESSRS. P. & D. COLNAGHI will shortly publish a second edition, with additions, of a catalogue of the etchings of Mr. Whistler which Mr. F. Wedmore produced some years ago.

MR. J. FOWLER writes from Bleak House, Sheffield :—

"On viewing the magnificent collection of Rembrandt's paintings at Burlington House, I think it is obvious that many of the most important works are deteriorating through exposure to the atmosphere. However carefully their owners may keep them, some amount of dust must be deposited on the pictures, and this can only be removed by 'cleaning'—a most dangerous process. If these priceless treasures were covered with plate glass in airtight frames, not only would they be protected from dirt and atmospheric changes, but their beauty would be greatly enhanced. It is only necessary to compare the brilliant effect of the few pictures under glass in this exhibition with the sombre and cloudy look of the majority to come to the conviction that unless these wonderful works are protected in the way I venture to suggest, their glowing colour will be gradually lost."

It is not so much to the dust, or the dusting, as to the impure atmosphere of London that the very obvious effects our correspondent notices are due. Pictures brought from the country and exhibited in London are almost always in a better condition than those which have been in the metropolis for any length of time; but we do not believe that a few weeks' sojourn does any appreciable harm. No doubt glazing is a great, though not a perfect protection.

THE death is announced of the Rev. C. Robertson Manning, Honorary Canon of Norwich, on the 7th inst., from a paralytic and apoplectic seizure. He was educated at Corpus Christi College, Cambridge, and took his B.A. degree in 1847, and that of M.A. in 1850. In 1848 he was ordained deacon, and priest in 1850. In 1857 he succeeded to the rectory of Diss, a family living. Mr. Manning was most widely known as a learned ecclesiologist and antiquary. While an undergraduate at Cambridge he published in 1846 'A List of the Monumental Brasses remaining in England, arranged according to Counties,' and recording about two thousand examples. This excellent list served as the basis of the later work on the subject by the Rev. Herbert Haines. Mr. Manning was also a frequent contributor to the *Archæological Journal* and to the *Transactions of the Norfolk and Norwich Archæological Society*, of which he was honorary secretary for forty-three years. In 1886 he was elected a Fellow of the Society of Antiquaries, on the recommendation of the Council, *honoris causâ*. Of late years he was devoted to the study of ancient church plate, and published detailed inventories of most of that in the counties of Norfolk and Suffolk. His kindly face and genial presence will be greatly missed by a large number of friends.

IN our last week's note on Mr. Holman Hunt's contribution to the Pastel Society's exhibition a word was omitted which is of importance. It should read that the work is "like an ancient fresco repaired in distemper." It is well known that a very large proportion indeed of old frescoes were "touched up" or "repaired" in distemper, either immediately they were painted or at a later period.

THE lecture upon modern counterfeits of antique sculpture which was delivered by Prof. Furtwängler last autumn before the Munich Academy of Science, and subsequently printed, has appeared in an enlarged edition. The publication has hit its mark. Prof. Furtwängler says that one of the fabrications, which he described as a remarkable example both of ingenuity and impudence (a colossal marble head amongst the antique sculptures of the Berlin Museum), has since been removed. The head is now admitted to be a modern work.

AMONG the numerous examples of his genius which have been found in the house of Gustave Moreau is a series of fourteen pictures, forming a *Chemin de Croix*, until now not known to the world. They will be placed in the new Musée Gustave Moreau, which will shortly be opened to the public.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concert. Herr Dohnányi's Recital.

DR. JOACHIM made his first appearance this season on Monday at the Popular Concert. In 1894 he declared that whenever he felt that he was not doing justice to his art or to himself he would cease to appear in public. That time has not yet come. There were, it is true, moments of faulty intonation in the opening *allegro* of Schubert's Quartet in D minor; but for these the weather alone might be held accountable. In his playing and reading of that work he displayed all skill, judgment, and feeling; and it was surely a fact, and no fancy, that in the theme and variations of the *andante* the music spoke "with more urgent touches." The other performers in the quartet were MM. Haydn Inwards, Gibson, and Hugo Becker. Dr. Joachim played no solo, but took part with Mr. L. Borwick in Brahms's Sonata in A for pianoforte and violin. The pianist cannot as yet equal the exquisite refinement and tenderness which were so marked in the violinist's rendering of his part; but his conception of the music was thoroughly sound, and the presence and influence of his great associate evidently quickened his taste and feeling. Mr. Borwick was at his best. Dr. Joachim's statement as to failing powers, as mentioned above, was made on the occasion of the jubilee of his first visit to this country; and it is interesting to note how—by one critic, at any rate—from the very first his great and varied powers were recognized. He first played in London on March 28th, 1844, soon after which appeared the following in the *Athenæum*:—

"M. JOACHIM.—The youngest musician of the season [he was then twelve years of age]—a sound and skilful player, rather a prodigy, is this boy, whose success at Drury Lane and the Societa Armonica—to say nothing of the admiration his reading of quartets has excited in chamber concerts—has been as signal as well merited. So thoroughly grounded seems to be this young professor in musical science, as well as in executive skill—so liberally gifted in the essentials of heart, head, and health, that we see no limit to his future career; and if the creative faculty develop itself, shall look for a great artist in him, in the most comprehensive acceptance of the term."

Miss Louise Dale was the vocalist, but her rendering of Schubert's 'Die junge Nonne' lacked breadth and emotion. Mr. Borwick played his clever transcription of the Mozart 'Musical Box' Variations so well that he was pressed for an encore.

Herr Dohnányi gave the first of two recitals on Monday afternoon at St. James's Hall. He opened his programme with Beethoven's Sonata in C, Op. 2, No. 3. The first and final movements were neatly rendered, and the *adagio*, which stands on a far higher level than the rest of the work, was played with feeling and refinement. The early sonatas of Beethoven are seldom performed nowadays by pianists, so that this one was acceptable. After Beethoven came Bach—no transcription from the organ works, but two genuine clavier preludes and fugues from the 'Wohltemperirtes Clavier.' The first was No. 4, in C sharp minor, from

Part I., and the stately five-part fugue was unfolded in a clear, intelligent manner. The second, No. 8 from Part II., was also good. If the pianist should at any future recital give other numbers out of this priceless collection, he would do well clearly to indicate on the programme the numbers he intends to play; for as these fugues are so rarely heard, no doubt many of his hearers would like to try them over previously, and thus follow them with greater profit and pleasure. Herr Dohnányi's interpretation of Schumann's 'Études Symphoniques' was most unequal. The playing was at times smudgy, and in some of the numbers, especially in the *finale*, it was all hurry-scurry. Variations 1, 7, and 9 were, however, admirably rendered. Pianists cannot always be at their best, and some day M. Dohnányi will, no doubt, offer us a neater, more dignified performance of one of Schumann's finest works; of that we feel sure he is capable.

SONGS.

Six Songs. Words by Tennyson. Music by Charlton T. Speer. (Weekes & Co.)—There is already so much music in the poems themselves that a composer must carefully study the mood and meaning of the words. Mr. Speer has certainly done this, although we cannot help thinking that at times his harmonic colouring is somewhat artificial and laboured. It does not seem so much evolved from the melody as added to it. Mr. Speer is master of his art, so that we do not for a moment intend to infer that there is anything awkward or actually inappropriate. We would mention the setting of 'Crossing the Bar' as perhaps the best illustration of our meaning. Here there are some fine broad phrases in the melody; but some of the harmonies in the accompaniment seem too ornamental—may we add sentimental?—for the simple, solemn words. Of the six numbers, we would specially name "Ask me no more," with its passionate song and its interesting and well-wrought-out accompaniment; "Now sleeps the crimson petal"; and 'The Tournay.' In all six settings, however, there is much to praise and admire.

The Consultation and The Wedding Guest. Two Musical Sketches for Three Characters. English Words by May Byron. Music by Schubert. (Williams.)—Schubert was the most versatile of composers. He could write symphonies like the 'Unfinished,' and could also dash off light, bright music almost at a moment's notice. The two short works which have here been provided with English words are thoroughly pleasing, if not great specimens of the master. The *dramatis personæ* of the first are a barrister and the defendant (first and second tenor) and a solicitor (baritone or bass). The piece is of a humorous character. The second tells of Kitty and Dick, and how the former softened the anger of the exciseman and bade him come to the wedding feast.

Songs. Composed by John Hill. Book I. (Metzler & Co.)—The name of the composer is new, and these songs make us hope soon to have something more from his pen. There is here, to speak plainly, more of promise than of fulfilment, yet the former is by no means small. The first thing we note, and with pleasure, is the simplicity of his melodies; and next, the carefully written and quietly effective accompaniments. There is, too, a refreshing quaintness about the music, and a straightforward, diatonic character which proclaims it home-made. The three songs we like best are "Shall I, wasting in despair"; 'Cyril's Song,' from 'The Silence of Dean Maitland'; and "If there were dreams to sell." In the setting of Hogg's 'The Covenanter's Scaffold Song'

we feel that the broad melody is somewhat weakened by the *arpeggio* accompaniment on the middle page.

Album of Songs. Composed or arranged by A. L. (Enoch & Sons.)—This album includes old English, old Scotch, and old Irish melodies, one of each kind; three French *chansons*, also with English words, and a dainty setting of a German poem by F. Halm, by A. L. All the songs are light and attractive, and the accompaniments show both skill and taste. There is a separate edition for low or high voice.

Pillowland: Set of Songs for Children. Written and composed by Clifton Bingham. (Williams.)—The pleasing poems will interest children; the music to the various numbers, though scarcely original, is smooth and rhythmical. 'Chatterbox' and 'Like Mother' are the best numbers; the "purring" accompaniment in the latter—for it is a song about pussy and her kittens—is rather clever.

Mendelssohn's Lieder ohne Worte. Edited by Karl Klindworth. (Novello & Co.)—Herr Klindworth is a man of learning and wide experience, and for his edition of Chopin's works pianists are specially indebted to him. Mendelssohn's 'Songs without Words,' he remarks in his preface to the edition under notice, "have been somewhat neglected, and unjustly so." And he is of opinion that they will prove, "amidst the wild tumult of the concerts of the day, a calm enjoyment to all lovers of good music." We think the writer somewhat exaggerates the neglect. Mendelssohn's *Lieder*, it is true, rarely appear nowadays on concert programmes, but in the schoolroom and the drawing-room they still flourish. Their educational use alone will keep them in circulation. Herr Klindworth's aim has been a practical, not a critical one. Notes, chords, phrase-marks have been altered from time to time, not for the sake of text-tampering, but for the better bringing out, as he conceives, of the intentions of the composer. Some interesting "Historical Notes" have been furnished by Mr. F. G. Edwards.

Musical Gossip.

MADAME ALBANI gave an orchestral concert at St. James's Hall on Friday evening last week. Dr. Stanford conducted his fine 'Te Deum,' produced at the recent Leeds Festival. Madame Albani and Mr. E. Lloyd sustained their original parts; the other solo vocalists were Miss Ada Crossley and Mr. Santley. With such a strong quartet, plus the Queen's Hall Choir and the excellent Royal College orchestra, the 'Te Deum' was heard for the first time in London under highly favourable conditions, and was thoroughly well received. Madame Albani and Mr. Ben Davies sang the duet from the last act of 'Siegfried,' but the music suffers away from the stage, and seems long. It was, perhaps, a pity that two such accomplished artists should have laboured for well-nigh one hour, and almost in vain. Mr. Lloyd's fine rendering of "Onaway! Awake, beloved!" from Mr. S. Coleridge-Taylor's 'Hiawatha's Wedding Feast,' aroused enthusiasm. M. Johannes Wolff contributed to the success of the evening by his refined violin playing.

MR. HOMER LIND, a well-known member of the Carl Rosa Opera Company, gave a recital of German *Lieder* at the Queen's Small Hall on Friday of last week. This resourceful artist submitted a number of interesting songs, to the interpretation of which he brought a large measure of intelligence, taking pains over details and using his good baritone voice with admirable discretion. Especially praiseworthy were his renderings of Schubert's 'Minnelied' and 'Aufenthalt' and Brahms's 'Feldeinsamkeit,' while he declaimed also with notable fervour the effective aria 'An jenem Tag,' from Marschner's opera 'Hans Heiling,' a work familiar enough

to the German musical public. Miss Maud Powell, an American violinist of much promise, who draws a full volume of tone from her instrument, took part with Mr. Herbert Parsons in Christian Sinding's melodious Sonata in E, and likewise played pieces by Bach, Brahms, and Lalo in skilful fashion.

THE programme of the Newlandsmith Trio Concert at St. James's Hall on Tuesday afternoon was of somewhat mixed character. A Trio in G, Op. 1, by Signor Giorgio Franchetti, was performed for the first time in London. There is some good thematic material in the work; but seeing that the composer's idea of development is not strong, the trio failed to make a satisfactory impression. The concert opened with a Trio in A minor by Mlle. Chaminade; of this we only heard the last movement, which is more remarkable for energy than charm. Mr. Ernest Newlandsmith played as violin solos a Wieniawski Romance and a Polonaise Caprice of his own in a bright, intelligent manner; his technique is exceedingly good. Mr. A. H. Earnshaw performed an Idyl for 'cello by Noel Johnson with taste and expression. Of the three vocalists Miss E. Maclean (contralto) and Mr. G. A. Vanderbeeck (baritone) displayed voices of good quality, but badly produced, while Mr. F. Mummery's rendering of Chopin's B flat minor Scherzo was only fairly interesting.

MISS ETHEL BANKART, a promising violinist, gave a concert at the Salle Erard last Tuesday evening. She exhibited technical skill in her execution of the solo passages in the Mendelssohn Violin Concerto, though her tone was rather hard, and more sentiment was needed to give full effect to the beautiful slow movement. In Tartini's Sonata in G minor, so often heard of late, Miss Bankart was satisfactory, and her performance of Arensky's graceful Berceuse and Wieniawski's familiar Polonaise proved praiseworthy. Songs were agreeably rendered by Miss Marie Stark, Miss Elsie Mackenzie, and Mr. Charles Copland.

THE Ballad Concerts held on Ash Wednesday, at St. James's Hall in the afternoon and Queen's Hall in the evening, attracted in each instance thronged audiences. Familiar sacred songs were prominent in the programmes, by the favourite composers Handel, Gounod, and Mendelssohn. At St. James's Hall the artists enlisted were Madame Ella Russell, Madame Clara Samuël, Miss Dews, Mr. Ben Davies, Mr. William Green, Mr. Watkin Mills, and Mr. Kennerley Rumford, who gave an impressive rendering of "O Death, how bitter art thou," from one of Brahms's 'Four Serious Songs.' Mr. Venables's Choir also assisted, and M. Johannes Wolff played violin solos. Recitations were contributed by Miss Lily Hanbury. Mr. Edward Lloyd took part in the Queen's Hall concert, and sang Gounod's 'Lend me your Aid,' while other pieces by the French composer were chosen by Miss Ada Crossley, Mr. Andrew Black, and Mr. Egerton's Choir. Miss Alice Esty, Miss Elsie Mackenzie, Miss Clara Butt, and Mr. Thomas Thomas were also among the vocalists, and Mr. Henley and Mr. Leo Stern supplied violin and 'cello solos. Mr. Clifford Harrison recited Longfellow's 'The Monk Felix.'

TSCHAIKOWSKY'S Quartet for Strings, in E flat minor, Op. 30, was played on Wednesday evening at the Curtius Club Concert by MM. R. Gompertz, Haydn Inwards, Kreuz, and Ould. This is an early work of the composer's, and one can trace in it the influence of Beethoven, Schumann, and Mendelssohn. Of the four movements, the two middle ones, *allegretto* and *andante funebre*, are the most characteristic. The performance, though here and there rough, was good. Mrs. Hutchinson sang songs by Dvorak, Wagner, and Brahms; she was in excellent voice, and her artistic rendering of 'Von ewiger Liebe' secured for her much applause.

The programme included other songs; Brahms's clever, concise Quintet for Strings, in G, Op. 111, produced at the Popular Concerts nearly eight years ago; and Mendelssohn's very tame Andante con Variazioni and Scherzo for strings. Mr. Arthur Bird was, as usual, a good accompanist. The Club Concerts are now adjourned until April 12th.

MENDELSSOHN'S now rarely heard Octet, Op. 20, was performed on Wednesday afternoon at Herr Elderhorst's eleventh chamber concert. Miss Fanny Davies played Schumann's 'Etudes Symphoniques' with skill and all due sympathy. Miss Agnes Witting sang in agreeable style songs by Robert Franz.

VARIOUS sacred concerts were given on Wednesday. Dvorak's 'Stabat Mater' received fair justice, under the direction of Mr. G. Riseley, at the Queen's Hall. The solo vocalists were Madame Duma, Miss Hilda Wilson, and Messrs. H. Jones and D. Price. Gounod's 'Redemption,' a work familiar to the Royal Albert Hall Choir, was given under the direction of Sir F. Bridge. The principal vocalists were Miss E. Palliser, and Messrs. Ben Davies, Santley, and Price.

MESSRS. SMITH, ELDER & Co. will have ready on the 25th inst. Mr. J. A. Fuller-Maitland's volume entitled 'The Musician's Pilgrimage: a Study in Artistic Development,' the publication of which was postponed from last autumn.

MR. GILBERT H. BETJEMANN informs us that he is no longer connected with the Royal Opera, Covent Garden.

ARRANGEMENTS are being made for a simultaneous issue in London, Berlin, and Paris of the *Revue Internationale de Musique*, now published in the last-named city, and the contributors will be of the three nationalities. The *Revue* will therefore be international in the most literal sense of the term. The scheme, we learn on good authority, is receiving cordial support in the English and German capitals, and when carried out will certainly tend to bring the musicians of the countries named in closer touch with one another.

LORTZING'S posthumous opera 'Regina' is to be performed on March 17th at the Royal Opera, Berlin, but not with the original text, which treats of an episode in 1848, and consequently has a *freiheitliche Tendenz*. The popular playwright A. L'Arronge has turned the libretto into a purely patriotic production, placing the action in 1813.

A NEW opera, entitled 'Griseldis,' by Signor Giulio Cottran, the libretto of which was translated into German by Herr L. Hartmann, is said to have been favourably received on its production at Pressburg.

THE German papers announce the death of Louis Schumann, eldest son of Robert Schumann, the great composer. Like his father, Louis fell a victim to brain disease, and for many years had been confined in an asylum at Kolditz. Another son, Felix, who gave promise of becoming a poet, died twenty years ago.

ACCORDING to the *Guide Musical*, Madame Cosima Wagner has gone to Vienna to arrange with M. Gustave Mahler for the production of her son's 'Der Bärenhäuter' at the Opera there during the month of March. The presentation of that work at Leipzig on January 29th appears to have been highly successful.

THE subscription list for a monument to Richard Wagner is closed. It is stated that the amount collected exceeds five thousand pounds.

PERFORMANCES NEXT WEEK

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall
MON.	Monday Popular Concert, 8, St. James's Hall
TUES.	Messrs. Walenn's Chamber Concert, 8, St. James's Hall
—	Herr Elderhorst's Chamber Concert, 8.15, Steinway Hall
WED.	St. James's Ballad Concert, 3, St. James's Hall
—	Miss Braunwell's Concert, 8, Steinway Hall
SAT.	Saturday Popular Concert, 3, St. James's Hall
—	Symphony Concert, 3, Queen's Hall
—	Mozart Society, 3, the Portman Rooms

DRAMA

Pan and the Young Shepherd. By Maurice Hewlett. (Lane.)

THE sudden notoriety which Mr. Hewlett has recently won by 'The Forest Lovers' will possibly attract to his pastoral of 'Pan and the Young Shepherd' even a larger attention than is warranted by its intrinsic merits, which are considerable. It sets forth in dramatic form the story of a peasant of "Champney Valtort in Pascency" (period "what you will," apparently Middle English), where the country-side is haunted by Pan, wrongly supposed as dead, and the Seven Daughters of the Earth. One of these weird sisters, Aglaë, struck mute by Pan for her modesty, is wooed and won by the hero; and after the rudest persecution from her former suitor ultimately recovers power of speech. The author has treated his subject with a frank disregard of congruity, even to the length of assigning Greek names to his obviously mediæval bumpkins. If Theocritus had suffered reincarnation in Chaucer's age he might have written something not so very unlike this. For all the fantastic unearthliness of much of the theme, it is not without its human element. There is a half-grotesque pathos in the character of the local wench Merla, who sacrifices herself to the unholy embraces of Pan in order to ransom her lover and his bride from the god's vengeance. The Daughters of the Earth—who sing, by the way, some excellent songs in the manner of Shelley—are themselves possessed of individual attributes, not altogether inhuman. Erotion, for instance, with her extremely candid and selfish passion for Neanias, serves as a foil to Dryas, who, with something of Merla's altruism, loves the young mortal better than to wish his destruction, though he rejects her too. She also shows signs of regeneration in her fastidious objection to the title of wanton. But the charm of the book lies less, perhaps, in its picture of the contact between these irresponsible children of storm and night and the workaday world of rustic shepherds, than in the homely humour of the shepherds themselves, and in particular of the theological Sphorx, who has a text, not necessarily apposite, for every occasion. Their language smacks always of the right savour, though it sometimes overreaches the probable measure of their intelligence. This objection does not, however, apply to the following pregnant dialogue—Shakspearean, with a difference—taken from the scene where Neanias brings home his speechless bride:—

Neanias. Master Sphorx, this is my wife.
Sphorx. Servant, lady. 'Tis a likely season for the roots, being moisty. Yes, yes. Have I a text? I have. "There is neither speech nor language.".....
Mopsus (to Sphorx). The girl's a mute.
Sphorx. Wise virgins! I could not tell that. Tut, tut! I should never have said it.
Neanias. Master Teucer, this is my wife.
Teucer. To know you better, mistress, and a baby on your knee. 'Tis a free-built maid, straight as a pine, and a taking shape.
Neanias. Hush, sir.
Teucer. Lord, she blushes! And I thought she was a mute! I have done ill, friends and relations, and a man can do no more.
Neanias. Master Mopsus, this is my wife.
Mopsus. So I see. Sakes! What to say? Do you repeat your wife, young man?
Neanias. I say my wife, Master Mopsus.

Mopsus. Then I say no more. Was that seemly, Sphorx? Did I well?

Sphorx. Vex me not, Mopsus. Scripture played me false.

Mopsus. Speak some more.

Sphorx. No more now for my life. Later in the week, later on in the week. Nearer the Sunday.

Dramatic Gossip.

'WHAT WILL THE WORLD SAY?' was withdrawn from Terry's Theatre with extreme haste. There was nothing so exceptional in the piece as to prepare one for such a result. It is, however, as we have previously said, a not unsatisfactory sign of the times that failure is, as a rule, short, sharp, and decisive, and saves the management from throwing, in proverbial phrase, good money after bad.

WEDNESDAY night is fixed for the revival of 'Sweet Lavender' at the same house. Miss Nina Boucicault will be Sweet Lavender, Mr. Edmund Maurice will be Geoffrey Wedderburn, and Miss Millett, as we have already announced, Minnie Gilfillian.

MR. PENLEY has secured the lease of the Royalty Theatre till the end of the summer season. It is to be hoped that he will see his way to doing something for the comfort of its frequenters.

A FURTHER postponement of Mr. Wyndham's return to the Criterion is announced. The performance of 'My Soldier Boy' will be prolonged until March 27th, or a week before Easter.

'OSBERNE AND WISYNE' is the title of the new drama written for Mr. George Alexander by Mrs. Craigie. 'In Days of Old,' an historical romance by Mr. Edward Rose, will, it is now said, be the next novelty at the St. James's.

'THE ONLY WAY' was produced on Thursday at the Lyceum, with Mr. Martin Harvey as Sydney Carton, Mr. J. G. Taylor as Mr. Lorry, Mr. Everill as Dr. Manette, and Miss Grace Warner as Lucie.

ON Wednesday, Thursday, and Friday the Globe Theatre was closed for rehearsals of 'Ours,' with which it reopens this evening.

AT St. George's Hall on Tuesday next Mr. Archibald Little's translation of a Chinese comedy, 'Borrowing Boots,' will be produced. Miss L. St. Quinten, Mr. Wallace Widdecombe, and Mrs. H. Blinn, of 'The Cat and the Cherub' Company, will appear in it.

THE death is announced of Mr. Edward W. Gardiner, an actor who has been seen in London at Drury Lane, the Princess's, the Adelphi, the Criterion, and other theatres, and is also known in America. Mr. Gardiner, whose London career began in 1882, married Miss Kate Rorke, a union which held out hopes of much happiness. Unfortunately, these were clouded by a brain attack which kept him for two or three years from the stage, and has now at length carried him off.

MR. BRAM STOKER has started for New York to arrange an American tour for Sir Henry Irving, to begin in October.

TO CORRESPONDENTS.—W. W. G.—H. W.—E. L. M.—received.

C. O. B.—Not suitable for us.

No notice can be taken of anonymous communications.

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IN 1820, when little Henry Keppel was about eleven years old, his father, the Earl of Albemarle, summoned him and his younger brother Tom to his dressing-room, and

"informed us that it was time we selected a profession. We both decided for the navy. Father thought we should have separate professions. As we disagreed, I hit Tom in the eye, which he, being biggest, returned with interest. When we had had enough, father decided we should both be sailors."

Tom did enter the navy, but, leaving it after a few years, took orders, wrote the life of his grand-uncle, Viscount Keppel, and died in 1863. Henry is the present Admiral of the Fleet, who now, in his ninetieth year, publishes his own life, mainly compiled from his journals of bygone years, and dedicated "To my sailor son, in the hope that he will avoid all those shoals on which I so often grounded." The writing of this dedication, given in facsimile, is clear and firm, and there is nothing in the book—beyond the irresistible evidence of Anno Domini—to show the author's great age. Still, he would, we think, have been better advised if he had availed himself of the assistance of a competent editor, who might have suggested reducing the great bulk of the work by the omission of some of the trivial matter, and more especially might have prevented the hideous blunders which have been perpetrated by an ignorant transcriber or an uncorrected printer. We have, for instance, in the Baltic, "Elgsmabben" for Elfsnabben; "Golska Sands" for Gottska Sandö; "Seskan" for Seskar; or, again, Rear-Admiral "Penana" for Pénaud; Capt. "Louien" for Larriau; "Taga, Capt. Fabore," for Tage, Fabvre; and of such like there are far too many in a book that deals so largely with the names of persons and places. Things of this sort are always annoying, sometimes irritating; but, putting them on one side, readers will find the book

to be one of great interest, being, in fact, the detailed story of the veteran sailor's services through fifty years, during the time, that is to say, when the navy was changing from what it was under George III. to what it is under Victoria—from what lives in the pages of Marryat to what has been so recently sketched by Major Drury. And it is, perhaps, this view of it which the 'Sailor's Life' first suggests, for from his childhood Keppel had an especial talent for getting into and out of extraordinary "fixes"—sometimes as boyish escapades, reminding us of Percival Keene, sometimes as wild adventures, sometimes as breaches of discipline, sometimes in the ordinary course of service, or in his relations with admirals who have helped to fill up the portrait of Telfer-Bagge. Adventures are to the adventurous, and the wild drive down the face of a cliff—since known as "Keppel's Folly"—on the road to Simon's Town could only have been taken by a wild lad, of adventurous disposition, who had been, in his own phrase, drinking his tea a little too strong at Farmer Peck's. Everybody who knows Cape Town knows Farmer Peck's, for, as Sir Henry now puts it, "he must be a good rider who can get a Cape hack past without washing his mouth out"; but the origins of the house and its celebrated sign have not, we think, been chronicled before. And Keppel was there at the beginning, in the frigate Tweed, commanded by Lord John Churchill. His story is:—

"Just before the arrival of the Tweed [in 1827] two Oxfordshire emigrants, Henry and George Peck, had been wrecked in False Bay. Savings from the wreck enabled them to erect a shelter at Musemberg, a lucky spot, where the road from Cape Town to Simon's Bay turns off at right angles, fifteen miles from one place and seven from the other. There was an amusing simplicity about the brothers, and Lord John Churchill, claiming them as Oxford yeomen, gave a kind help. They commenced by selling ginger-beer to midshipmen. Lord John had a board painted, 'The Farmers Peck,' which was raised on a post in front. After the Tweed left, the officers of the next Commodore's ship added an inscription, styling the brothers 'The Gentle Shepherds of Salisbury Plain.'.....It is now seventy years since our captain started these honest farmers. They have departed long since, but the original boards remain."

As a young lieutenant the autobiographer made the acquaintance of Capt. Charles Napier, who, though not much of a strategist at any time, was in his younger days a brave man and a fine seaman; a good boatswain spoilt, it used to be said. In 1830 he commanded the Galatea frigate, to which Keppel was appointed, and, as he relates,

"on a fine day in June we performed one of those feats that astonished our shore-going friends. On the 3rd at 3 A.M. the Galatea was lying at Spithead with royal yards across and ready for sea. By noon she was stripped to her gantlines, and the service on the collars of her lower rigging was repaired. By 7 P.M. she was re-rigged and decks cleared, supposed to be ready for sea."

One of Napier's many ideas was the propulsion of the ship by paddles, which could be easily fixed when wanted, or taken down and stowed inboard when not wanted. In a calm they answered the purpose fairly well, but, according to Keppel, "did not succeed against the slightest head-wind."

"They were to be propelled by iron winch-handles attached to stanchions on either side of the main-deck. He was much chaffed by the way he spelt the word 'winches' in his semi-official despatch to the Admiralty, which, he said, 'only required stout hands to lay into them.'"

Going out to the West Indies in December, the ship was visited by Neptune as she crossed the tropic:—

"A spare topsail was lowered on to the main deck, the leach-ropes secured to coamings on the upper deck, which when filled with water made a respectable pond. It was my morning-watch. I was contemplating this bath, when one of the youngsters informed me that the captain, who had just come on deck, intended to push me in. Leaning over with hands on my knees, I felt the sudden pressure on my right shoulder, which gave way, and the captain, losing his balance, went in instead of me, his shoes the last of him to disappear."

Possibly the memory of his involuntary bath rankled in the captain's mind; at any rate, at Barbadoes, a few days later, Keppel found himself in his cabin under close arrest, with a court-martial hanging over his head. But he had made up his mind to attend a dignity ball that evening, and accordingly, having arranged for a boat to be waiting for him,

"after the master-at-arms had looked into my cabin at 10 P.M. and reported 'prisoner safe' to the officer of the watch, I changed into white frock and trousers, put clothes bag between the sheets, my shoes outside to be cleaned, passed the gunroom-door sentry as an officer's servant, bumped under the hammocks on the lower deck, up the fore ladder, through the bow-port, dropped into my boat, was up the wooden steps of the landing-place; then there was 'such a getting up stairs and a playing of the fiddle.' I was in the giddy throng doing the double shuffle opposite a dark beauty, when the name of Old Charlie was called out. He was not difficult to spot. He threw his coat and epaulettes into a corner, and was at once performing the Scotch shuffle in my set. In crossing over for the change, I was collared by my shipmates and pushed out."

And so, not without further risks, he got on board, where, some days afterwards, he was ordered to return to duty. Three years later, when he was a commander, he dined with his old captain in London, and told him the whole story. "Of course he was going to try me by court-martial then and there!" The two men do not seem to have come together again for more than twenty years, when in 1854 Keppel commanded the St. Jean d'Acre in the Baltic. He had naturally no particularly strong prepossessions in Napier's favour, and nothing occurred during the campaign to modify his opinion. Thus, under date May 26th, we have:—

"Commander-in-chief came on board, nominally to inspect, and left again after having made some unjust remarks relative to the gunnery and drill of the ship, such as, if reported to the Admiralty, might be considered by them as an excuse for his having for so long persistently avoided the neighbourhood of the enemy's ships."

And again, under date July 1st:—

"Scarcely a ship of the line that did not submit to the consideration of the commander-in-chief an exact model of the boats and spars, with weight and draught of each, by which heavy ordnance could be conveyed to the rear of the Russian batteries. The commander-in-chief's fore cabin was half full of these clever

and interesting models, which were not even acknowledged."

In a lighter vein he tells how, on hearing that the Pigmy, commanded by an old shipmate, Jim Hunt, had got on shore near Bomarsund, he went in his boat to see what help he could give.

"Found that an anchor had been laid out, but the crew were tired, or else too lazy to work. They had been observed by Russians on the high ground, and shortly two pieces of artillery hove in sight. My boat's crew were ready to help, when Jim Hunt thus addressed his crew: 'The enemy in sight with guns! We shall be made prisoners. You—you lazy blackguards—will be marched off to Siberia, fed on sour krout and tallow candles; while I shall be fêted and fed on shore in the best society.' The speech told. Pigmy arrived at Ledsund."

Early in January, 1855, the St. Jean d'Acre was dispatched to the Black Sea, carrying also a strong detachment of troops. At sunset on the 12th she was off the entrance of the Straits, and Keppel, leaving the master to steer "by the well-lighted Spanish coast," went down to dinner.

"When I came on the poop deck, shortly followed by my guests, a bright light broad on port bow made me inquire of the master what it was. He informed me it was Tarifa Point. Having ascertained the bearings, I saw at once that it must be Europa Point, some twenty miles in advance, and ordered, 'Starboard the helm.'My poor nervous master, who could not have reckoned on the rush of sea into the Mediterranean, exclaimed, before my generals and other guests, 'You forget, sir, that you have on board 1,200 men in addition to the ship's company.' Ordered him to his cabin under arrest.....In a few minutes we had the full blaze of lights on the Rock itself; the harbour was a mass of shipping."

Of the campaign in the Black Sea and the command of the naval brigade Sir Henry has much to tell, and, among other incidents which have not been previously recorded, this:—

"Shepherd, one of the petty officers of the St. Jean d'Acre, had conceived the idea that he could, single-handed, blow up a man-of-war in Sevastopol harbour. The contrivance appeared simple enough. I had already taken him with his apparatus to the Admiral, who was amused, and approved, leaving the time for the experiment to me."

The plan was to enter the harbour by night in a diminutive punt and fasten to the ship a kind of torpedo—or what was then called an "infernal machine"—fitted with a Bickford's fuse, which burns under water; and so one dark night, apparently July 18th,

"at half-past twelve the punt left the rough slips, and was immediately lost to sight, nor was there the slightest sound. At the expiration of three hours nothing had occurred, and there were signs of daybreak.....I was distressed at having helped to lose poor John Shepherd, as, if caught, he would be shot as a spy..... Great was my delight an hour after my arrival in camp to hear of Shepherd's safe return. The plucky fellow had pulled past and between a number of Russian steamers, and was within 400 yards of the three-deckers, when a whole string of Russian boats pushed off from the western shore to convey troops across. For an hour he lay in his little punt hoping for an opening to pass through. Daylight came, and he had not time to return the distance to where we were; he therefore struck at once for Careening Bay, one side of which he knew was in the possession of the French. Lord Charles [Clarence] Paget's plan of night attack had

caused the Russians to change the route for conveying reliefs across."

The attempt failed; but the near possibility of success seems a warning of what may be expected in any future war. The John Shepherd of years to come will have torpedoes and boats ready to his hand far in advance of the canvas punt and the improvised iron can which this daring man carried into the harbour of Sevastopol.

When the Russian war was ended Keppel was appointed to the Raleigh as commodore on the China station, and sailed towards the end of November, 1856. On April 14th, 1857, the Raleigh struck the pointed summit of a submerged, unknown conical rock, "nearly equidistant from Hong Kong and Macao."

"We felt as if the ship had struck some heavy floating timber; the leadsman calling, 'By the mark, seven,' at the same time reports from the lower deck that daylight could be seen through the rent in the ship's side."

The ship was immediately put before the wind and ran to Macao, where she finally buried herself in the mud; and Keppel, hoisting his broad pennant in a hired steamer, took command of the operations in the Canton River, including the destruction of the junk fleet in Fatshan Creek on June 1st, where, among other incidents of a well-contested fight, the commodore's coxswain, Spurrier, was shot down. In a letter to his sister, a few days later, Keppel wrote:—

"I saw his bowels protruding, with my binoculars in the middle, as he lay in the bottom of the boat holding my hand. He asked if there was any hope. I could only say, 'Where there is life there is hope,' but I had none. He was removed into another boat and sent to the hospital ship. Strange to say, the good Crawford sewed him up, and the Admiral's last letter from Hong Kong states that Spurrier hoped to return to his duty in a few days."

As an admiral Keppel's last sea-going experience was the command on the China station, when he wrote in 1867:—

"Japan is a new and interesting country, with, apparently, everything within itself, while the wants of the natives are few, and all appear happy and contented; a state of things to which the boasted superiority and civilization of the European will speedily put an end."

The future of 1867 has become the past, and he would be a bold man who would affirm that the change which Japan has passed through and is passing through has tended altogether to the happiness and contentment of the people, however necessary its new developments may be for the "balance of power" in the East. The log of the Admiral of the Fleet is mainly one of anecdote and adventure, excellently well told; but it is full also of pithy meaning and pregnant suggestion.

The Earliest Known Coptic Psalter: the Text in the Dialect of Upper Egypt. Edited, from the Unique Papyrus Codex, Oriental 5,000, in the British Museum, by E. A. Wallis Budge. (Kegan Paul & Co.)

THE appearance of this volume will, it is likely, raise the hopes of many that further excavations in Egypt may result in the recovery of lost Christian works and of the complete Coptic versions of the Bible, even as in the past investigations have en-

riched our knowledge of the ancient religious literature of the country, and have brought to light portions of the lost works of Hyperides, Menander, Herondas, and Bacchylides. At the close of last century a number of Coptic books, written on vellum, were found in the ruins of monasteries at Panopolis and other sites in Upper Egypt, and during the last few years these sites have again attracted the attention of native explorers. Here they have recently discovered in considerable quantities portions of fine service books, and these have found their way into the libraries of England, France, Germany, Italy, and Belgium. The results of these unsystematic excavations are to be regretted, for, to judge from the publications which appear from time to time, it frequently happens that portions of the same book may be found in three or four different countries. The few persons who devote themselves to Coptic literature possess usually neither the time nor the means for visiting all the large libraries of Europe for the purpose of collecting Coptic texts, and one cannot help wishing, for the sake of the progress of Coptic studies, that some way might be found whereby copies of these scattered fragments might be published together in a handy form. Meanwhile the evil could be remedied once and for all if steps could be taken for ensuring that the separate "finds" should be kept intact.

The native excavators of the tombs at Panopolis have found Coptic books to be such valuable property that their fellow-workers are now engaged in searching for books in the ruins of Coptic buildings in other parts of the country. From the editor's preface we gather that it was on the site of an ancient church and monastery in Upper Egypt that the papyrus codex of the Psalter which he has just printed was found by certain Egyptian peasants, along with a Book of Homilies, in a coffer covered by a rectangular slab of stone. "An examination," writes Dr. Budge,

"showed that this slab formed the cover of a stone box or coffer which had been firmly fastened in the ground, and when, after some difficulty, it was removed, a parcel of books, carefully wrapped in coarse linen cloth, was found lying beneath it. The books were two in number, and though written upon papyrus, they were found to be bound in stout leather covers, after the manner of European books in general."

There appears to be no reason for supposing that the books were buried with the body of any ecclesiastical official or monk; a more probable view is that at some period of trouble or persecution they were deposited in their carefully prepared hiding-place, where they remained to the present day. It is fortunate that these precious volumes were not torn to pieces and divided among the finders, as is usually the case, and every British student of Coptic literature must rejoice that they have found their way intact to Bloomsbury.

The position of the Psalter in the dialect of Upper Egypt, now given to the world in its entirety for the first time, cannot be determined out of hand, and several difficulties must arise in attempting to decide its value from the critical, textual, and philological points of view. Systematic

study, however, is now possible, for in Dr. Budge's edition the scholar has for the first time a complete Sahidic Psalter, including the apocryphal Psalm cli. Portions of the Psalter have already been published, chiefly from vellum MSS., by Tuki, Zoega, Lagarde, Maspero, Ciasca, Peyron, and others; but it is doubtful if any of the copies from which they worked are older than the eighth century of our era. The codex from which this edition is derived is, however, made of papyrus, and we are inclined to agree with Dr. Budge in assigning to the oldest parts of the volume a date not later than the first half of the seventh century. Indeed, if we may judge from the evidence of the repairs which he has described, it is probably half a century older. We have collated certain portions of the work with Ciasca's edition, and find some interesting variants. The curious apocryphal Psalm cli. is evidently a translation of the received Greek text, although the title is slightly different; in fact, the titles assigned to the Psalms throughout the volume are not always identical with the Greek, and will need study and explanation. It would, however, be out of place here to discuss minute textual and grammatical questions, which, after all, can only be rightly understood when considered as a whole and when studied together with the Greek text. That this version of the Psalms in the dialect of Upper Egypt was made from the Greek there can be no doubt, but certain passages seem to represent a Greek text that is no longer extant. When the Coptic versions of the Scriptures were written is at present an undecided question, but there is much to be said for the date suggested by Lightfoot, who placed them, or at least parts of them, before the close of the second century. Whether the Memphitic is older than the Sahidic is a moot point, which is in any case of little importance; but it is difficult to avoid thinking that the recluses and monks living in retreat in Upper Egypt would be likely to produce a version of the Scriptures before their brethren of the Delta.

Dr. Budge has printed the codex page for page and line for line; he has, however, divided the text into words according to the system adopted by Ciasca and others. We think he might, perhaps, have added a comparative table showing the different arrangement of the Psalms in Hebrew, Greek, and Coptic; but the editing has been carefully done, and the student now possesses a complete text of the entire Psalter from which only about three letters are missing. It is, moreover, issued in a handy form and at a reasonable price. It is to be hoped that other books of the Coptic Bible of similar date and completeness may be restored to the world, and that meanwhile the editor will lose no time in publishing the companion volume, which we learn from his preface he has already in MS.

Highways and Byways in North Wales. By A. G. Bradley. With Illustrations by Joseph Pennell and Hugh Thomson. (Macmillan & Co.)

WHEN George Borrow proposed an "excursion" into Wales nearly fifty years ago, his wife objected on the ground that it was not

sufficiently fashionable. But British taste has undergone some changes, in this no less than in other respects. Save to a few, including those who had to cross over to Ireland, Wales remained an unknown land almost down to the time of Pennant, whose 'Tours' were the means of making "the Celtic fringe," both in Wales and Scotland, better known to the travelling public. As chance would have it, one of the first to follow in Pennant's footsteps was Dr. Johnson, who, in his admiration for the Welsh naturalist, declared him to be the best and most observant traveller he had ever read. The example of two such men of letters was in itself enough to set the stream of fashion in the direction of Wales; but other circumstances also conspired to the same end. When the Napoleonic wars rendered the Continent impossible as a British playground, those who, like Dr. Syntax, travelled in search of the picturesque turned instinctively to Wales, and narratives of Welsh tours presently became a perfect glut in the literary market. But with the restoration of peace fashion again veered, and once more the Principality became comparatively deserted. Such was its condition in the fifties; had it been otherwise, probably Borrow would not have tramped it, and his 'Wild Wales' would not have been written.

By this time Wales is a "familiar country," though only "theoretically" so in the opinion of Mr. Bradley, who asserts somewhat rashly that "the public of the south of England have no notion how beautiful a country lies thus at their gates"—

"a country that has nothing comparable to it in this island short of North-Western Scotland which in comparison with Wales is without a past. The English lake district is comparatively meagre in story, is circumscribed in area, and has no sea-coast. Whether we take the sea-coast roads, the mountain peaks and passes, the Norman castles, or the exquisite loveliness of the ordinary foregrounds, each would be difficult to match in detail. But where you get all these together as in North Wales, and find a country at the same time steeped in history and legend, nothing would remain to be said, in the matter of its pre-eminence, if it were not for the fact that Londoners and south-country people generally do not know Wales."

There will be less excuse for this ignorance in future. Mr. Bradley's spirited narrative ought irresistibly to draw to the Principality many who are now unacquainted with it, and also to enable them in some measure to appreciate the peculiar glamour of romance which envelopes the country. About its scenery the author is naturally enthusiastic; but he is far from surfeiting the reader with indiscriminate eulogies of the picturesque. His landscapes are generally peopled with living men and women, whose beliefs and prejudices, customs and traditions, as sympathetically interpreted by him, are, after all, of more abiding interest than the most successful word-pictures of the scenery itself. It is the essentially human element that predominates in the text, the beauties of nature being largely left to the pencils of Mr. Joseph Pennell and Mr. Hugh Thomson, who have enriched the volume with nearly a hundred illustrations. The names of these two artists are so familiar that the quality of their share of the work may be taken for granted; but the public should know that

Mr. Bradley's text is, to say the least, as good as the drawings.

Starting from Shrewsbury as "the gateway of Wales," the author leisurely glides along on his bicycle—such being his method of locomotion—through the Vale of Llangollen and the scarcely less beautiful Vale of Clwyd, till the sea is reached at Rhuddlan. After skirting the sea-coast westwards to Conway, he then ascends the valley of the same name as far as Bettws-y-coed, "the most famous mountain village in Wales." The Snowdonian range is then crossed and recrossed, first from Bettws to Bangor, and secondly from Llanberis to Pen-y-gwryd and Beddgelert; but we are not told how far the bicycle was serviceable or otherwise in this mountainous area. The remainder of the tour followed the "beaten track" less closely. The remotest point in Carnarvonshire, the *ultima Thule* of all Wales, was next visited, and then, retracing his steps—though the term is somewhat inappropriate of a cyclist—the writer followed the coast road down to Aberdovey, where, turning inland, he made for Lake Vyrnwy by way of Bala, twice crossing the Berwyn, and, we may be sure, having to push his cycle for many a weary mile. Such briefly is the scheme of the tour. Excepting a run to Beaumaris, it wholly omits Anglesey, and includes but a small slice of Montgomeryshire, which for its leafy "byways" and woodclad landscapes, its commodious inns and half-timbered houses, deserves to be as well known as any other county in North Wales.

Memories of the past and reflections on the present crowd round the author on such a route as this. Rhuddlan and Carnarvon remind him of the heroic struggle between the last Llewelyn and the first Edward; in the Dee valley he traces the footsteps of brave Glendower, and discusses his political ideals and the strategy of his devastating campaigns with an insight and impartiality rare in writers on that epoch. Just as Harlech was the last castle in the whole kingdom to hold out for the house of Lancaster, so also, we are told, was Denbigh the last to surrender to the Parliamentarians in the Civil War. Under the shadow of St. Asaph's Cathedral, Mr. Bradley, appropriately enough, indulges in an ecclesiastical talk about "the robbery and jobbery" that went on in connexion with the Welsh Church from the Restoration until the present century was well advanced. Like Mr. Willis Bund (whose hazardous historical views he has largely assimilated), the author establishes his right to speak thus of the Church by proving that in other respects his sympathies are those of a "Tory and a Churchman."

But Mr. Bradley's interests are by no means limited to castles and cathedrals: he lingers lovingly before the old manor houses of the country, unearthing many a forgotten tale of love intrigues and family rivalries. He goes in and out among the farmers at their fairs and markets, observing their physical differences and social characteristics, and even gauging their economic condition far more accurately (as he imagines) than the Welsh Land Commission, whose multifarious report he criticizes with the good humour which pervades his whole work.

On all general subjects relating to Wales the author shows himself to be exceptionally

well informed. Absolute accuracy in historical detail he cannot claim for his work: it has, in fact, many slips, though few of a serious description. But we find here a higher standard than in perhaps any similar work on Wales as regards another kind of accuracy, namely, that of faithfully reproducing the sentiment of the country and of portraying its people not as they show themselves to the summer visitor, but as they live among themselves free from the restraint of observation.

For this artistic accuracy, for its gentle humour and charming style, this work deserves to take its place by the side of the best books of Welsh travel—those of Pennant and Borrow, or, more fitly still, between them, as it combines the intimacy and at least some of the originality of the latter with the historical methods and the scientific acuteness of observation which distinguish the older writer.

Almost the only objection to be urged is that for others who may travel these "highways and byways" the volume is somewhat too heavy for roadside reading, and for real comfort requires the support of a book-rest.

Was Christ born at Bethlehem? a Study on the Credibility of St. Luke. By W. M. Ramsay, D.C.L. (Hodder & Stoughton.)

THIS work presents its author in a somewhat novel light. He appears as the defender of St. Luke, and he writes with all the enthusiasm of an ardent apologist. Those who differ from him are his opponents, and he attacks them with hearty good will; but happily in most cases he does not name them, and it is, consequently, difficult to identify them, for probably if he were to name them they would refuse to accept the picture which he draws of them. In fact, he is exceedingly earnest, and brings learning and conviction to bear on his defences.

As in all Prof. Ramsay's books, there is a considerable amount of autobiographical material. There are recantations and modifications of former opinions. But especially noteworthy is this book in that it contains a declaration of his conversion. "The scholars of the 'destructive' school," he says, "seem to prefer not to be mentioned, when one differs from them. I have learned much from them; I was once guided by them." But now he thinks that "their conclusions are to a great extent erroneous." The extent to which he is converted is seen in the following statement:—

"Obviously, the truth of the story in Luke i., ii., can never be demonstrated. There will always remain a large step to be taken on faith. A marvellous event is described in it. They only will accept it who, for other reasons, have come to the conclusion that there is no adequate and rational explanation of the coming of Christianity into the world, except through the direct and 'miraculous' intervention of Divine power."

But the conversion has not penetrated the whole man. There are still remnants of the old spirit. Thus he says of Christ:—

"He had been brought up by his Mother to think of Joseph as his father; but suddenly he declared to her that his Father's business lay in a different direction."

We gather from this that Prof. Ramsay thinks that neither Joseph nor Mary undecieved the boy as to His real paternity;

but that Jesus, when twelve years of age, felt that He had been brought up under a delusion, and realized that He had been miraculously born, and that the Holy Spirit was His father.

The learned Professor does not furnish his readers with sufficient evidence of the process by which he has reached his belief in the miraculous. But they can hardly be far wrong in conjecturing that the principal motive power lay in the gradual formation of a belief that St. Luke is a great historian. He expressed himself somewhat hesitatingly in some of his previous works, but now he is quite sure. This belief is stated in various ways. Thus he says: "The consummate literary skill shown in Luke's work must impress every reader who allows free play to his sense of literary effect." He describes three sentences in St. Luke's Gospel as "written with the finest feeling and art by a single author of the loftiest literary power." And he asserts in his preface that St. Luke was a "great historian," and "appreciated the force of the Greek superlative." But here again the old critical spirit has not entirely vanished. He says:—

"Luke had little of the sense for chronology."

"Want of chronological sense or interest may seem a serious defect in a historian. But we are too apt to forget that Luke was not writing for us."

"It is plain that though Luke, with his usual indifference to the chronological aspect of history, does not properly mark the lapse of time, yet this section must extend over some considerable period."

The high opinion which the Aberdeen professor repeatedly enunciates in this volume had been already expressed in his previous works. He regarded, and still regards, St. Luke as the first "to show the place which early Christian history occupied in the general history of the empire." St. Luke displays an accurate knowledge of Asia Minor and the highways through it to Rome, and for this and similar reasons Prof. Ramsay has learnt to regard him as a great historian. The novel feature in this book is the working out of his opinion that St. Luke cannot be a great historian if he makes a mistake in any important fact, and that therefore, as St. Luke is a great historian, all his main statements, including those in regard to the miraculous, must be true. "The history," he remarks,

"must stand as a whole, and be judged as a whole. If one part shows striking historical excellence, so must all; if any part shows a conspicuous historical blunder, we must be very suspicious of a theory which attributes surpassing qualities to another part."

In another place he says:—

"But it is an essentially inconsistent position to fancy that we can accept three-fourths or nine-tenths of what Luke says as true, and reject the rest. Destroy a historian's credit in one critical point, and there remains nought."

Prof. Ramsay puts this doctrine to the test in what he regards as a crucial instance—the assertion in Luke ii. 1, 2, that

"there went out a decree from Cæsar Augustus that all the world should be enrolled. This was the first enrolment, made when Quirinius was governing Syria."

Prof. Ramsay entertains no doubt that these words were written by St. Luke, and

as he was a great historian, and as they contain a "critical point," the learned Professor feels confident that they relate an historical truth. In speaking of the objections of scholars he remarks:—

"They go on to put many other stumbling-blocks in the way, but none of these cause any difficulty if we hold fast to the fundamental principle that Luke was a great historian who wrote good Greek of the first-century kind."

We wonder if our apologist would apply his principle to historians of more modern times. Would he apply it to Hector Boethius and George Buchanan, and assert that because they exhibited considerable literary skill in writing Scottish history, and wrote good Latin as the fifteenth and sixteenth centuries conceived good Latin, there is no difficulty in believing anything they say? Or would he apply it to writers of the nineteenth century, such as Macaulay and Froude?

But apart from the general soundness of his principle, he has had a hard task before him to meet the difficulties which arise from its application to the particular statement of St. Luke. In this case he does not confront theologians so much as historians and critics, and especially Mommsen and Gardthausen. Mommsen, in discussing the 'Titulus Tiburtinus' of P. Sulpicius Quirinius in an appendix to his edition of the 'Res Gestæ Divi Augusti,' expresses the opinion that St. Luke is wrong as to the date of the census of Quirinius, which actually occurred in A.D. 6, and not before; that he is wrong in extending that census to the whole world, when it referred only to the province of Syria; and that he is wrong when he speaks of the events mentioned in the first chapter of the Gospel as taking place in the days of Herod, the King of Judæa. Gardthausen expresses the same opinions in his 'Life of Augustus.' Both of them consider the attempts of apologetic theologians to vindicate the correctness of St. Luke's assertions to be failures, and Prof. Ramsay has merely followed in the track of those whom they deemed to have failed, adducing no new point but one. This one relates to the enrolments in Egypt. Three scholars in 1893 discovered from papyri that in the first and following centuries of the Christian era enrolments according to households took place in Egypt in cycles of fourteen years. There can be no reasonable doubt about the accuracy of this opinion. Now, argues Prof. Ramsay, this method of enrolment must have gone back to the time of Augustus, and here we have the enrolment of the whole world which is mentioned by St. Luke, but declared by Mommsen and Gardthausen, from the evidence of other historians, not to have taken place under Augustus. The papyri do not furnish an earlier date for the Egyptian enrolments than 20 A.D.; but they may yet disclose dates anterior to this. Naturally the first question asked is, Why stop at Augustus? One of the writers who first noticed the cycle, Viereck, remarked that it appeared to him highly probable that these periods of fourteen years were not introduced by the Romans, but taken over from the Ptolemies—may, indeed, go back to the pre-Ptolemaic times. And there are reasons for this opinion. If this were so, then there is no foundation in Egyptian practice for the assertion that Augustus decreed that all the world should

be enrolled, but quite the contrary. And it is a wide generalization to infer that, because there were periodical enrolments in Egypt, the same periodical enrolments were carried out throughout the whole Roman Empire, even in regions where there were independent or dependent kings.

But, Prof. Ramsay argues, an indication that enrolments every fourteen years took place in Syria is found in the fact that the census (what he would call the second census) of Quirinius occurred in 6 A.D., the year in which the Egyptian enrolment, according to the cycle system, must have been made. He gets really little consolation from this, for the first enrolment in Syria, if the same system existed in it, must have taken place in 9 B.C., and then it could not have been under Quirinius. Prof. Ramsay exerts his ingenuity to the utmost to make dates square; but they are extremely obstinate, and he is compelled to place the date of Herod's enrolment in "the late summer of 7 or 6 B.C.," or, more definitely, 6 B.C. Now in the Egyptian enrolments there is perfect exactness except where there is some palpable mistake in the copyist; and the inexactness in the date assigned by Prof. Ramsay to Herod's census ought to have made a scholar hesitate. But he finds no difficulty. Nor does he perceive any serious stumbling-blocks when, in examining the few references in Roman historians to the dates of subsequent Roman enrolments, he is forced to acknowledge that they also are inexact.

Of course reasons are suggested for Herod's delay in taking the census; but if these reasons had existed, and were so important as here represented, it is incredible to the ordinary lay mind that Josephus, who relates most minutely the details of Herod's life, should have known nothing and said nothing of this strange interference of the Roman Emperor with the internal affairs of Judæa, and of its consequences.

In dealing with his thorny subject Prof. Ramsay has a way of attributing to St. Luke the inferences which he himself draws from St. Luke's statements. Thus he says:—

"The use of this epoch, further, proves in all probability that the enrolment was, as Luke says, actually held first for the year B.C. 9."

"Possibly, as Luke declares, he intended in 9 B.C. to begin a series of 'enrolments' for the empire."

"In one point Luke comes to our aid. He shows that Herod was ordered to consider that the recent orders for an enrolment in the Province Syria applied also to his kingdom, and must be obeyed."

In reading the book one is often reminded of a remark which the author makes: "There is no blindness so complete as that of the historical critic with a bad theory to maintain." Mommsen describes the predecessors of our author in his apologetic task as "homines theologi vel non theologi sed ad instar theologorum ex vinculis sermocinantes." It is to be hoped that he may soon burst his bonds and return to that realm of free and unbiassed scholarship in which he has attained well-deserved renown.

South London. By Walter Besant, M.A., F.S.A. (Chatto & Windus.)

SIR WALTER BESANT has selected an excellent subject, well suited to his vivid mode of treatment, and readers will find in this volume an interesting account of a district bounded on the west by Battersea, and on the east by Greenwich, and extending from the river in the north to the rising ground in the south.

London north of the Thames has been so fully described, and its history is so complete, that London in the south has been comparatively neglected. Southwark is ancient, and so are the outlying villages, but most of the vast district of 2,000,000 inhabitants is quite modern, and if we look at a map, such as Horwood's, taken from a survey made at the end of the eighteenth century, we shall find Southwark fairly built upon, much marsh and open ground about Lambeth, and Walworth, Newington, and Bermondsey surrounded by real country. Our author shows how startling the figures of the growth of South London really are. Comparing the population of 1801 with that of 1898, we find that the numbers of Battersea have risen from 3,365 to 165,115, of Camberwell from 7,059 to 253,076, of Lambeth from 27,985 to 295,033, of Lewisham from 4,007 to 104,521, and of Wandsworth from 14,283 to 187,264. Thus in less than one hundred years South London has multiplied by ten, while North London has only multiplied by five.

South London was long the chief scene of the amusements of London, because access to it was conveniently obtained by water from the north, and it was full of open spaces. The Bankside was the resort of pleasure-seekers from the earliest times. Bull and bear baiting and gladiatorial displays gradually gave way to theatrical exhibitions, but they did not die out. In course of time, however, the amusements of the Bankside were superseded by the charms of Vauxhall, and the great success of this famous place led to the rise of further pleasure gardens in other parts of South London. The High Street also provided its amusements, and its old galleried inns, with guests constantly arriving and departing, must have afforded a frequent source of interest, particularly when the pilgrims set out on their journey to the shrine of St. Thomas at Canterbury. The Tabard has been glorified by the brilliant genius of Chaucer, but we presume that bands of pilgrims of a less entertaining character than those immortalized by the great poet started from the many other important, if less celebrated, inns.

After pilgrimages were forgotten the famous Southwark Fair continued. South London was well supplied with royal palaces, and it had its great religious houses, such as St. Mary Overies, which, as St. Saviour's, is again becoming a great centre of religious life, and the grand old abbey of Bermondsey, all relics of which have now been swept away. All these things and much more are admirably described by Sir Walter Besant, who has the happy knack of clothing with flesh the dry bones of history, and making the characters we read about real men and

women; but Bermondsey Abbey is styled "a forgotten monastery," which is scarcely correct, for in reality we know more about it than of most of the religious houses of London and its neighbourhood. Again, some of the Shakspearean actors are spoken of thus:—

"They are shadows that have long since passed out, made an exit, and so an end. They were forgotten by the audience the day after they were dead. Why seek to revive their memory, when there is not a single solitary fact to go upon?"

But is this so? Mr. Payne Collier managed to put together a good-sized volume on their lives, and they were not so soon forgotten, for in Wright's 'Historia Histrionica' (1699) one of the speakers praises the old actors, and says that they were better than those who trod the boards after the Restoration.

The least satisfactory portion of 'South London' is that which deals with the early history, yet it is to be feared that this is the part upon which the author specially prides himself. He repeats the statement which he made in his work on Westminster to the effect that

"long before there existed any London at all, except, perhaps, a village of a few fishermen with their coracles, Westminster or Thorney was a busy and crowded place of resort, through which the whole trade of the country north of the Thames passed in its way to Dover and the southern ports."

As if this were not a startling enough statement, we are told further on:—

"Thorney was a place of great resort..... Every day passed into Thorney and out of Thorney long processions or caravans of merchants with merchandise carried by slaves—the most valuable part of their merchandise—and by packhorses and mules."

There is a certain indefiniteness here as to date, but it is most probably intended to refer to a pre-Roman period. It is necessary to enter fully into this point and to state the author's case clearly, because he says it "has never been attacked, and may be considered, therefore, as generally accepted." Now this statement cannot be allowed to pass unchallenged. In our review of 'Westminster' (November 23rd, 1895) we attempted to refute this theory, and showed how scanty was the evidence brought forward in its defence. But Sir Walter brings no additional arguments to corroborate his hypothesis. As we lately said, his notion of arguing is to reiterate his previous statement in stronger language.

Some of the questions for the author to answer before his theory is accepted will occur at once to the reader. Where are all the records of this large population? Where were the people buried? Westminster was an inaccessible place when the monks came. How was it that the thorn—or bramble, as Sir Walter Besant calls it—had not been destroyed? Or had it all grown again after these caravans ceased to follow this route?

We cannot help feeling that such theories are really injurious to the progress of sound views of history. There are difficulties enough to solve without having to deal with those that are purely fanciful, and therefore a hindrance to knowledge.

In Quest of the Holy Graal: an Introduction to the Study of the Legend. By Sebastian Evans, LL.D. (Dent & Co.)

THIS little book is really a sequel to the translation of the prose '*Perceval li Gallois*' published by Dr. Evans a few months back. In an appendix to that work the translator expressed his opinion that the romance, hitherto considered by scholars one of the latest and least original of the Grail cycle, was in truth the source from which all the other versions were drawn, and at the same time was itself of comparatively late date, about 1220.

The meagre arguments adduced in support of these paradoxical assertions were dealt with in these columns at the time of their appearance, and in the present volume nothing has been added to them, but the writer confines himself to an elaborate elucidation of the inner meaning of the romance he had previously translated. It is clear that he hopes that his work may be accepted as a serious contribution to the criticism of the cycle. It is to be feared that he will find few who will regard it as other than an ingenious romance, and many will doubtless suspect him of perpetrating a practical joke at their expense.

For the theory that Dr. Evans advances—we frankly admit with much historical knowledge and literary skill—is that the Grail legend is in its origin an elaborate political allegory, setting forth the struggle between John of England and Pope Innocent III. The "Curse of Logres" is the interdict imposed by the latter, with the consequent denial to the faithful of the Holy Eucharist, *i.e.*, the Grail.

Of the characters of the story, the hero's father, Alain li Gros, is Alain de l'Isle, sometime Prior of Canterbury and Abbot of Tewkesbury, defender of the faith against the Albigensian heretics. His mother, Yglais—of course, only the nomenclature of this particular romance is taken into consideration—is the Church. The three uncles, the Fisher King (a form we prefer to Dr. Evans's awkward King Fisherman), the King of the Castle Mortal, and the King of the Lesser Folk, are respectively the Pope, the Emperor, and Arnold, Abbot of Cîteaux. Perceval himself is St. Dominic. The omitted question is Dominic's failure to ask from Innocent such an extension of the privileges already enjoyed by the Cistercians as would have rendered them entirely exempt from the operations of the English interdict.

This is all very well so far as it goes; but it does not go far enough. What of King John? How comes it that he, the person most immediately concerned, does not figure in the story? And what of Perceval's sister? Her identification is so easy that it is marvellous that Dr. Evans has overlooked it. If Perceval be Dominic, she can be no other than Catherine of Siena. This, of course, explains how the personality of the Fisher King and the Maimed King—originally one and the same—became separated, so that in the '*Queste*' we have the Fisher King Pelles, his father the Maimed King, and Mordrains, the replica of the latter. The writer of the later versions was thinking of the Great Schism; the advice and aid given by Perceval's sister to the achiever of the Quest is a reminiscence of the important

part played by Catherine in restoring the Pope to his own land. As will be seen, the question of dates presents no difficulty to the writer. We may wonder by what steps Dominic, with his keen intellect and ready eloquence, became transmuted into the tongue-tied Dümmling of Chrétien and Wolfram; but Dr. Evans would doubtless remind us how the fleet-footed Perceval ran down the wild deer with ease. What can this be but an allusion to the swiftness of the dog? *Domini canis*, the identification is complete.

Seriously, this kind of thing is exceedingly easy; there is even a certain demoralizing fascination about it; but it is neither criticism nor evidence. Is it possible that Dr. Evans does not see what is glaringly manifest—that the interpretation has been invented to fit the story, not the story created for the sake of the interpretation? If his hypothetical Cistercian had started with a free hand, would he have made the Pope brother to the Church, the spouse of Christ? That was not Innocent's reading of the relation. Would he have called the Church "*La Veuve Dame*," or represented the Emperor and his own abbot as brothers alike to each other, the Pope, and the Church? Certainly he would better have fitted together fact and figure in his *dénoûment*. How does it stand now? In this romance the Fisher King dies and Perceval inherits his kingdom; but did Dominic succeed Innocent as Pope? Dr. Evans well knows he did not. Dominic had as much, or as little, to do with the removal of the interdict as with its imposition; both alike were caused by the action of John—of John, who does not figure in this prose romance, the original '*Book of the Grail*,' at all! The very utmost the author could, with these materials, have hoped to prove would have been that a story the framework of which had been already fixed was modified by a later redactor with an eye to contemporary events—and his Cistercian would still be but a clumsy workman. The effect, too, produced by the interdict was by no means so great as it is represented in this volume to have been, in compliance with the needs of the theory put before the reader.

To our mind the manner in which Dr. Evans handles the ascertained dates of the Grail cycle is the really objectionable part of his book. He may interpret a story in as farfetched and fantastic a manner as he pleases; he has no right to distort facts. His statements can be due to nothing but culpable ignorance of mediæval literature or to wilful misrepresentation. To say that there is no tittle of evidence that Chrétien de Troyes wrote a word concerning the Grail before the year 1220 is to talk sheer nonsense. Chrétien wrote two important poems, the '*Charrette*' and the '*Yvain*,' between the years 1164 and 1173. Previous to these works he had, as he himself tells us, given to the world a translation, or rather translations, of Ovid, and the romances of '*Erec*,' '*Tristan*,' and '*Cligés*.' It is quite impossible, therefore, to date the commencement of his career as an author later than the decade 1150-60; the true date is probably earlier. If Dr. Evans likes to believe that his literary activity extended over three-quarters of a century, and that he wrote '*Li Conte del Graal*' when upwards of

a hundred years old, Dr. Evans can, of course, do so, but he must not expect less imaginative scholars to share that opinion.

With regard to the dedication to Philip of Flanders (which he rejects without having examined any of the MSS.), we advise him to study the notes on that subject affixed by Dr. Wechssler to his recent work on the Grail legend. The German scholar points out that at the date usually assigned to the '*Conte*,' 1180-81, Philip held the important post of regent for his godson, the young King of France, then in his minority. The widowed queen-mother, Alix, was herself a princess of Champagne, and sister-in-law to Chrétien's patroness the Countess Marie. This period of prosperity lasted but a short time, for in 1182 Philip fell into disgrace, and became involved in war with Alix and her relations. But while it lasted we can well understand why Chrétien should have addressed the most influential person in the kingdom in such flattering terms; also why he should have said his poem was "*li mellor conte qui soit contés en court roial*"; it was for a royal court, the court of a widowed mother with an only son, that he wove his verses. The quotation from '*Le Chevalier à l'Épée*' proves nothing more than that at the time of writing the author only knew Chrétien's earlier poems. Gawain is a leading character both in the '*Charrette*' and in '*Yvain*' (our English translation of the latter is called '*Yvain and Gawain*'). Will Dr. Evans assert that Chrétien wrote neither of these? They are just the two which can be dated with certainty.

The evidence of Wolfram von Eschenbach on the point is clear and definite. Can the writer really be unaware of it? The '*Parzival*' was written during the lifetime of Hermann of Thuringia. In book vi. Wolfram alludes to the lavish hospitality of that prince. In book vii. he speaks of the Erfurt vineyards as still showing the traces of war. Erfurt was besieged by the Landgrave Hermann in 1203. In '*Willehalm*' (book i.) he speaks of the reception accorded to the '*Parzival*,' and how some had praised, some had blamed it, and tells us how Hermann had given him the book from which he drew the present poem. Of Hermann's death he does not speak till book ix. As that event happened in 1216, the latest possible date for the '*Parzival*' is 1215. It was probably completed earlier, and part of it at least cannot be later than the early years of the thirteenth century. But when Wolfram wrote it he knew two versions of the Grail story—Kiot's and Chrétien's.

Dr. Evans must also dispose of the evidence of Heinrich von dem Türlin. He knew both Chrétien and Wolfram, and no German scholar places '*Diu Krône*' later than 1220.

In conclusion, we would point out to the writer that neither enthusiasm for his subject nor the possession of an agreeable literary style, nor even a rich store of historical knowledge, can be of avail without a sound critical method. He must learn to form his theory from ascertained facts, not to manipulate facts to suit a preconceived theory, if he would hope to make to the study of the Grail cycle a contribution worthy of his undoubted talent.

NEW NOVELS.

Jane Treachel. By Hamilton Aidé. (Hurst & Blackett.)

MR. AIDÉ is a veteran novelist who is also known as a writer for the stage. The idea of his present work suggested by the announcement opposite the first page that it has already been dramatized is realized as one proceeds. It begins quietly enough, but there is plenty of mystery and excitement later on. Jane Treachel is a sensational governess with a past, who nearly wrecks the family she enters, and is responsible for some thrilling "situations." Some people would call Mr. Aidé's style old-fashioned; but we are only too glad to see lucidity and decent English for once instead of the hanging nominatives, the affectations, and the incoherences which pass so often for modern cleverness.

Love is not so Light. By Constance Cotterell. (Fisher Unwin.)

THIS book by the author of 'An Impossible Person' is decidedly clever, full of smart sayings and of shrewd feminine observation of traits of character. It is a good piece of work, too, the work of a thoroughly capable writer. It takes a high place among the novels of that modern school of women writers which has not yet got a nickname, but of which one may say (to use a phrase current in politics) one knows it when one sees it—the characteristics of the school being a surprising brilliancy in conversation and in aphorism, a certain carelessness about plot, and an easygoing vagueness on questions of morality. On such questions the view of the school is indicated by the saying of the sentimental lady in John Oliver Hobbes's play of 'The Ambassador'—"After all, if they love each other, what does it matter?" Besides her power of smart writing, the author has the power of drawing all sorts of different characters. The women are, as usual in women's books, better than the men, but two of Miss Cotterell's men are well drawn. Of the women Lady Sallien, with her fascinations of "divine silliness," and Bridget, with her innocent longing to be wicked, are particularly good. The title, on the other hand, is ill chosen. If it had been something better fitted for daily use, especially at the circulating libraries, one might safely have predicted a great success for the book; but handicapped with an unwieldy name savouring of sentimentality, it may fail to get as much notice as it deserves.

Love and Olivia. By Margaret B. Cross. (Hurst & Blackett.)

To write a fresh and readable novel, with the modern "working woman" as heroine, is a triumph, and one which the author of 'Blind Bats' may be said to have achieved. Perhaps it is because she recognizes the limitations of her subject that Miss Cross succeeds so well. Olivia Wynworth is charming and womanly, but she is also perfectly natural, and by force of circumstance very much absorbed in herself and her own career. When George Gorst returns, after an absence of several years, to the girl graduate whom he left very literally at the foot of the altar, he finds that she has attained distinction and something

like fame in a world where he—an excellent, but quite unliterary person—cannot follow her. The inevitable situation ensues, and since they are both of loyal and upright natures, and genuinely attached to one another, a great deal of time is spent in self-reproach on the part of each and the effort to adhere to a promise the fulfilment of which would be equally disastrous to both. Finally Olivia is persuaded into a union far better suited to her ambition, and so sets the honest George free to admit that the dimples and helplessness of a young girl appeal to him more potently than the self-reliance of Miss Wynworth. The incidents that lead up to this solution are told with the same spirit and humour which made 'Blind Bats' a decidedly pleasant story. It must be observed that Miss Cross is pathetically anxious to be "up to date." At the critical moment of her life Olivia faints, not from the emotion which would have troubled a heroine in the last generation, but from a sudden attack of influenza! A modern *Deus ex machina* indeed!

By Berwen Banks. By Allen Raine. (Hutchinson & Co.)

ALLEN RAINE has a good deal to learn yet, if he, or rather she, wishes to write the Welsh novel which has been so often promised. In her new venture she exhibits accurate knowledge of the country folk in Carmarthenshire and Pembrokeshire, and sketches them cleverly and with happy touches of humour; but the higher she ascends in the social scale the less real are her characters. Her vicar and Methodist preacher are conceivable types, although marred by over-accentuation; but as a rule her educated people are hardly real living beings, and her plot is absurd, although there is much that is charming in the idyl that forms the chief theme of the story. If she would eschew melodrama, however, and confine herself to the labouring classes and those closely connected with them, she might write a highly praiseworthy story of life in South Wales.

Lady Lanark's Paying Guest. By Gertrude Forde. (Chapman & Hall.)

THE "paying guest" of this long and somewhat diffuse story takes the form of an American adventuress of reputable morals and naturally lovable disposition. She does nothing worse than pose as an heiress, when, in fact, her whole property was represented by the sum of 15,000 dollars. By the time that she has been presented at Court, and has become engaged to a marquis, her money is spent; and the bulk of the book is devoted to an account of her subsequent adventures and misfortunes. Ultimately she marries her true love, and all ends happily. It is the most substantial effort in literature that the writer has yet attempted, and forms a very readable, if not a very excellent narrative. In places it shows the same elements of pathos which appear in the author's former stories, such as 'Geoff' and 'Hugh Errington'; but most readers will agree that the book should have been reduced to less extensive proportions. The character of the noble lord, whose suggested epitaph is "Died of damns," is cleverly described. The composition throughout is careful and dignified.

Roberte. Par Léon Barracand. (Paris, Colin & Cie.)

MM. COLIN & CIE. publish, in their excellent series "Pour les Jeunes Filles," this history of the happy marriage of a young converted flirt.

AMERICAN FICTION.

The Professor's Dilemma, by Annette Lucile Noble (Putnam's Sons), is a brief little story of a party of Americans touring in Egypt. The guide-book is cleverly used to set off the comedy. There is nothing particularly elaborate about the plot, but the author is a clever and bright observer of human nature, and she writes in perpetual good spirits. She is well informed, too, but unpretentious, and her fun is spontaneous.

Tales of the Home Folks in Peace and War. By Joel Chandler Harris. (Fisher Unwin.)—Mr. Harris does well to drop Uncle Remus occasionally. In one of the dozen stories in the present volume there is introduced an Uncle Primus, and one feels dangerously near Uncle Remus. But though Uncle Primus talks by the page in negro dialect, he succeeds in maintaining some sort of individuality. The other stories show a pleasant variety. Those that deal with the war are the most acceptable. It is pleasant to see Mr. Harris working a vein that he has not exhausted, and working it successfully.

It is often difficult to discover whether children's books are written of children or for them, and *Lullaby-Land*, by the late Eugene Field (Lane), is a case in point. The lullabies are frequently pretty, and have a very soothing and sleep-compelling ring about them, but they abound in hard words. However, even as one was found to rise up and call the word Mesopotamia blessed, so may children who delight in such words as "internecine," "truculent," "eventuated," "appoggiatura," &c., be found. 'Pittypat and Tippytoe' and 'The Night Wind' are good little poems; 'So, so, Rock-a-by, so,' is a good lullaby; and 'The Duel between the Gingham Dog and the Calico Cat' is amusing. Some of the illustrations are good.

HISTORICAL ROMANCES.

The Gift of Bonaparte, by Robert Shortz, has been sent to us by Messrs. Routledge & Sons. Of novels based upon supposed incidents in the life of Napoleon Bonaparte there is no end, and the one before us is of the usual type, the scene being laid during the Italian campaign, and the Pont de Lodi figuring as usual.

In spite of the increasing quantity and decreasing quality of the historical novels of the day, readers may well find place for Mr. Robert Barr's volume entitled *The Countess Tekla* (Methuen & Co.). It is a healthy and well-told tale, full of adventure, furnished with two graceful love episodes, and ending with a scene of happiness and enthusiasm that may gladden the heart of every optimistic devourer of fiction. Even the heroine and her waiting-maid have little of the lay-figure about them, and are presented with some idea of reality. The identity of the hero, though unknown to most of the *dramatis personæ*, is a secret with which the reader is made acquainted at the start, and his lady-love is herself ignorant of his real quality when he wins her heart. It suffices to say that Mr. Barr spares no pains to enlist the interest of his readers, and that he is very successful in his efforts. His latest publication compares favourably with its predecessors, and is entitled to surpass them in popularity. With regard to the date at which the events of the story occur, the author's direct indications are few. We have the Emperor Rudolph; we are told that the rapier is comparatively new to those accustomed to bear arms in war; and catapults are said to be still in use as weapons of offence. We also hear of the intention of the Archbishop of Cologne, Konrad von Hochstaden,

to commence the building of the great cathedral, and to employ Meister Gerard in the work. In spite of various discrepancies, the hero of Mr. Barr's novel may be identified, not improbably, with Rudolph, the ruler of Germany and founder of the Austrian empire in the thirteenth century. The book is an honest and painstaking effort in the composition of historical fiction, and deserves well of those into whose hands it may fall.

OUR LIBRARY TABLE.

MR. CHRISTIE MURRAY's facility is his bane in *The Cockney Columbus* (Downey). The account of the author's rediscovery of America is given in a series of letters which were published in various newspapers. Written possibly in a hurry, the letters have not been subjected to compression. The writer had already rediscovered Australia. The part of his book dealing with "the Antipodeans" first appeared in a magazine some six years ago. The same fault of fluency that spoils the letters spoils the magazine articles. No doubt both letters and articles answered their purpose excellently; but reading the matter in book-form one notices without satisfaction the ephemeral style. The straining after ease and the determination to be bright and gay and to make points out of trifles soon become wearisome. "How I relish my morning sole after two years' banishment from that delicious creature! How I reverence my sirloin! How I savour my saddle of mutton!" There is too much of this sort of thing. Still Mr. Murray gives a capital general impression of the ordinary outside appearances of things, such as a clever and quick observer notes as he travels rapidly through a country that is new to him.

THE *Daily News* has reprinted some articles on *The Children's Labour Question*, which is now coming before the House of Commons in the form of a Bill based on clauses formerly in the hands of Sir John Gorst. Our sympathies are with the writer, and the volume will help his cause.

MESSRS. DEAN & SON publish *Debrett's House of Commons and the Judicial Bench* for 1899, a useful as well as a pretty volume, which is now well edited, and in which there are few, if any, errors. In one point at least the volume is more correct than are the Journals of the House of Commons. It is a curious fact that the House of Commons should officially misspell the name of one of its members; but it has from his first election misspelt the name of Mr. Engledow, by converting it into Engledew, and, although attention has been called to the blunder, the House of Commons, with an obstinacy equal to that of the English newspapers in respect of the name of General de Galliffet, sticks to its guns. The figures with regard to registered electors are those for 1898; and it would be impossible without postponing the date of publication to give all those for 1899.

THE fifth instalment of the pleasant edition of *The Faery Queene*, which Messrs. Constable are issuing and Miss Warren is editing, has appeared. This issue deserves the attention of all true lovers of Spenser, for to be able to put a well-printed copy of a book of 'The Fairy Queen' in one's pocket when going a journey is a privilege.

MESSRS. LAWRENCE & BULLEN have republished Carleton's lurid story *The Black Prophet*. Mr. O'Donoghue has prefixed a sensible, but rather hastily written introduction. — Mr. Keary's clever book *A Mariage de Convenance* (Fisher Unwin) has reached a fourth edition, which appears in "The Green Cloth Library"; while Sir Alfred Milner's monograph *England in Egypt* (Arnold) is in a sixth.

THE issue of the *Clergy List* (Kelly) for 1899 has been sent to us. The volume is most carefully edited, and it is an advantage to have the gross and net values of livings stated, although

sometimes taken, perhaps, at too high a rate. — We have also received the new issue of the *Newspaper Press Directory* (Mitchell & Co.), a valuable publication that needs no praise of ours. We may remark that the *Perseveranza* of Milan, one of the ablest newspapers printed in Italy, is unfortunately omitted in the list of Italian journals.

THE *Record of the Upper Norwood Athenæum*, edited by Mr. J. Stanley and Mr. W. F. Haradence, is on our table. The places visited during 1898, its twenty-second season, included Whitehall, Stoke Pogis, Peterborough, Halstead, Godstone, and many others. Papers on these are contributed by "the Ramblers," and Mr. Daniel Stock may be praised for giving his authorities; but Mr. Peare should not accept the popular etymology of Cripplegate. The illustrations, most of which are due to the *Illustrated London News* and the *Graphic*, include a portrait of Mr. Charles Quilter, one of the secretaries, who died in April last. Mr. Quilter's great-grandmother, Mrs. Ann Rumsey, was a daughter of Capt. Cook.

We have received catalogues from Mr. Baker (chiefly theology), Mr. Daniell (engraved portraits, good), Mr. Dobell (interesting), Messrs. Hankinson & Co., Mr. Higham (chiefly theology), Messrs. Maurice & Co. (books and engravings), and Messrs. Pearson & Co. (French illustrated books of eighteenth century, a good selection). — Messrs. Sotheran & Co. have also sent us an excellent catalogue of some fine autograph letters and old engravings of the English school. — We have also before us the catalogues of Mr. Cleaver of Bath, Mr. Downing of Birmingham, Messrs. George's Sons of Bristol (good), Mr. Brown, Mr. Clay, and Messrs. Douglas & Foulis (some good bargains) of Edinburgh, Mr. Goldie of Leeds, Mr. Howell and Messrs. Young & Son of Liverpool, Mr. Thorne of Newcastle-on-Tyne (some rare items), and Messrs. Parker & Co. of Oxford (rubblings, engravings, &c., of brasses).

WE have on our table *Bismarck at Home*, by J. Hoche, translated from the French by T. Batbedat (Macqueen). — *The Downfall of the Dervishes*, by E. N. Bennett (Methuen). — *The Establishment of Spanish Rule in America*, by B. Moses (Putnam). — *Second Stage Mathematics*, edited by W. Briggs (Clive). — *The Witwatersrand Goldfields Banket and Mining Practice*, by S. J. Truscott (Macmillan). — *My Horse; my Love*, by S. Buckman-Linard (Fisher Unwin). — *Spiderland*, by R. H. Thomas (Chiswick Press). — *Wolf Ear, the Indian*, by E. S. Ellis (Cassell). — *A Pirate's Gold*, by G. Stables (Nelson). — *The Modern Man and Maid*, by Sarah Grand (Marshall). — *The Bell in the Forest*, by B. Radford (S.P.C.K.). — *A Gun-Room Ditty Box*, by G. Stewart Bowles (Cassell). — *Janie Fletcher*, by F. E. Reade (S.P.C.K.). — *The Foray of the Hendrick Hudson*, by F. Savile (Digby & Long). — *Lord Jimmy*, by G. Martyn (Greening). — *Royal Friendships*, edited by Caroline Gearey (Digby & Long). — *Meditations on the Incarnation and Life of our Lord*, by Cardinal Wiseman (Burns & Oates). — *The Immortality of Memory, and other Sermons*, by the Rev. W. Lefroy, D.D. (Horace Marshall). — *University Sermons*, by John Caird, D.D. (Glasgow, MacLehose). — *Readings from the Pentateuch*: Vol. II. *Exodus*, edited by T. W. Peile (Bemrose). — *Morality as a Religion*, by W. R. W. Sullivan (Sonnenschein). — *Human Immortality*, by W. James (Constable). — *Typical Christian Leaders*, by J. Clifford (Horace Marshall). — *The History of a Religious Idea*, by H. Kelly (Simpkin). — *The Crucifixion of Phillip Strong*, by C. M. Sheldon (S.S.U.). — and *Theologia Pectoris*, by J. M. Hodgson (Edinburgh, T. & T. Clark). Among New Editions we have *The Practice of Confession in the Church of England*, by F. P. Cobbe (Fisher Unwin). — and *The Church Manual*, arranged by the Right Rev. A. Hunter Dunn, D.D. (S.P.C.K.).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Guinness's (H. G.) *Key to the Apocalypse*, cr. 8vo. 2/6
Jelf's (G. E.) *Messiah Cometh*, extra cr. 8vo. 7/6
Johnson's (J. B.) *The Angels of God considered in the Light of the Divine Unity*, cr. 8vo. 2/6
Newbolt's (W. C. E.) *Religion*, cr. 8vo. 5/
Nye's (G. H. F.) *The Story of the Oxford Movement*, 3/6
Ottley's (H. B.) *Christ in the City*, 12mo. 2/6
Twentieth Century New Testament, Part 1, cr. 8vo. 1/6

Fine Art and Archaeology.

- Bali's (R.) *Free Drawing for Infants and Lower Standards*, 4to. 2/6 net.
Beardsley's (A.) *A Second Book of Fifty Drawings*, 10/6 net.
Blount's (G.) *Arbor Vitæ*, 4to. 12/6 net.
Sutherland's (W. and W. G.) *The Sign-Writer and Glass Embosser*, folio, 42/ net.

Poetry.

- Bowles's (F. G.) *In the Wake of the Sun*, 16mo. 2/6 net.
Heron-Allen's (E.) *Edward FitzGerald's Rubā'iyāt of Omar Khayyām*, royal 8vo. 7/6 net.
Kappeg's (F. E.) *Sonnets and Lyrics*, 12mo. 5/
Whyte-Melville's (G. J.) *Songs and Verses, and The True Cross*, extra cr. 8vo. 3/6

History and Biography.

- Berthon's (E. L.) *A Retrospect of Eight Decades*, 5/ net.
Browning (R.) and Barrett (E. B.), *The Letters of, 1845-6*, 2 vols. cr. 8vo. 21/
Keppel's (H.) *A Sailor's Life under Four Sovereigns*, 3 vols. extra cr. 8vo. 30/ net.
Plutarch's *Lives*, Englished by Sir T. North, Vols. 1 and 2, 18mo. each 1/6 net. (Temple Plutarch.)
Snell's (F. J.) *The Fourteenth Century*, cr. 8vo. 5/ net.
Spears's (J. R.) *History of the United States Navy, 1775-1897*, 4 vols. extra cr. 8vo. 21/ net.

Geography and Travel.

- Ansorge's (W. J.) *Under the African Sun*, royal 8vo. 21/ net.
Bardoux's (J.) *Memories of Oxford*, translated by W. R. Barker, 16mo. 2/6 net.
Fraser's (J. F.) *Round the World on a Wheel*, cr. 8vo. 6/
Inman (H.) and Cody's (W. F.) *The Great Salt Lake Trail*, 8vo. 14/ net.
Lee's (Vernon) *Genius Loci*, 12mo. 5/ net.
Reid's (A.) *From Peking to Petersburg*, extra cr. 8vo. 7/6

Philology.

- Boethius de Consolatione Philosophiæ, King Alfred's Old English Version, edited by W. J. Sedgefield, cr. 8vo. 10/6
Eve (H. W.) and Baudiss's (F. de) *Second German Exercises*, cr. 8vo. 2/

Science.

- Attwood's (E. L.) *The Text-Book of Theoretical Naval Architecture*, cr. 8vo. 7/6
Bennett (R.) and Elton's (J.) *History of Corn Milling: Vol. 2, Watermills and Windmills*, 8vo. 10/6 net.
Brown's (A. M.) *Elements of Alkaloidal Ætiology*, 2/8 net.
Cole's (W. H.) *Light Railways at Home and Abroad*, 8vo. 16/
Evans's (A. H.) *Birds*, 8vo. 17/ net.
Hertwig's (O.) *Text-Book of the Embryology of Man and Mammals*, translated by E. L. Mark, 8vo. 21/
Hoff's (J. H. van 't) *Lectures on Chemistry*, trans. by Dr. R. A. Lehfeldt: Part 1, *Chemical Dynamics*, 12/ net.
Kemp's (H. R.) *The Engineer's Year-Book*, cr. 8vo. 8/
Rownson's *Iron Merchant's Tables and Memoranda, Weights and Measures, &c.*, oblong 32mo. leather, 3/6
Silk's (A. E.) *Tables for calculating the Discharge of Water in Pipes for Water and Power Supplies*, cr. 8vo. 5/
Thomson's (J. A.) *The Science of Life*, cr. 8vo. 2/6

General Literature.

- About's (E.) *Trente et Quarante*, translated by Lord Newton, cr. 8vo. 3/6
Aidé's (H.) *Jane Treachel*, cr. 8vo. 6/
Barrett (W.) and Hichens's (R.) *The Daughters of Babylon*, cr. 8vo. 6/
Bowles's (M.) *The Amazing Lady*, cr. 8vo. 6/
Campbell's (A.) *The Sound of a Voice that is Still*, 5/ net.
Day's (Mrs. H.) *The Dream of Pilate's Wife*, cr. 8vo. 3/6
Dickens's (C.) *A Tale of Two Cities*, 18mo. 1/ net; *Nicholas Nickleby*, Temple Edition, 3 vols. 18mo. 4/6 net.
Donovan's (D.) *The Records of Vincent Trill of the Detective Service*, cr. 8vo. 3/6
Dublin University Calendar for 1899, 12mo. 4/
Englishwoman's Year-Book, 1899, ed. by E. Jones, 2/6 net.
Grey's (F. W.) *The Curé of St. Philippe*, cr. 8vo. 6/
Leith-Adams's (Mrs.) *Accessory after the Fact*, cr. 8vo. 6/
Lever's (C.) *The Brambleighs of Bishop's Folly (in sets only)*, 8vo. 10/6 net.
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Natal Almanac, Directory, and Yearly Register, 1899, 7/6 net.
Newcomen's (G.) *The Maze of Life*, cr. 8vo. 3/6 net.
Parker's (N.) *The Mistake of Monica*, extra cr. 8vo. 6/
Price's (E. C.) *Off the High Road*, cr. 8vo. 6/
St. Aubyn's (A.) *Mary Unwin*, cr. 8vo. 6/
Scott's (Sir W.) *St. Ronan's Well*, Dryburgh Edition, 8vo. 3/6; Temple Edition, 2 vols. 18mo. 3/ net.
Selby's (T. G.) *The Unbeeding God*, extra cr. 8vo. 6/
Sprigge's (S. S.) *Odd Issues*, cr. 8vo. 4/ net.
Thackeray's (W. M.) *Philip, and A Shabby Genteel Story*, Biographical Edition, extra cr. 8vo. 6/
Through the Mists, recorded for the Author by R. Jas. Lees, cr. 8vo. 5/ net.
Townshend's (R. B.) *Lone Pine*, cr. 8vo. 6/
Tytler's (S.) *Miss Nanse*, cr. 8vo. 3/6
Vachell's (H. A.) *The Procession of Life*, cr. 8vo. 6/
Walford's County Families of the United Kingdom, 50/: Shilling Peerage, Baronetage, Knightage, and House of Commons for 1899, in 1 vol. 32mo. 5/
Whyte-Melville's (G. J.) *Market Harborough and Inside the Bar*, Edition de Luxe, 8vo. 10/6 net.

FOREIGN.

Fine Art.

- Gabelentz (H. v. der): *Zur Geschichte der oberdeutschen Miniaturmalerei im XVI. Jahrh.*, 4m.
Schweitzer (H.): *Die mittelalterlichen Grabdenkmäler m. figürlichen Darstellungen in den Neckargegenden von Heidelberg bis Heilbronn*, 4m.

Winterberg (Dr.): Petrus Pictor Burgensis, de Prospectiva Pingendi, 2 vols. 25m.
Wölflin (H.): Die klassische Kunst, 9m.

Philosophy.

Fierens-Gevaert (H.): La Tristesse Contemporaine, 2fr. 50.
Gérard-Varet (L.): L'Ignorance et l'Irréflexion, 5fr.
Labriola (A.): Socialisme et Philosophie, 2fr. 50.

History and Biography.

Brossmann (J. P.): Mémoires d'un Soldat-Ordonnance, 1854-1872, 3fr. 50.
Houssaye (H.): 1815, Waterloo, 7fr. 50.
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Roi de Rome et Duc de Reichstadt, 1811-1832, 3fr. 50.
Morice (C.): L'Esprit Belge, 2fr.
Muyden (B. van): Histoire de la Nation Suisse, Vol. 1, 12fr.
Reyssie (F.): Le Cardinal de Bouillon, 1643-1715, 5fr.
Robinet (A.): Le Dictionnaire Historique et Biographique de la Révolution et de l'Empire, 1789-1815, 2 vols. 25fr.

Geography and Travel.

Gussfeldt (P.): Le Mont Blanc, Ascensions d'Hiver et d'Été, 5fr.

Philology.

Geetz (G.): Thesaurus Glossarum Emendatarum, Part 1, 18m.
Wecklein (N.): Euripidis Hercules, 2m. 40.
Weissenbach (J. F.): Die arabische Nominalform fâ'ûl, 5m.

Science.

Akademie (Die) der Wissenschaften in Wien: Über die Beulenpest in Bombay, 1897, Parts 1-3, 69m. 20.

General Literature.

Couvreux (A.): Le Mal Nécessaire, 3fr. 50.
Daudet (É.): Les Deux Évêques, 3fr. 50.
Gevin-Cassal (O.): Manon-Manette, 3fr. 50.
Lavedan (H.): Lydie, 3fr. 50.
Maryan (M.): Marcia de Laubly, 3fr.
Poinard (L.): Vers la Ruine, 3fr.
Schuré (É.): Le Double, 3fr. 50.

A DREAM OF THE ROSE AND THE NIGHTINGALE.

I DREAMT I lay upon a bed
Of autumn leafage gold and red,
And heard the passionate nightingale
Reproach the rose of June;
Till from red-crimson she turned pale,
Wanner than when the weeping moon
Looked down on dead Endymion.
From rose to lily thus she grew,
Till like her own sad ghost she shivered in the dew.

"Ah, foolish one, refrain, refrain,
Or by this slight thy love is slain,"
My dreaming lips had surely cried,
But that the bird, his mistress' wound
Perceiving, such a magic tide
Of sorrow pours from her swoond
She lifts her head in dear astound,
And back from lily to radiant rose,
Through every true-love tint, her blushing beauty
goes. ALFRED PERCEVAL GRAVES.

DRYDEN'S 'RELIGIO LAICI.'

Glasgow, February 18, 1899.

MR. GOSSE'S discovery, published in the *Athenæum* of the 11th inst., is apparently belated to the extent of at least a quarter of a century, and the edition of 1683 has long ceased to be regarded as the second. "In my opinion," said the bellman of Lochmaben, "there can be nae publicker thing than the toun clock." Possibly the Globe editions have an even more eminent publicity as the vulgate for plain students. In the Globe 'Dryden' (1870) the editor, Mr. Christie, in his introductory note to the 'Religio Laici,' after mentioning its first appearance in 1682, adds that it "was quickly reprinted in 1682, and a third edition appeared in 1683." GEO. NEILSON.

NOTES FROM CAMBRIDGE.

February 22, 1899.

THE most interesting recent event which has to be recorded is the formation of the Cambridge University Association and the meeting at Devonshire House for that purpose. It has been an open secret for many months that such an association was being planned, and that a very large number of important and influential persons had intimated their willingness to join it. Now that the Association has actually been formed there seems every reason to hope that great advantage will result. It is thought that this advantage will be many-sided. The money needs of the University were prominently present to the minds of those who have been active in forming the Association, and its primary

object has been well said to be the "re-endowment" of the University. But the Association will also supply a valuable form of union between old Cambridge men. At present, unless a graduate keeps his name on the boards (and the proportion of those who do so is too small), there is nothing to keep up the connexion of a Master of Arts with his university and with his old friends. This aspect of the new Association was not lost sight of at the meeting at Devonshire House, though it was natural that the generous benefactions of the Chancellor and of Lord Rothschild should stand out as the prominent features of the occasion. Among the many admirable speeches, special attention was given to that of the Attorney-General, in which he dwelt on the importance of the legal education given here, and indicated that the legal profession might be expected to assist substantially in providing the necessary building for the Law School. It is understood that since the meeting additional benefactions have been promised.

The erection of the Sedgwick Memorial Museum has been once more before the Senate. Quite apart from recent benefactions, there is a general consensus of opinion that the building should be proceeded with at once, and that if necessary the money required to supplement the sum subscribed should be raised by loan. A question, however, arose between two plans: the larger scheme was supported by the Professor of Geology and his staff, the smaller scheme was considered amply sufficient by all the other members of the syndicate appointed to consider the subject. When the question came before the Senate on Thursday last the larger and more expensive plan was carried by a large majority. This result appears to have been due partly to the personal popularity of Prof. Hughes and to a recognition of the success which has attended his efforts to form a school of geology, and partly to a curious idea that the extra expenditure would be an additional honour to the memory of the late Prof. Sedgwick.

It is rumoured that the urgency of the claims for new buildings for three departments will be immediately brought before the Senate. These are for the buildings for botany, law, and medicine. The need for new buildings for botany has been repeatedly pressed by the energetic professor and his staff, and it is now stated that there is actual danger that the existing buildings will tumble about the ears of those using them. The old Law School was appropriated for library purposes some dozen years ago, and since then the faculty has had no local habitation. The needs of the sister faculty of medicine are equally pressing. Substantial amounts have been given and promised to the benefaction fund which have been appropriated by the donors towards the erection of the buildings for law and medicine. No special donations towards the botanical buildings have as yet been announced.

There is every probability that a university Department of Agriculture will soon be created. Courses of instruction for agricultural students have been conducted in Cambridge for some years, but the only part taken by the University has been to hold an annual examination and award diplomas. The Drapers' Company have now offered to contribute 800*l.* a year for ten years if a Department of Agriculture is formed. Sir Walter Gilbey gives 200*l.* a year for the same period. With contributions from the Board of Agriculture and from the county councils, it is believed that such a department may be conducted and a professor appointed without any call being made on the general funds of the University. No opposition was expressed to the scheme when it was discussed on Thursday last.

The Board of Classical Studies presented last term a very elaborate report as to changes in the Classical Tripos; this report was discussed

at great length, and provoked a very large amount of opposition. The Board have now issued an amended report; the changes which they have made in their proposals will go a long way to meet the opposition expressed to the previous report, but it is scarcely likely that they will pass unchallenged. The proposals will be offered to the Senate at a special Congregation on March 11th.

In explanation of a paragraph in the 'Literary Gossip' in the *Athenæum* of February 18th it should be stated that the University of Cambridge proposes to confer the honorary degree of M.A. upon Mr. Clancy, the President, and upon Mr. Yoxall, the Secretary, of the National Union of Teachers on the occasion of the visit of the Union to Cambridge at Easter. W.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 13th, 14th, and 15th inst. a collection of books which included the library of the late J. T. Delane, the former editor of the *Times*. The chief item of interest was a complete set of the publications of the late William Morris at the Kelmscott Press, occurring for the first time for sale by auction. We give the price of each book, which may be useful for purposes of future comparison: *Story of the Glittering Plain*, 1891, 25*l.* 10*s.* *Poems by the Way*, 1891, 11*l.* *Blunt's Love Lyrics*, 1892, 7*l.* 7*s.* 6*d.* *Caxton's Golden Legend*, 1892, 8*l.* *Caxton's Reynard the Foxe*, 1892, 6*l.* 15*s.* *Caxton's Recueil of Troye*, 1892, 7*l.* 17*s.* 6*d.* *Mackail's Biblia Innocentium*, 1892, 9*l.* 7*s.* 6*d.* *Dream of John Ball*, 1892, 5*l.* 7*s.* 6*d.* *News from Nowhere*, 1892, 5*l.* 15*s.* *Defence of Guenevere*, 1892, 7*l.* 5*s.* *Ruskin's Nature of Gothic*, 1892, 4*l.* 10*s.* *The Order of Chivalry*, 1892-3, 5*l.* 5*s.* *Cavendish's Wolsey*, 1893, 4*l.* 10*s.* *Caxton's Godefroy of Boulogne*, 1893, 8*l.* 15*s.* *Meinhold's Sidonia the Sorceress*, 1893, 8*l.* 15*s.* *Rossetti's Ballads and Sonnets*, 2 vols., 1893-4, 17*l.* 17*s.* *Shakespeare's Poems, &c.*, 1893, 9*l.* 5*s.* *Tennyson's Maud*, 1893, 3*l.* 6*s.* *King Florus*, 1893, 7*l.* 5*s.* *Keats's Poems*, 1894, 19*l.* 19*s.* *Story of the Glittering Plain*, illustrated by Crane, 1894, 8*l.* 17*s.* 6*d.* *The Wood beyond the World*, 1894, 5*l.* 5*s.* *Amis and Amile*, 1894, 4*l.* 6*s.* *Psalmi Penitentiales*, 1894, 4*l.* 12*s.* *Savonarola de Contemptu Mundi*, 1894, 9*l.* 12*s.* 6*d.* *Sulkhan-Saba Orbeliani*, 1894, 4*l.* 15*s.* *Swinburne's Atalanta*, 1894, 9*l.* 15*s.* *King Constans and Over Sea*, 1894, 2*l.* 12*s.* *Herrick's Poems*, 1895, 11*l.* *Child Christopher*, 1895, 3*l.* 12*s.* *Life and Death of Jason*, 1895, 8*l.* 15*s.* *Rossetti's Hand and Soul*, 1895, 3*l.* *Shelley's Works*, 1895, 20*l.* *Romance of Syr Perceyville*, 1895, 2*l.* 18*s.* *Tale of Beowulf*, 1895, 4*l.* 10*s.* *Chaucer's Works*, 1896, 44*l.* *Coleridge's Poems*, 1896, 5*l.* 7*s.* 6*d.* *Laudes B.V.M.*, 1896, 6*l.* 2*s.* 6*d.* *Well at the World's End*, 1896, 6*l.* 5*s.* *Floure and the Leafe, &c.*, 1896, 3*l.* 12*s.* 6*d.* *Romance of Syr Degrevant*, 1896, 1*l.* 15*s.* *Shepherd's Calendar*, 1896, 6*l.* 17*s.* 6*d.* *Love is Enough*, 1897, 6*l.* *Earthly Paradise*, 1897, 18*l.* 10*s.* *The Sundering Flood*, 1897, 4*l.* *Water of the Wondrous Isles*, 1897, 5*l.* 7*s.* 6*d.* *Some German Woodcuts of the Fifteenth Century*, 1897, 4*l.* 6*s.* *Romance of Sir Isumbras*, 1897, 1*l.* 13*s.* *Two Trial Pages of Froissart on Vellum*, 1897, 7*l.* 5*s.* *Morris's Note on the Kelmscott Press*, 1898; *Story of Sigurd*, 1898, 12*l.* 10*s.* *Fourteen Leaflets*, 1892-1897, 1*l.* 8*s.* Other valuable books in the same sale were: *British Military Library*, 1799-1801, 15*l.* *Kipling's Departmental Ditties*, 8*l.* 7*s.* 6*d.*; *Kipling's Quartette*, 1885, 7*l.* 5*s.* *Hobart Town Tradesmen's Cards, Paper Money, &c.*, 16*l.* *Crowe and Cavalcaselle's Painting in Italy*, 3 vols., 12*l.* *Burlington Fine-Arts Club Portrait Miniatures*, 1889, 24*l.* 10*s.* *Early English Text Society*, 1864-90, 19*l.* 10*s.* *Biblia Wendica*, 1584, 10*l.* 10*s.*

THE ORIGIN OF THE SURNAME "CHAUCER."

THE story of Henry de Acum may be carried two steps further. My last reference belonged to the year 1339. On February 11th of that year I find by the Patent Roll, 13 Edw. III., part 1, mem. 1, the appointment of "Henry de Acum, Chaufcure," who had done good and long service in the Chancery, to the office of *spigurnel* (surrendered by Richard Knyght on account of age and infirmity), to hold the same in like manner as the latter held it. The appointment was a promotion. The *chafewax*, as the name implies, heated the wax, and the *spigurnel* impressed the seal on it.

Again, on the Patent Roll, 14 Edw. III., part 2, mem. 42, under date May 1st, 1340, there is a grant to "Henry de Acum," in enlargement of his late appointment to the office of *spigurnel* in the Chancery, in succession to Richard Knyght, that he shall hold the office for life.

Mr. R. F. Isaacson's next volume will doubtless inform us who succeeded Henry de Acum in the office of *chaufcure* or *chafewax*.

ERNEST G. ATKINSON.

THE PLACE OF MOROCCO IN FICTION.

El Manâr, Parliament Hill, Hampstead, Feb. 17, 1899.

A YEAR ago you kindly afforded me space to ask in your columns for light on the great gap in Moorish history—embracing the fifteenth century—but the gap remains unfilled. The recently published Arabic history of Morocco by En-Nâsirî alone attempts to fill it; and as my own work on that subject is to appear in April, may I once more ask if any of your readers can throw light upon that period?

At the same time I would ask another favour. In this volume on 'The Moorish Empire' I am giving a brief critical sketch of 'The Place of Morocco in Fiction'—poetry and the drama being therein included. In addition to the few recent Moroccan romances, such as Hall Caine's masterly 'Scapegoat,' A. J. Dawson's picturesque 'Bismillah,' Stutfield's ingenious 'Brethren of Mount Atlas,' Mayo's puerile 'Berber,' Mabel Collins's wild 'Ida,' and the anonymous 'Mohammed Benani' "by Ion Perdicaris," I have dealt with Didier's 'Thecla,' Alby's 'Prisoners of Abd el Kâder,' the 'Adventures of Captain Boyle,' those of James Wyatt, those of an anonymous French writer of 1785, and also with the stories of the impostors "Adams" and Scott, who were the De Rougemonts of their time. The plays of Shakspeare, Marlowe, Settle, Calle, and Conailhac dealing with Morocco have also been noticed, and the title of Shelley's 'Witch of Atlas.' But there must be many other stories, poems, and plays which I ought to include and criticize, and it would place my prospective readers, as well as myself, under no small obligation if any of your readers would supply me with their titles, and the full names of their authors when possible.

BUDGETT MEAKIN.

THE LIBEL CASE OF 1613.

WITH reference to the hanging of Stercovius for writing a book against the Scotch, James I. of England chief actor in the outrage on humanity and toleration, some further information has been discovered. The king's agent who too successfully prosecuted the literary man, to the great personal profit of 600*l.*, fell into trouble himself in 1617 by a sort of natural justice. Gilbert Wilson, one of the many Scotch traders residing on the Continent then, pursued him before the secret Council of Scotland for neglect of his duty as King James's agent in the kingdom of Poland, for illegal exaction from him of 100 Hungary ducats, equivalent to 700 merks Scots, or 44*l.* sterling, and for personal ill-treatment. It seems that a Parliament held at Warsaw by the King of Poland taxed every Scotchman resident in Poland two goodlings a

year, the same tax as the Jews had to pay, no other nation paying by the head there. The classing of the Scotch and the Jews thus implies that they were the sharpest traders in that country; and Stercovius was probably as ardent an anti-Semite as he was an anti-Scot, perhaps with justification on philosophical and humane principles. Usury was as well known to the Scots as to the Jews, and as mercilessly practised. In Scotland a law had most rigorously to be passed that no one should exact more than 10 per cent. on loans; and yet the law courts were full of people of all degrees, from the meanest, getting punished for exceeding this bounteous enough legal limit of interest. To hang Stercovius for criticism of Scotch traders, who would naturally have excess over their home cousins of the love of gain, was outrageous and murderous. Mr. Patrick Gordon, the agent or consul-general, had to appear before the Council at Edinburgh to answer Wilson's complaint, and the context shows that Dantzic, now in West Prussia, was the place of residence of Gordon, as probably also of his victim Stercovius, whose un-Latinized name must have been Stercoff, indicating Polish or Russian race—at any rate, Slav.

The unscrupulous character of Gordon is shown by the fact that he intercepted and kept letters of his royal master addressed to the King of Poland, in answer to a complaint or petition by Scotchmen in Poland telling their grievances about money and the insecurity of inheritance, confiscation to the Polish revenue of their goods, at death or return for a time to Scotland, being a common event.

Gordon's violence appears in that he could not restrain himself when before the Lords of Council. He "avowed and protested that he would cause the ears [Scottice *lugs*] of Gilbert Wilson to be cut out of his head." For this he was sent to be imprisoned in the Castle of Edinburgh on his own expenses, till he should be freed at the will and pleasure of the Lords of the Privy Council. It is to be hoped that that was only an instalment of further punishment, as some compensation or justice to the memory of Stercovius. The Lords referred the case to the magistrates of Dantzic, but on May 13th, 1618, gave Wilson his 700 merks, deposited in court by Gordon at their order. Wilson then went back to Poland, "for outredding his great and weighty affairs."

THOMAS SINCLAIR.

THE SPRING PUBLISHING SEASON.

MESSRS. SONNENSCHN & Co.'s announcements for the spring season include 'The History of South America, from its Discovery to the Present Time,' translated from the Spanish by Mr. A. D. Jones, — 'The Moorish Empire: an Historical Epitome,' by Mr. Budgett Meakin, — 'A Short History of Freethought,' by Mr. J. M. Robertson, — 'Dancing in all Ages,' by Mr. E. Scott, — 'Eugénie, Empress of the French,' by Clara Tschudi, translated from the Norwegian by E. M. Cope, — in "Social England Series," 'Social and Imperial Life of Britain,' by Mr. Kenelm Cotes, — 'A History of Utilitarianism,' by Prof. E. Albee, — a translation of Hegel's 'Phenomenology of the Spirit,' by Mr. J. B. Baillie, — 'Aristotle's Psychology, including the Parva Naturalia,' translated and edited, with commentary and introduction, by Prof. Hammond, — a translation by the same author of Heinze's 'History of Contemporary Philosophy,' — the third volume of the translation of Prof. W. Wundt's 'Ethics,' by Prof. E. B. Titchener, and a translation of his 'Physiological Psychology' by the same American professor, — Vol. III. of Dr. Moeller's 'History of the Christian Church,' translated by Mr. J. H. Freese, — 'Text-Book of Palæontology for Zoological Students,' by Mr. Groom, of the Yorkshire College, — Vols. II. and III. of the 'Text-Book of Embryology: Invertebrates,' by Profs. Kor-

schelt and Heider, translated by Mrs. H. M. Bernard, and edited (with additions) by M. J. Woodward, — 'Sanatoria for Consumptives,' by Dr. F. R. Walters, — 'The Phenomena of Nature,' Part II., by J. Walker, — 'Mammalia,' by the Rev. H. A. Macpherson, — 'Birds' Eggs and Nests,' by Mr. Ruskin Butterfield, — 'Specimens of Bushman Folk-lore,' by Dr. W. H. J. Bleek and Miss L. C. Lloyd, with a preface by Dr. McCall Theal, — 'The History of England in Verse,' by Mr. Brimley Johnson, — 'The Scheming of Agatha Kenrick,' a novel, by R. Eldridge, — a translation of Loria's 'The Economic Foundation of Modern Society,' by Prof. Keasbey, — Part II. of 'The Social Side of the Reformation,' by E. Belfort Bax, — 'The Story of the Life of Lord Palmerston,' by Karl Marx, — 'Secret Diplomatic History of the Eighteenth Century,' by Karl Marx, — 'An Outline of the History of Educational Theories in England,' by Mr. H. T. Mark, — 'An Advanced German Writer,' by Prof. Kuno Meyer, — 'Fourth French Reader and Writer,' by Prof. H. E. Berthon, — 'A Welsh Syntax,' by Prof. E. Anwyl, — 'French Conversations,' by Mlle. Dehors de St. Mande, — and 'A Practical Handbook on Elocution,' by Miss R. I. Patry.

Among the books in active preparation at the Clarendon Press are: — Part I. of 'The Peshitto Version of the Gospels,' edited by Mr. Gwilliam, — 'Notes on the Hebrew Text of the Books of Kings,' by Mr. Burney, — 'A Concordance of the Proper Names in the Septuagint,' by Mr. Redpath, — 'Studia Biblica,' Vol. V., edited by Prof. Sanday, — 'Samaritan Liturgies,' edited and translated by Mr. A. E. Cowley, — 'Eusebius, Præparatio Evangelica,' edited and translated by Dr. Gifford, — 'The Oxyrhynchus Logia and the Apocryphal Gospels,' by Dr. C. Taylor, — 'An Introduction to the Fifth Book of Hooker's Ecclesiastical Polity,' by Dr. F. Paget, — 'Legenda Angliæ,' edited by Dr. Horstman, — 'Xenophon's Hellenica,' edited by Mr. G. E. Underhill, — 'Hints for Greek Iambic Verse,' by Mr. C. E. Laurence, — in the series of "Oxford Classical Texts": 'Æschylus,' edited by A. Sidgwick; 'Thucydides,' Vol. I., edited by Mr. Stuart Jones; and 'Plato,' Vol. I., edited by Mr. J. Burnet, — 'The Tiru-Vāçagam; or, Sacred Utterances of Mānikka-Vāçagar,' Tamil text, edited, with translation, notes, and concordance, by Dr. G. U. Pope; 'Thesaurus Syriacus,' edited R. Payne Smith, Fasc. X., Pars II., — 'A Compendious Syriac Dictionary,' by Mrs. Margoliouth, Part III., — 'Letters of Ricardo to Trower,' edited by Mr. J. Bonar and Dr. J. H. Hollander, — 'Dryden's Critical Essays,' edited by Mr. Ker, — Second Series of 'Studies in Dante,' by Dr. Moore, — 'The Works of Molière,' in the series of "Oxford Poets" and in miniature, — Vol. V. of 'A Summary Catalogue of Bodleian MSS.,' by Mr. Madan, — 'A Catalogue of the Antiquities in the Cyprus Museum,' by Mr. L. Myres and Dr. O. Richter, — 'Natural History of the Musical Bow,' by Mr. H. Balfour, — 'The Complete Works of John Gower,' edited by Mr. G. C. Macaulay, — 'Modern Land Law,' by Prof. Jenks, — Vol. VII. of Italy and her Invaders,' by Dr. Hodgkin, — Vol. II. of Burnet's 'History of my Own Time,' edited by Mr. Osmund Airy, — and Part XXII. of 'The Historical Atlas of Modern Europe.'

Messrs. C. A. Pearson announce 'Tunisia and the Modern Barbary Pirates,' by Herbert Vivian, — 'Impressions of America,' by T. C. Porter, — 'The Cyclopædia of Home Arts,' edited by Montague Marks, — 'The Domestic Blunders of Women,' — 'Dinners of the Day,' by Mrs. Praga, — new volumes of the "Isobel" handbooks, — and in fiction: 'Fortune's my Foe,' by J. B. Burton — 'Athelstane Ford,' by Allen Upward, — 'The Vibart Affair,' by G. M. Fenn, — 'The Newspaper Girl,' by Mrs. C. N. Williamson, — 'The Hermits of Gray's Inn,' by G. B. Burgin, — 'David Harum,' by E. N. Westcott, — 'Rosalba,' by O. P. Rayner, — 'The Golden Sceptre,' by G. H. Thornhill, —

'A Little Legacy, and other Stories,' by L. B. Walford,—'The Knight of "King's Guard,"' by Ewan Martin,—'A Millionaire's Daughter,' by Percy White,—'François the Valet,' by G. W. Appleton,—a new volume of stories by Bret Harte,—'A Strange Executor,' by Bennett Coll,—'Calumnies,' by E. M. Davy,—'At a Winter's Fire,' by B. Capes,—'Transgression,' by S. S. Thorburn,—'The Mystery of the Medea,' by A. Vaughan,—'Jock's Ward,' by Mrs. Herbert Martin,—'Spies of the Wight,' by Headon Hill,—'Tandra,' by A. Quantock,—'Knives of Diamonds,' by G. Griffith,—'A Pauper Millionaire,' by Austin Fryers,—and 'Hands in the Darkness,' by A. Goldsworthy.

Mr. Elkin Mathews's poetical announcements include: 'The Wind among the Reeds,' by Mr. W. B. Yeats,—'Roses and Rue,' by Alice Furlong,—'Zenobia: a Drama in Four Acts,' by Mr. R. Warwick Bond,—and the five parts bound together of Vol. II. of 'The Garland.'

THE GIBBON ARMS.

Cleveland, Ohio.

IN his 'Memoirs' Gibbon describes the arms of his family as "a lion rampant gardant between three scallop shells argent, on a field azure," the same as those of the Gibbons of Rolvenden, Kent, with whom he believed himself directly connected. These he obtained, as he tells us, from the 'Introductio ad Latinam Blasoniam' of John Gibbon, a brother, as he supposed, of his great-grandfather Matthew. In that book the Latin translation of the blazon is thus given:—

Erecta Leo stans inter conchylia terna
(Ora sua obvertens)—onus album, cærulea parma est.*

In an edition of the 'Memoirs' just published† I have shown that Gibbon belonged immediately, not to the Gibbons of Rolvenden, but to a younger branch of the same family, that of West Cliffe, near Dover. How this is shown I need not here say, but I may mention that Gibbon himself knew this fact in the last years of his life, and would doubtless have changed his autobiography had not death come so unexpectedly. The arms of the West Cliffe Gibbons are a slight variant of the Rolvenden coat—Sable, a lion rampant gardant or between three scallop shells argent.

Now I have just had the opportunity of examining the historian's book-plate, one of which is in the collection of Mr. Paul Lemperly, of this city, and find to my surprise that the arms there given are exactly those of the West Cliffe Gibbons, instead of those borne by the Rolvenden family as would be expected. I say exactly, but I must add that a crest of which I find no account surmounts the book-plate arms. It is a demi-lion rampant gardant or, holding between the paws a scallop shell argent. The nearest approach to such a crest, so far as I have found, is that of the Gibbons of Bishops' Bourne, Kent, which is described as a demi-lion rampant gardant argent, ducally crowned or, holding between the paws an escallop of the last. Of course, the crest is not an essential part of a coat, and often varies where the arms remain the same.

At first thought, the book-plate would seem to be an interesting confirmation of what was first pointed out by Sir Egerton Brydges regarding Gibbon's family.‡ Yet how can the disagreement between the book-plate and the 'Memoirs' be explained? The historian began to follow John Gibbon's account of the family in 1788, when he first undertook his 'Memoirs.' He did not learn of his mistake, carrying with it the difference in arms, until February, 1792, after composing the last account of his life, or at least that part of it relating to his ancestry. Did he

have his book-plate prepared after the last-named date? Was there possibly an earlier book-plate bearing the Rolvenden arms? Is there any other evidence that Gibbon changed his arms in the last years of his life in accordance with the later view of his ancestry? These questions are not of the highest importance, it is true, but perhaps they will seem to have sufficient connexion with the historian's life to merit attention. At any rate, I am satisfied that there is no way of answering them on this side of the water, while doubtless some records in England will help to explain this rather remarkable disagreement between the book-plate and the 'Memoirs.'

OLIVER FARRAR EMERSON.

Literary Gossip.

IN revising 'Myth, Ritual, and Religion,' the original edition of which, published in 1887, has long been out of print, Mr. Lang has brought it into line with the ideas expressed in the second part of his 'Making of Religion' (1898), and has excised certain passages which, as the book first appeared, were inconsistent with its main thesis. In some cases the original passages are retained in notes, to show the nature of the development of the author's opinions. A fragment or two of controversy has been deleted; and chaps. xi. and xii., on the religion of the lowest races, have been entirely rewritten on the strength of more recent or earlier information lately acquired. Messrs. Longman are the publishers.

THAT the American papers have a pleasantly frank way of doing things we all know. The excellent "Saturday Review" issue of the *New York Times* has opened a discussion on the momentous subject of 'Langs Before Andrew and After.' The discussion arose through Mr. William L. Alden's theory that Andrew Lang is not one person, but a syndicate. Mr. Louis M. Elshemus writes to point out that Mr. Lang is "not such a marvel at all," as many others have been quite as prolific, if not more versatile. As an illustration—the modesty of which is singularly obvious—he says that he himself, two years ago, "submitted 500 sonnets to a publisher" with the object of issuing them in a book. But "the publisher said he did not believe I had written them, since it would take a lifetime to produce them." Mr. Elshemus further assures us that he had, at that time, "600 more at home." While admiring his industry, we can only venture the hope that he will keep them all at home, where, perhaps, they will be better appreciated than in a cold, unsympathetic world.

MESSRS. LONGMAN have in the press a monograph on 'The Episcopate of Charles Wordsworth, Bishop of St. Andrews,' by his nephew, the present Bishop of Salisbury.

MESSRS. HUTCHINSON & Co. have ready for immediate publication a new work by Mrs. Hugh Fraser, to be called 'A Diplomatist's Wife in Japan.' It will deal with life, manners, and customs in the cities and in the country, among rich and poor, with descriptions of scenery, the arts and industries, the legends and early history, and some of the hopes and aspirations of the people. Being in residence at the British Legation in Tokyo for some years with her husband, Mrs. Fraser had good facilities for observation and means of obtaining information beyond the reach of the ordi-

nary traveller. No particular method has been followed by the author in writing the book. It has been written according to her fancies of the moment, and it will have as a second title 'Letters from Home to Home.' It will be in two volumes, and will contain about 250 illustrations, many being from original drawings and paintings by native artists.

MR. CLEMENT SHORTER will contribute an article to the *Contemporary Review* for April on 'Illustrated Journalism: its Past and its Future.'

THE March number of *Macmillan's Magazine* contains some reminiscences of Sir Salar Jung's visit to this country in 1876, by Col. Trevor, C.S.I., who was deputed by the Government of India to attend the Nawab as political officer on his European tour. Among other papers is one on the native rulers of British West Africa, by Mr. Hesketh Bell, late assistant treasurer on the Gold Coast; an account by Mr. H. W. Wilson (taken mainly from the unpublished Admiralty papers in the Record Office) of the serious danger that threatened the English fleet blockading Cadiz under St. Vincent in 1798, from the number of disaffected Irishmen among its crews; and a narrative of a riding tour through South Morocco made a year ago by Mr. Frederick Wynn and his sister.

THE third annual meeting of the Scottish branch of the Franco-Scottish Society was held on Thursday last. During the past year the membership has increased, and the revenue amounted to 410*l.* 8*s.* 11*d.* (inclusive of the balance at December 31st, 1897), and the expenditure to 218*l.* 2*s.* 7*d.* The expenditure comprises the printing of five hundred copies of the *Transactions* for 1897, and a similar number of the *Transactions* for 1898. It was agreed last July to print periodically in parts, and issue when desired, future *Transactions*, and Part I. of Vol. II. was completed last October. The joint-editors have again been Prof. J. Kirkpatrick and the honorary secretary. During the past year there has been presented a travelling bursary to a lady student for study in France; and two prizes (one of 1,000 francs) are at present being adjudicated upon. There are also a travelling bursary and two prizes (one of considerable value) open for competition among the students of the Scottish universities for 1899. To students from France who have visited Edinburgh and sought the aid of the Society it has endeavoured, as formerly, to render every assistance, and the number of applicants has recently increased. The Council brought before the annual meeting a proposal to start in Paris a small club for Scottish students studying there. This would serve as a *pied-à-terre* till some generous Scot enables the Society to rent the old Scots College.

MESSRS. HUTCHINSON write regarding Mr. Morley Roberts's new novel, 'A Son of Empire':—

"We are informed by the author that he has not in his book attempted any portrait of Lord Wolseley, but that he has had in his mind the late Sir Richard and Lady Burton in the presentation of two of his principal characters."

THE purchase by the British Museum of the Hardwicke papers (concerning which a

* 'The Autobiographies of Edward Gibbon,' edited by John Murray, p. 360.

† The "Athenæum Press Series" (Boston, Ginn & Co.).

‡ The articles relating to this, including Gibbon's letter accepting the conclusions of Sir Egerton Brydges, may be found in the *Gentleman's Magazine* for 1788 and the following years.

short account appeared in the *Athenæum* of January 21st) is neither the first nor the biggest purchase which the Trustees of that institution have made in identical circumstances. In 1807 Messrs. Leigh & Sotheby published the sale catalogue in two parts (extending to 590 pages octavo) of the Lansdowne manuscripts; but shortly before the date fixed for the sale the then Museum authorities stepped in and purchased the whole collection for 4,925*l.* This collection, it need hardly be said, is infinitely more interesting and valuable than that of the Earl of Hardwicke; but the action of the Trustees in preventing the latter collection from being dispersed is one about which there can be no two opinions.

An active student of ecclesiastical and liturgical history has passed away in the person of Father Bridgett, of the Redemptorist Order. He was the author of 'Our Lady's Dowry: how England gained and lost that Title,' 'Ritual of the New Testament,' 'History of the Eucharist,' 'Blunders and Forgeries,' 'Historical Essays,' 'Life and Writings of Sir Thomas More,' and 'Life of Blessed John Fisher.' Like many (indeed most) of the ablest English writers in the Roman communion, he was a 'vert.' He was bred a Baptist, and subsequently entered St. John's College, Cambridge. He seceded to Rome about the time he should have taken his degree.

SIR HENRY BURDETT, Mr. Arthur A'Beckett, John Bickerdike, Mr. John Davidson, Mr. Upcott Gill, and Mr. W. L. Thomas are among the guests expected at the Readers' Dinner this evening. Mr. Danvers Smith, the Chairman, has given fifty pounds.

THE annual dinner of the Newsvendors' Institution, at which, as we announced last week, Lord Rosebery is to preside, will take place on Wednesday, May 3rd. The Stationers' Company have kindly lent their hall for the occasion. The balance-sheet read at the meeting on Tuesday last is satisfactory, as it shows a large increase in subscriptions and donations. There are now thirty-six pensions, including the Royal Victoria and the John Francis, and 111*l.* was distributed last year in temporary assistance. At the meeting reference was made to the great services rendered by the late secretary, Mr. Walter Jones, and a resolution proposing that his son, Mr. Wilkie Jones, should succeed him, was cordially adopted. Mr. Peter Terry, one of the founders of the Institution sixty years ago, who will be ninety-four in July next, was among those present, and took an active part in the proceedings.

Two lives, it seems, of Danton are to be published. Besides that by Mr. Belloc, which we mentioned last week, Mr. A. H. Beesly is bringing out one which he announced in 1896 in the preface to his 'Danton, and other Verse' (reviewed in the *Athenæum*, No. 3626), as "having been undertaken because no life of Danton has as yet, I believe, been written in England, and therefore he probably still remains to most Englishmen a somewhat shadowy figure." However, the public will now have enough biographies at their disposal. Messrs. Longman publish Mr. Beesly's volume.

BLUNDERS in booksellers' catalogues have long since ceased to raise even a smile on the countenance of the average collector; but a curious error in the new list of Mr. Thorp, of Reading, deserves recording. In describing a copy of the first published edition of Shelley's 'Queen Mab,' it is stated that "Clark, the publisher of this edition, was prosecuted by the Society for the Suppression of Vice on the charge of an æsthetical libel, and convicted at Westminster, 1822." We were under the impression that the æsthetical movement was of quite modern growth, and that it was too foolish to be libellous.

WE regret to hear of the death of Sir Lambert Playfair. He had just begun publishing in *Chambers's Journal* a few reminiscences of his long career, and some chapters which he left completed have yet to appear in that periodical. His residence at Aden and Zanzibar led to his writing a 'History of Arabia Felix'; and when Consul-General at Algiers he wrote an excellent volume on the famous pirate hold, entitling it 'The Scourge of Christendom.' He compiled Mr. Murray's excellent handbooks to Algeria and the Mediterranean, and he also wrote an interesting account of 'Travels in the Footsteps of Bruce in Algeria and Tunis.'

A PROPOSAL is made to publish by subscription a complete transcript of the earliest volume of the parish register of Conway, which extends from 1541 to 1789. The interest of the projected volume chiefly lies in the fact that the burghers of Conway, like those of several other towns in North Wales, were descendants of the Anglo-Norman adventurers who settled in the town as traders, with special charters from Edward I., and that this is the first register relating to one of these colonies to be printed in its entirety.

THE first of Miss Marie Corelli's novels to be published in a cheap two-shilling form will be 'The Murder of Delicia,' which is to be issued by Messrs. Skeffington during March.

THE memorial window to the late Principal Caird in the Bute Hall of the University of Glasgow will include twelve figures: in the first row, Plato, Aristotle, Spinoza, and Hegel; in the second, St. Athanasius, St. Chrysostom, St. Augustine, and St. Thomas Aquinas; in the third, symbolical figures of Philosophy, Jurisprudence, Medicine, and Theology. Nearly nine hundred pounds have been subscribed.

FROM Paris comes the intelligence of the decease of M. Jules Cousin, who, when the municipal library was burnt during the Commune, offered the city towards its restoration 6,000 volumes and 10,000 prints he possessed. He was Keeper of the Musée Carnavalet.

THE Litteratur-Archiv Gesellschaft of Berlin, the object of which we fully described at the time of its foundation a few years ago, has recently been particularly successful, having acquired a number of letters by Fouqué, A. von Humboldt, Archenholz, and Elise Reimaruss, together with all the manuscripts of Schleiermacher's works and his extensive correspondence.

WE note the appearance of a Return of all Schools belonging to the London School

Board which have been closed, giving the Dates of Closing (2*d.*); and a Return for England and Wales giving the Number of Children attending Elementary Schools who are known to be working for Wages or employed for Profit, with their Ages, &c. (6*d.*).

SCIENCE

Cuba and Porto Rico, with the other Islands of the West Indies, their Topography, Climate, Flora, Products, Industries, Cities, People, Political Conditions, &c. By Robert T. Hill. (Fisher Unwin.)

THE title, quoted in full, indicates the wide scope of the present work, and we may add, without preamble, that this is the most complete, up-to-date gazetteer of the Antilles that has ever come under our notice. In its preparation the author has enjoyed unusual advantages, for he not only brought to the task the trained mind of an officer of the United States Geological Survey, but also, under the auspices of Prof. Alexander Agassiz, he had been enabled during several years of travel to study the geography and geology of the West Indian islands, as well as to observe their social and economic conditions. In one sense this volume may be considered a *livre du moment*, inasmuch as it was written for the instruction of Americans respecting the possessions which the United States were acquiring while the sheets were passing through the press; but it is much more than this, for it also contains an important review of the commercial and social relationships of Cuba and Puerto Rico to the neighbouring islands. It is not improbable that these aspects may undergo considerable alteration under American rule; but the natural features will not change, and this work offers an admirably lucid account of the causes which have led to the formation of the islands which make up the Antilles. From the scientific point of view, therefore, a good many years are likely to elapse before this handbook is superseded, although some of the author's views may have to be modified as regards certain details—coral formations among others.

Mr. Hill very properly points out the erroneousness of the old belief in a continuous Cordilleran system running like a backbone from South to North America; and we agree with him that the Andean trend terminates abruptly in the north of Colombia, for we share his scepticism as to the almost isolated Sierra Nevada de Santa Marta having any real connexion with the Andes. The mountain system which has been the fundamental factor in West Indian configuration is composed of folded sedimentaries, and runs mainly east and west; but, owing to the fact that its remarkable and continuous ranges are largely submerged beneath the waters of the Caribbean Sea, this system hardly seems to have received the attention it deserved from geologists and geographers. That the Gulf of Mexico is the restricted survival of a great interior sea which at one time almost separated North America into two prehistoric continents, is generally admitted; while, subject to some differences of opinion as to the precise localities of rupture, it is clearly proved that the Central American

isthmian barrier between the two oceans was once freely invaded by the waters of the Pacific. On the eastern side of the Gulf of Mexico and the Caribbean Sea there was, however, an entirely different isthmian bridge, which is now partially destroyed; and this probably connected—or almost connected—the northern and southern continents, from Florida to the north-eastern parts of Venezuela. This, or some portions of Central America, with several of the West Indian islands, formed a vast archipelago, which extended east and west, directly across the trends of the North and South American continents. Even now this imperfect enclosure, which Mr. Hill appropriately designates the American Mediterranean, contains an enormous expanse of water, and few untravelled persons realize that in merely coasting from the Florida Capes by Texas, Mexico, and the “defaulting republics” to our island of Trinidad, and thence up the inner margins of the Windward Islands and the southern shores of the Great Antilles, a circumnavigation of 12,000 miles is involved. Even less is the fact appreciated that this vast tropical sea is composed of a number of distinct basins, one of which—the Brownson Deep, to the north of Puerto Rico—attains a profundity of 27,000 ft., while others are but little less; or that these deeps alternate with ridges so near the surface that the upheaval of a few fathoms (Mr. Hill writes “feet,” but this must be a slip) would completely landlock the sea from the Atlantic Ocean. We are quite in accord with the author where he states that the Gulf Stream at its exit from Florida Strait supplies only a small portion of those tepid waters which influence surface temperature as far east as Novaya Zemlya, and that the main supply comes from the equatorial current which is deflected by the barrier of the West Indian islands, to be joined by the true Gulf Stream only to the south of the Bermudas. The expression “influence of the Gulf Stream” has, however, been crystallized, and although a correct proportion is not thereby indicated, objections recently made to its employment in common parlance are as pedantic as quibbles respecting the “rising” of the sun or moon.

Columns might be written upon the formation and classification of the West Indian islands, but it would be venturesome to abbreviate or paraphrase Mr. Hill's admirable descriptions. We therefore pass on to Cuba, which possesses an immense strategic importance, inasmuch as it guards three of the principal passages into the American Mediterranean; and even as regards Cuba little can be said within the space available, seeing that the author is compelled to devote no fewer than 110 pages (absolutely devoid of padding, and full of personal experiences) to the “Pearl of the Antilles.” As a rule, Mr. Hill's views are certainly sanguine, and at times optimistic; but “the white man's burden” has yet to be taken up as regards the successful administration of that fertile, but unhealthy island. By the time that order has been evolved out of chaos by the United States, the thinking portion of its citizens will probably have learnt to be lenient towards the mistakes made in

former times by those who acquire new territories and their accompanying responsibilities; for there is a heavy task to be accomplished, and England awaits the result with the best possible wishes, while other nations, which have conspicuously failed, may be more critical and less charitable. A much more easily managed possession is Puerto Rico—which Mr. Hill writes Porto Rico, and as the Americans have “paid the piper” they have a right to “call” the orthography—for in that island the people are docile, and the “illiterate” number, according to the official census, 695,328 out of a total population of 806,708, inclusive of foreigners. The climate is healthy, running streams abound, and miasmatic swamps are unknown, while the pastures are excellent, owing to showers in addition to the usual periodical rains. Leaving these recent acquisitions, we pass to Jamaica, of which Mr. Hill has formed a high opinion, especially of its 3,600 miles of “roads such as no country district in the United States possesses.” He says, however, that “there is a general feeling on the part of the people in favour of annexation to our country,” though he graciously admits that he “never heard the least expression on the part of Americans of a desire to take from England the responsibility of controlling her West Indian islands.” As soon as matters run quite smoothly in Cuba, the next step in the “march of destiny” will probably be to that portion of the island of Hispaniola which Mr. Hill calls San or Santo Domingo, with a preference for the latter and incorrect prefix. The “black republic” of Haiti, occupying the western portion of the island, may be left a little longer, for the negroes of Haiti have two points in their favour: firstly, that nearly a century ago they initiated “the movement which, ending in Brazil in 1889, resulted in driving the institution of slavery out of the Western hemisphere”; and, secondly, that under their French masters they rendered good service to American independence in 1776. The consequences of a taste for freedom thus acquired are familiar to Frenchmen.

Brief space remains for noticing the author's experiences of the other islands of the West Indies, which stretch along a semicircle over a thousand miles in length; many of them of extreme beauty, especially the volcanic Caribbees. They are tolerably well known to Englishmen, but every page of Mr. Hill's narrative will repay perusal, and an important feature is that his descriptions of social conditions are recent, as well as eminently fair to British administration. The work is profusely illustrated from photographs, and there is an excellent index, the weak point being the single and wholly inadequate map. For the rest, it is seldom that such a thoroughly good book has come before us.

THE LODDIGES OF HACKNEY.

Adelaide House, Enfield, Feb. 21, 1899.

PERHAPS it may be permitted to supplement the very interesting memoir in last week's *Athenæum* in one or two particulars. Conrad Loddiges was a Dutchman, and he came over from Holland about 1761. Dr. Silvester (John Baptist Zachary, M.D., F.R.S., and knighted in 1774), who possessed a house and good garden

in the pleasant suburb of Hackney, had the honour of introducing Loddiges into this country as his gardener. I have always understood that the five old houses in what was till recently called Silvester Row (now Sylvester Road) stand on the site of Dr. Silvester's garden, and so mark the earliest scene of Loddiges's work in England. A very curious letter from Conrad Loddiges to Dr. Silvester is now before me. It is dated Hackney, January 2nd, 1770, and is addressed to his master at Adam's Court, Old Broad Street, London. The letter is rather long, or I would send it, for there would be nothing improper, especially after such a lapse of time, in recording the efforts of an honourable man who was to become so famous in his line. From the letter we gather that he had been in Dr. Silvester's service over eight years, and had saved about 100*l.* The letter, slightly interlarded with Dutch, asks Dr. Silvester's opinion and advice on something on which the writer's happiness was depending—namely, his “intention” of following up his profession in “a situation” where he could “bring it to the best advantage.” He was evidently thinking of setting up for himself (see last number of *Athenæum*), though to the end of this long letter he never comes to the point, and appears slightly hesitating on a venture of the kind. Still he could not but be aware of his power, and thinks that he might well be allowed to know something of his business, since he was following his father and grandfather in the same capacity, who had served, the former a nobleman, and the latter a king. I wish I could explain these references to his progenitors, for whom he thanks God that they “steered their course honestly.” J. SILVESTER DAVIES.

ASTRONOMICAL NOTES.

THE planet Mercury will be at greatest eastern elongation from the sun on the 24th prox., and will be visible in the evening during the second half of the month, situated in the eastern part of the constellation Pisces. Venus is a morning star, moving in an easterly direction through Capricornus. Mars is in Gemini, and passes within four degrees to the south of Pollux on the 22nd prox.; in the middle of the month he will be due south at 8 o'clock in the evening. Jupiter rises a little before midnight, nearly on the boundary of the constellations Virgo and Libra. Saturn, situated in the north-western part of Scorpio, near its boundary with Ophiuchus, is to be seen only in the early morning.

We have received the tenth and eleventh numbers of Vol. XXVII. of the *Memorie della Società degli Spettroscopisti Italiani*, the principal matter in which consists of notes by the editor, Prof. Tacchini, on the solar spots and other phenomena as observed at Rome during the third quarter of 1898, and on their distribution in heliographical latitude; also a continuation of the spectroscopical images of the sun's limb as seen at Rome and Catania to the end of the year 1897.

The Fifty-third Annual Report of the Director (Prof. E. C. Pickering) of the Harvard College Observatory has recently been issued, and again chronicles a large amount of work, pursued on the same general lines as its predecessors. The observations with the meridian photometer have been made by the Director himself, and as the work planned for it on the northern stars in 1892 is now completed, it is proposed to send it to Arequipa in the spring, where a series of measures of the southern stars will be executed by Prof. Bailey. The east and west equatorials have been employed chiefly on photometric comparisons of variable stars; with the former Mr. O. C. Wendell has also made photometric measurements of Jupiter's satellites whilst undergoing eclipse. Observations with the 12-inch telescope mounted horizontally have been begun by Prof. Pickering in order to determine the magnitudes of the fainter stars. An examination of the numerous photographs

taken with the 8-inch Draper telescope has led to the detection of many new variable stars, together with other interesting results. Photographic work has been vigorously carried on with the 13-inch Boyden telescope, by Prof. Bailey's assistants at Arequipa; and satisfactory use has been made of the Bruce photographic telescope, the optical distortion of which is pronounced by Prof. Turner, of Oxford, after an examination of contact points of some of the plates, to be "quite small and easily manageable."

SOCIETIES.

ROYAL.—Feb. 9.—Lord Lister, President, in the chair.—The following papers were read: 'On the Reflection of Cathode Rays,' by Mr. A. A. C. Swinton, 'On the Recovery of Iron from Overstrain,' by Mr. J. Muir, and 'A Soil Bacillus of the Type of De Bary's *B. megatherium*,' by Dr. W. C. Sturgis.

Feb. 16.—Lord Lister, President, in the chair.—The portrait of Lord Kelvin, subscribed for by the Fellows, and painted by Mr. Orchardson, R.A., was formally presented.—The following papers were read: 'On the Reflex Electrical Effects in Mixed Nerve and in the Anterior and Posterior Roots,' by Miss Sowton, 'The Characteristic of Nerve,' by Dr. A. D. Waller, 'Observations on the Cerebro-Spinal Fluid in the Human Subject,' by Dr. St. Clair Thomson, Dr. L. Hill, and Prof. Halliburton, and 'The Thermal Deformation of the Crystallized Normal Sulphates of Potassium, Rubidium, and Cesium,' by Mr. A. E. Tutton.

GEOLOGICAL.—Feb. 17.—Annual Meeting.—The officers were appointed as follows: President, Mr. W. Whitaker; Vice-Presidents, Dr. H. Hicks, Prof. J. W. Judd, Prof. W. J. Sollas, and the Rev. H. H. Winwood; Secretaries, Mr. R. S. Herries and Prof. W. W. Watts; Foreign Secretary, Sir John Evans; Treasurer, Dr. W. T. Blandford.—The following awards of medals and funds were made: the Wollaston Medal to Prof. C. Lapworth; the Murchison Medal to Mr. J. Horne, and a second Murchison Medal to Mr. B. N. Peach; the Lyell Medal to Lieut.-General C. A. McMahon; the Bigsby Medal to Prof. T. W. Edgeworth David; the Wollaston Fund to Prof. J. B. Harrison; the Murchison Fund to Mr. James Bennie; and the Lyell Fund to Mr. F. Chapman and Mr. J. Ward.—The President delivered his anniversary address, which dealt with various subjects in which geology has practical application.

ASIATIC.—Feb. 14.—Lord Reay, President, in the chair.—Mr. Basil Williams read a paper entitled 'Some Talks with the Bâbis in Persia.' In this paper, after tracing the history of the religion from the investigations of Comte Gobineau and Mr. Edward Browne, author of 'A Year with the Persians,' he described the inquiries which he had himself made in 1896 among the Bâbis of Yezd and Hamadan. He found that the authority of the Bâb's direct successor had by this time been almost entirely superseded by Beha-u-Uah and his son Abbas; and, in fact, that the character of the religion had been very largely altered. An aggressive spirit of reform had yielded to the cardinal doctrine of a universal tolerance, which, while more amiable, was less calculated to create enthusiasm, and the quietism which had become a feature of the religion had probably rendered it less active for good as well as for violence. However, there was every indication that the religion was increasing in the number of its adherents, though it was very difficult to form any conjecture as to their real numbers, owing to the secrecy still observed among its devotees. This secrecy was to some extent justified by occasional persecutions; but these were not very frequent, and would probably become still less so as the harmless character of the religion became appreciated.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—Feb. 15.—Dr. W. de Gray Birch in the chair.—Mr. A. Oliver exhibited a fine example of a bronze mortar, date 1598, beautifully chased with Renaissance ornamentation; also an altar cross of wood of the seventeenth century.—Mr. Dack, of Peterborough, brought for exhibition some examples of valentines of the early years of the present century.—Prof. McKenny Hughes gave as a lecture the substance of a paper he had prepared upon 'The Fens,' intended to have been read at the Congress at Peterborough, but unavoidably postponed. The Professor first explained the changes in the physical geography of the district which had resulted in the formation of the land-locked area over which the fen deposits had been laid, and the changes of level which had affected it. He then gave a sketch of the inhabitants of the Fenland and its borders from the earliest appearance of man to the present day. He referred Palæolithic

man to an age before the Fens as we know them existed, no traces of Palæolithic man having been found in the peat or the associated deposits. The Neolithic and Bronze folk were the people of the time of greatest development of the Fens. The Romans began to modify the Fens, and control the upland and tidal waters by embankments. After the natives had been defeated in battle came a time of peace and progress, and well-to-do Romans and Romanized British lived in and around the Fens in safety. The Professor traced their distribution and that of the succeeding people by their remains, and indicated upon several large-scale maps the various districts colonized by them; and he concluded by noticing some of the characteristics of the Fenland and the dwellers therein at the present day. Many objects of great interest found in the Fens illustrated the lecture, consisting of prehistoric flint and bone implements. A Neolithic flint implement was found sticking in the skull of a urus, but no Palæolithic implement had been met with sticking in any animal. The skull of a man of the early Bronze Age, in good preservation, and several horseshoes (large and very broad, for the purpose of giving a firmer footing on the yielding soil), were amongst the exhibits.—In the discussion following the paper Dr. Birch, Mr. Blashill, Mr. Rayson, Mr. Dack, Mr. Cecil Davis, Mr. Park Harrison, and others took part.

NUMISMATIC.—Feb. 16.—Dr. Codrington, Librarian, in the chair.—Mr. W. J. Hocking, Mr. Horace W. Monckton, and Mr. P. Powell-Cotton were admitted as Members; and Lieut.-Col. Gerald Boyle was proposed as a Member.—Mr. L. A. Lawrence exhibited some forgeries of coins of Stephen and Matilda, of Stephen alone, and of Robert, Earl of Gloucester, which by some numismatists have been considered to be genuine, and have been usually described as being of "Boulogne work."—Mr. T. Bliss exhibited some unpublished varieties of pennies struck at Canterbury by the Archbishops Wulfred, Ceolnoth, and Plegmund.—Mr. W. Webster showed a Roman denarius struck in Spain during the reign of Galba, having on the obverse a helmeted head and the legend "Adsertor Libertatis," and on the reverse Victory erecting a trophy and the legend "Legion XVI. Prin.," and also a denarius of Carausius with the head of Sol on the reverse and the inscription "Clarit. Carausi Aug."—Mr. E. C. Krumbholz exhibited the French franc piece of 1898 by the artist Roti, having on one side a representation of a sower, and on the other a laurel branch with mark of value, &c. This piece was soon withdrawn from circulation on account of its unsuitability for general currency.—Mr. R. Ll. Kenyon communicated a paper on the Shrewsbury mint and its officers under Henry III. The paper was based on a Roll, still in existence among the Shrewsbury Borough Records, giving an account of the assays made by the Keepers of the Dies between January, 29th, 1248/9, and February 9th, 1249/50. From this document it appears that during that period pennies to the amount of 7,167*l.* were struck in Shrewsbury alone. Mr. Kenyon described at some length the status of the moneyer, whose name appeared on the coinage. From the evidence of contemporary records it is certain that the moneyer was not the actual engraver of the coin-dies; but he was a Burgess of the city and a man of means, of responsibility, and of strict integrity. His principal duties were to receive the dies from the Exchequer Court in London, to procure the silver and the alloy from which the coins were struck, and to direct and superintend the making of the coins. The author also gave some interesting particulars as regards the status of the other mint officers, amongst whom were the Keeper of the Dies, the Assayers, the Clerk for the Keeping of the Exchange, and others; and also as to various regulations relating to the trial of the Pyx.—Mr. E. J. Seltman, in a short paper, replied to some criticisms of M. Six on a previous article by him on coins of Rhegium. In that article Mr. Seltman claimed for the seated figure on the reverse a representation of Aristæus. M. Six, on the other hand, associated the figure with Iocastor, the founder of the city of Rhegium, who, it is said, died from the effects of a snake-bite. From the illustrations of the coins M. Six argued that the coins showed the serpent actually attacking the figure of Iocastor. In his reply Mr. Seltman, who had had opportunities of examining either the original coins or plaster casts of them, contended that on none of them was there any sign of the serpent biting the figure, and that what M. Six had taken for the serpent's head was a mere break in the arrangement of the drapery around the hips. In this respect, therefore, M. Six's arguments could not be maintained.

CHEMICAL.—Feb. 16.—Prof. J. Dewar, President, in the chair.—The President announced that Mr. C. E. Groves had resigned the editorship of the Society's *Journal*, and that Dr. Wynne had been

selected to succeed him. The Council had recorded their sense of Mr. Groves's service to the Society in a vote of thanks, a copy of which would be engrossed on vellum and presented to him at the anniversary meeting.—It was announced that the following changes in the officers and Council were proposed by the Council: As President, Prof. T. E. Thorpe, *vice* Prof. J. Dewar; as Vice-Presidents, Mr. C. E. Groves and Prof. T. Purdie, *vice* Prof. Japp and Prof. W. A. Tilden; as Hon. Secretary, Dr. A. Scott, *vice* Dr. W. P. Wynne; as Hon. Treasurer, Prof. W. A. Tilden, *vice* Prof. T. E. Thorpe; as ordinary members of Council, Mr. H. Brereton Baker, Prof. Clowes, Dr. Moody, and Prof. J. Walker, *vice* Prof. Bedson, Mr. Hehner, Prof. McLeod, and Dr. Scott.—Dr. H. T. Brown, Dr. A. W. Crossley, and Mr. R. J. Friswell were appointed to audit the Society's accounts.—Fifty-one gentlemen were elected Fellows.—The following papers were read: 'On the Absorption Spectrum and Constitution attributed to Cyanuric Acid,' by Mr. W. N. Hartley, 'A Study of the Absorption Spectra of Isatin, Carbostyryl, and their Alkyl Derivatives in relation to Tautomerism,' by Mr. W. N. Hartley and Dr. J. J. Dobbie, 'Estimation of Boric Acid, mainly by Physical Processes,' and 'On the Ferrous Chloride Method of estimating Nitrates and Nitrites,' by Mr. A. W. Blyth, 'Note on Certain Isomeric Tertiary Benzylthioureas,' and 'On Lossner's Benzoylthioxyphosphorcarbamidic Acid and the Formation of Pseudoureas,' by Dr. A. E. Dixon, 'Is Camphene Unsaturated?' by Mr. J. E. Marsh, and 'Formation of α -Pyrone Compounds and their Transformation into Pyridine Derivatives,' by Mr. Siegfried Ruhemann.

METEOROLOGICAL.—Feb. 15.—Mr. F. C. Bayard, President, in the chair.—Mr. E. Mawley read his annual report on the phenological observations, and stated that the weather of the past year, taken as a whole, had been throughout the British Isles very warm and dry. Wild plants blossomed much in advance of their average dates until about the end of March; but after that time until the close of the flowering season they were mostly late in coming into bloom. Favoured by the rains in May, the crop of hay was everywhere a remarkably heavy one, but the drought which followed dried up the pastures, and caused a scanty yield of roots. The dry season suited the cereals admirably, and especially the wheat, of which there was a very abundant crop. The yield of barley was nearly as exceptional, while that of oats, except in the north-east of England and in Scotland, was also unusually good. There was a splendid crop of potatoes in Ireland and in parts of Scotland, but elsewhere the yield was on the whole moderate. Apples, pears, and plums flowered abundantly, but adverse weather conditions, and the dry subsoil in the spring, caused an irregular "set" of fruit, so that in all parts of the kingdom these crops were as a rule below average. On the other hand, there were good crops of all the smaller fruits.—A paper by Prof. W. M. Davies, of Harvard University, 'On the Circulation of the Atmosphere,' was read by the Secretary. After giving a brief historical development of the subject, the author went more particularly into the question of the outflowing Polar winds, especially in the Antarctic regions. He called attention to the remarks made by Dr. Buchan at the Conference on the Scientific Advantages of an Antarctic Expedition held at the Royal Society last year, and maintained that Prof. W. Ferrel's views on the circulation of the atmosphere, so far as they touch Antarctic winds and pressure, had been misunderstood by Dr. Buchan. Prof. Davis thought it clear that the convectional circulation of the atmosphere, as ordinarily stated, was seriously incompetent, for the most striking features in the distribution of atmospheric pressure are not accounted for by it. As long as the effect of the winds in modifying the distribution of pressure is left out of consideration, no broad understanding of atmospheric processes can be reached.

PHILOLOGICAL.—Feb. 10.—Rev. Prof. Skeat in the chair.—The first paper read was by Prof. J. Strachan, on 'The Substantive Verb in the Old Irish Glosses,' and consisted of instances of the accented or substantive verb forms, and those of the unaccented or copula forms, showing an extraordinary variety of the simple and compounded forms, with remarks on these. There are two different sets of forms of the verb "to be," the substantive verb *tá* and the assertive verb *is*. *Attá* asserts existence; *bíu* predicates, besides, use and wont, and sometimes continuance. *Fil* supplements *attá*, to which belong *rongab* (which is relative in function), *dicoissín* (strongly assertive of existence), and *diwnigur*, "to be," in the glosses. There are forms with prefixes—*old*-, *con*-, *ro*-, *in*-, &c.—The second paper was 'Notes on Ulster Dialect, chiefly Donegal,' by Mr. H. C. Hart, and was read by Mr. W. J. Craig, of Limavady. The dialect words are: 1, Scottish (generally Lowland); 2, Saxon; 3, Irish. *S* is prefixed to some words, as

street, trail; *squitch*, quitch; *slunge*, lounge. *St* or *t* becomes *sk* or *k*, as *skewed* beef, *land-skeward*; "A wee *kube* (tube) in a cow's diddy"; *kune*, tune; *kutor*, tutor. In proper names Jeremiah is Diarmid or Darby; Alexander, Aughry, which in Tyrone stands for Zechariah. Eugene is Owen; Edward, Aymon; Sophia, Thawa. Arbutnot is Buttonit; Bothwell, Bodley; Gibbons, Gobain; Rogers, McGrory; Tod, Fox (a translation); Whoriskey (=cold water), Caldwell (Inishowen), Lough, Watters (Ardara), Pond (Fanet). Nicknames are frequent. "Sally Look-up" had a squint, "Paddy Polite" polished manners. "Susey Fluke" was a fisherwoman. James Cullagh was the son of a famous *cullagh*, or cockfighter. Gallagher is so common a name in Fanet that substitutes have to be found for it. One Gallagher is called "Bowers," for the sole reason that he used to have a friend of that name with him; this has descended to his son. Other Gallaghers, who live on a low-lying farm, are known as the "Lowlys." In Inishtrahull the name Gallagher is almost universal; so they adopt three generations of Christian names, "Con-Dan-Owen," Con, son of Dan, son of Owen. Of words, take a sample in *s*: *saggon*, the yellow iris or flaggon; *sally-picker*, the name of the warblers, willow-wren, chiff-chaff, sedge-warbler; *sally-wren* or *wran*, chiff-chaff and willow-wren (*sally*=sallow, willow); *sangh*, a willow; *scad*, the horse-mackerel or rock-herring; *scalahan*, an unfledged bird; *scaldy*, the scall or hooded-crow, a young unfledged bird, a baby; *scan*, a tern; *scart*, a cormorant of either sort; *scarwee* or *skinee*, the kelp harvest, but more correctly the large tangle seaweed, of which part is blown ashore by the *gowk* (or cuckoo) storms in May, the weed being dragged on to the beach by a *pull-to*, a very long-handled, two-pronged fork, with hooked tines; *scobe*, the wild broom; *scobes*, the scollops used in *scobe-thatching*, thatching with scobes, not ropes; *scoot*, the umbellifer *Angelica sylvestris*, whose dry leaves make *scoots*, or squirts, for children (*scoot* is also a trip); *scooter*, a tourist; *scoot-hole*, an escape-hole; *seal*, a heron; *seal-snot*, jelly-fish; *seath*, *sethe*, the coal-fish or grey-lord; *seven sisters*, the two commonest sponges, *Euphorbia helioscopia* and *peplus*, so called from the umbel of (usually) seven branches; *seven sleepers*, the summer migrants, supposed to sleep through the winter: cuckoo, swallow, stone-chatter (wheatear), wren, corncrake, blackcap, and perhaps swift or whitethroat.

SOCIETY OF ARTS.—Feb. 20.—Mr. A. Sharp delivered the first of his course of Cantor Lectures on "Cycle Construction and Design."

Feb. 21.—Sir O. Roberts in the chair.—A paper "On Vitreous Enamels" was read by Mr. Cyril Davenport before the Applied Art Section. The paper was illustrated by a fine series of lantern-slides specially painted by the author.—In the subsequent discussion Messrs. L. F. Day and Starkie Gardner took part, as well as the Chairman and Sir George Birdwood.

Feb. 22.—Sir W. Perceval in the chair.—A paper "On the Goldfields of West Africa" was read by Mr. J. Irvine.

INSTITUTE OF BRITISH ARCHITECTS.—Feb. 20.—Prof. Aitchison, President, in the chair.—Mr. J. M. Brydon and Mr. F. J. Burgoyne read papers on "Public Libraries." Various photographs and plans were exhibited, including those of the library of the University of Columbia, N.Y., the library of Congress, Washington, and the Boston Library; and by means of lantern-slides were shown plans of the chief public libraries in England.—A discussion followed.

ANTHROPOLOGICAL INSTITUTE.—Feb. 14.—A paper was read by Col. Sir T. H. Holdich "On the Arab Tribes of our Indian Frontier." After describing the physical features of the country, the writer proceeded to discuss certain ethnological questions. Many of the existing tribes can be identified with those named by Herodotus and Strabo. He gave a sketch of Arab influence in Biluchistan, which was, he suggested, greater than is commonly supposed. The explanation why our control of the southern borderland is more effective than it is in the north is that in the former we are not merely facing the Biluch tribes, but we are at the back of them. Besides this, the Biluchis have a well-defined tribal organization, and the dealings of the Indian Government with them are thereby much facilitated.—The writer's view as to the predominance of Arab influence in Biluchistan was disputed by Messrs. J. Kennedy and W. Crooke.

HISTORICAL.—Feb. 16.—Annual Meeting.—Mr. Frederic Harrison in the chair.—The following were elected Fellows: The Rev. J. Grinyer and Messrs. J. R. McLean, L. D. Roberts, T. W. Hand, Z. Moon, J. G. Pedrick, and R. J. Whitwell.—The Catholic University of America was admitted as a subscribing library.—The Hon. G. C. Brodrick, Dr. S. R. Gardiner,

and Mr. H. E. Malden were re-elected Vice-Presidents; Major Martin Hume, Mr. J. J. Cartwright, the Rev. Silvester Davies, and Mr. J. P. Wallis were re-elected Members of the Council; and Sir J. H. Ramsay was nominated a Member of the Council in the place of Mr. G. Hurst, deceased.—The Examiners of the Alexandra Prize Essay for 1898, on the subject of "The Relations of the Crown to Trade in the Reign of James I," delivered their award in favour of the essay submitted by Miss F. Herma Durham, late of Girton College, Cambridge.—The President's address, in his absence through illness, was read by Mr. Frederic Harrison. The subject chosen was the development of modern India since the publication of the Abbé Dubois's description of the state of that country in the year 1823. After citing various passages from Mr. Beauchamp's recent translation of this important work, Sir Mountstuart Grant Duff proceeded to comment upon the justice of the abbé's estimate of the character and requirements of the people, which appeared to show very remarkable foresight as well as insight. And yet the development of India since 1823 has been beyond the utmost expectations of the most sanguine administrator. In proof of this Sir Mountstuart Grant Duff made a number of interesting statements based upon his own personal experience during his administration of the government of Madras.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 4.—"Victories," Dr. A. S. Murray.
— London Institution, 5.—"Recently Discovered Gases of the Atmosphere," Prof. W. Ramsay. (Travers Lecture.)
— Institute of Actuaries, 5½.—"Some Notes on Life Assurance in Greater Britain," Mr. A. W. Tarn.
— Society of Arts, 8.—"Cycle Construction and Design," Lecture II., Mr. A. Sharp. (Cantor Lectures.)
— Geographical, 8½.—"Travels and Researches in Rhodesia," Dr. H. Schlichter.
TUES. Royal Institution, 3.—"The Morphology of the Mollusca," Lecture VII., Prof. E. Ray Lankester.
— Society of Arts, 4½.—"Persian Trade Routes," Mr. A. Hotz.
— Institution of Civil Engineers, 8.—"Improvements in Dioptric Apparatus for Lighthouses," Messrs. W. T. Douglass and J. A. Purves.
WED. United Service Institution, 3.—"Cavalry and the Autumn Manœuvres of 1898," Major C. J. Morrison.
— Archaeological Institute, 4.—"The Influence of the Roman Occupation on the Distribution of Population in Cumberland and Westmoreland," Mr. H. S. Cowper; "An Effigy of a Knight in Warkworth Church, Northumberland," Mr. W. H. Knowles.
— Entomological, 8.
— Society of Arts, 8.—"Leadless Glazes," Mr. W. P. Rix.
— British Archaeological Association, 8.—"Thoughts on Ancient British Costume," Rev. W. S. Lach-Szyrma.
THURS. Royal Institution, 3.—"Toxins and Antitoxins," Lecture IV., Dr. A. Macfadyen.
— Royal Academy, 4.—"Bronze Charioteer at Delphi," Dr. A. S. Murray.
— Royal, 4½.
— London Institution, 6.—"St. Alban's Abbey," Canon Benham.
— Linnean, 8.
— Chemical, 8.—"Brom-methylfurfuraldehyde," Mr. H. J. H. Fenton and Miss Mildred Gostling; "The Action of Metallic Thiocyanates on Certain Substituted Carbamic and Oxamic Chlorides," Dr. A. E. Dixon; "Ethyl β β Dimethylpropane-tetracarboxylate," Mr. W. T. Lawrence; "The Reaction of Alkyl Iodides with Hydroxylamine," Messrs. W. R. Dunstan and J. Goulding.
— Institution of Electrical Engineers, 8.—"Wireless Telegraphy," Mr. G. Marconi.
FRI. United Service Institution, 3.—"The Infantry Drill Book as illustrated by the Battles round Plevna," Mr. W. V. Herbert.
— Royal Institution, 9.—"King Alfred," Sir F. Pollock.
SAT. Royal Institution, 3.—"The Mechanical Properties of Bodies," Lecture IV., Lord Rayleigh.

Science Gossip.

PROF. RUTHERFORD, the able Professor of Physiology at Edinburgh University, died on Tuesday after a protracted illness.

COL. J. J. SEXBY, chief of the Parks Department in the London County Council, has in preparation a "History of the Municipal Parks, Gardens, and Open Spaces of London," which is to be published by Mr. Elliot Stock. Each of the thirty-one parks or gardens will have its history told from the earliest times, and much historical information, drawn from public records and private documents, will be published in the volume for the first time. The historic, literary, and personal associations of the localities, and the notable houses and buildings in the neighbourhood, are fully considered, and the tenures under which the parks have been held will also be specially noticed. The volume will be embellished by nearly two hundred illustrations from old drawings, plans, facsimiles, documents, and photographs.

THE Royal Academy of Sciences at Amsterdam has decided to issue in future its transactions in English instead of in Dutch, so as to make them accessible to the learned world in general. Hitherto Dutch scholars have declined to make use of any other language than their own, and this linguistic chauvinism went so far that the distinguished geographer Dr. Veth even

refused to have his great work on Java translated into the principal European languages.

DR. KARL MÜLLER, the naturalist, who for many years edited *Natur*, died at Halle on February 9th in his eightieth year.

FINE ARTS

Sketches from Memory. By George Adolphus Storey, A.R.A. Illustrated. (Chatto & Windus.)

MR. STOREY has produced a characteristically pleasant volume of anecdotes, which he justly calls sketches, because they possess the brightness and spirit that belong to studies made from the life. They are lightly touched, full of colour and vivacity, and yet, as studies from nature must often be, sometimes dashed with gloom and traces of slaughter and death.

What Mr. Storey says about himself displays the humour which his friends know to be characteristic of him, and sometimes it would seem to be unconscious. Thus, of one of the ladies who sat to him for their portraits, it is said:—

"I remember among other things that we had a disquisition on noses, or rather on long noses, and she asked me if it was necessary to paint them quite so long as they sometimes appeared in nature. But I said I rather admired long noses; I thought they showed character and determination, and gave a certain dignity to the face. 'Yes,' said she; 'but still, there is a limit.'"

There was a great charity bazaar held at Manchester, in which Mr. Storey joined with all his heart, and a huge sum was obtained:—

"The part I took in the business, besides presenting a chalk drawing called 'Clarissa,' which sold for a pretty good sum, was to go about among the crowd offering to take any one's portrait for half a crown, likeness not guaranteed. I had a sketch-book and a note-book, the latter rather small, in which I made a pencil outline in a few minutes, then tore out the leaf and received 2s. 6d. I did a very good trade, and in the two days that I worked at it I sketched forty portraits; some of them were more elaborate, and I received 5s., 10s., and even 1l. for a few. One lady of a certain age was not at all satisfied with the half-crown representation of herself, and she complained that I had made her look too old. So, I said, I couldn't make her any younger for half a crown, but that if she would go in for a ten and sixpenny one I could make her any age she liked—nineteen or twenty, for instance, so she did go in for a ten and sixpenny one. Several among them were very pretty girls whose pictures were not paid for by themselves and were sent off to be framed there and then."

Long before he had attained the technical skill that enabled him to aid a charitable cause in this original manner, Mr. Storey was sent to Paris to complete the schooling begun at Morden Hall, in Surrey, then a well-known "establishment for young gentlemen" of the middle class, the writer's description reminding the reader of things of which sixty years ago novels of modern life were very full. In Paris he encountered a number of curious and by no means unimportant characters, and with not a little literary skill he introduces us to the events which he witnessed in February and June, 1848. He was living with a French family, whose house in the Avenue Marboeuf was well fitted as a

post of observation, while its numerous inmates brought home much of the news of each passing day. Being little more than a boy, and, above all, an English boy, he did not at first realize what was meant by the rumours of revolution which circulated in the half boarding house, half school in which he was quartered. "Heard there was going to be a revolution. William's pigeons had a young one" were sequential entries in the lad's diary, 16th February, 1848:—

"22^d Revolution commenced.....We had plenty to look at, even in our out-of-the-way street, and as night drew on the plot seemed to thicken, the distant sound of drums and musketry was increasing, a babel of voices rose on the air, and we saw a cart pass at the end of the road, full of dead bodies, their white faces lighted by torches, followed by the crowd singing 'Mourir pour la Patrie.'"

A little later, that is, after the king had abdicated, the writer, going down the Champs Élysées, met whole companies of regular troops who had given up their weapons to the insurgents, with whom they had fraternized, and were going home to their barracks, to find them in flames. This spectacle of crestfallen soldiery was nothing to what was to be seen when, in company with the teacher who had charge of him and others, Mr. Storey found himself in the Tuileries:

"The sight that presented itself was the strangest I have ever seen, and has remained in my memory almost as vividly as if it were yesterday—and yet it is now fifty years ago. The magnificent apartments of the palace were soon filled with as strange a set of ruffians as you could meet anywhere; it seemed as if they were all mad or drunk, and yet they were as jolly as sandboys. They seemed positively to revel in destruction, and to yell with delight as they smashed and tore everything to pieces that they came across. There was scarcely a picture that was not cut into ribbons, and ornaments, however costly, were thrown down and broken to atoms. While I was standing in one of the grand apartments, looking on in wonder, a little man, with a sword almost as big as himself, stood in front of a magnificent mirror that reached from the floor to the ceiling; he surveyed it for a moment, and then, as though he were about to storm a town single-handed, went deliberately up to it, and with one blow of his great cavalry blade shivered it to pieces. As they fell at his feet, he put on a grand air, and said, 'Là!' as if this was one of the greatest deeds he had ever accomplished, and the proudest moment of his life.....We followed along from room to room, and still the same mad scene of destruction was going on; not a pane of glass in the windows was left whole, and the handsome furniture, with its rich embroidery and gilt framework, was thrown out into the courtyard to make a bonfire. When we came to the bedrooms we found grimy black-bearded fellows dressed up in lace caps and ladies' nightgowns. Some were in the beds, screaming and laughing, and no doubt making coarse jokes; others, enveloped in counterpanes, paraded the rooms; and others, who had broken into the chapel, had put on the richly embroidered priests' robes and were dancing the can-can in them. In fact, every outrage that could be thought of in their monkey madness was resorted to. Even the ladies' desks as well as their wardrobes were ransacked, and their love-letters and other documents, private and confidential, were mockingly read aloud amid roars of laughter."

In a wonderfully short time, however, Paris had resumed its ordinary appearance in a great measure, most of the shops were

open, and the ladies were out walking as usual, as though nothing had happened. The quiet did not last long, even although the Ateliers Nationaux had been established. Mr. Storey's descriptions of the days of June, and what happened under his eyes, are spirited to the highest degree. There was no room in the barracks for the additional troops Cavaignac and Lamoricière had brought to Paris, and they had to bivouac in open spaces, sleep alongside their horses upon straw, and when you crossed the Champs Élysées it was, says our diarist, noteworthy that

"some of the men were cooking, some lolling about smoking, some brushing up their uniforms, cleaning their arms, and making themselves tidy. It was rather amusing to see the dragoons blacking and polishing the leather part of each other's breeches, the one that was being polished standing bent down and leaning on a stool; then when he was finished he performed the same office for his friend."

The remainder of the tragedy attending the restoration of order Mr. Storey leaves to more serious historians.

One of the most valuable of the 'Sketches' is that of the elder Leslie, whom the writer knew pretty intimately. His daughter Harriet was a sayer of good things, one of which, regarding the carefully nursed likeness of Mr. George Jones, then Keeper and Academician, to the Duke of Wellington, is neatly told here. "You know," said she, "he was afraid to go out on the day of the Duke's funeral, for fear they should bury him." This smart damsel's features were immortalized in several of her father's works. She was, we learn, not unlike the Duchess in C. R. Leslie's famous picture of 'Sancho and the Duchess,' which is now in the National Gallery. A wholly new light is cast upon the famous reply attributed to Sydney Smith, "Is thy servant a dog, that he should do this thing?" A day or two after this *bon mot* got about, Sir Edwin met Smith, who cried, "Have you heard our little joke?" "I have," said the painter. "I think it very good" was the comment of his friend. "Shall we acknowledge it?" Stories of Tom Landseer, Mrs. Jameson, the DoYLES, Millais, the Academy in 1852, the leading members of the St. John's Wood clique, as it was called, but few of whom now survive, carry the reader forward until we come to the period when Mr. Storey was among the first of those who followed Wilkie's example and made serious and prolonged studies in Spain, sojourning with an uncle who was settled in Madrid. A foreign painter had to look for his models in out-of-the-way places. Thus one afternoon, strolling with a friend, he spied in a balcony, almost hidden behind the striped awning overhanging it, the face and figure he was in search of. "What a lovely girl!" he cried. "What eyes! How I should like to paint them!" "Perhaps you may," said the friend. "I know the señora who lives there. Let us try our luck." Introduced to an elderly lady, who described the fair damsel as her niece from Seville, Mr. Storey painted the portrait and pleased everybody concerned. There were, however, darker shades in the subject:—

"In writing of Spanish interiors I may be treading on delicate ground. It must be under-

stood that they are much the same as when Asmodeus took Don Cleofas to the top of the steeple of San Salvador and showed him the hidden life of Madrid by taking off the roofs of the houses.....There is much apparent simplicity and a kindly courteousness among the Spaniards.....Yet the outward appearance is but too often a cloak thrown over the reality, to keep the sorrow, the poverty, and perhaps the shame, from public gaze. My success in meeting thus easily with such a beautiful model was so satisfactory that it did not occur to me to trouble myself about her private history."

When the work approached an end, however, the painter and his model talked over the circumstances of her sitting and his obligation to her. He said:—

"'You are helping me to make what I hope will be a beautiful picture; it may not be, but we always hope when we begin a work to excel in it.....I believe it is the artist's nature to wish to do beautiful work, quite regardless of any other consideration.' 'If I am helping you to paint a beautiful picture,' the girl rejoined, 'I am satisfied. I am doing some good with my face, although it has not done good for me.' Her look changed from brightness to sadness as she made this short speech, nor did I like to enquire the cause.....Perhaps if Asmodeus had taken me on his mantle and unroofed the house of Doña Leonor I might have been quite as astonished as was Don Cleofas."

The Year's Art. (Virtue & Co.)—This annual continues its useful course; twenty-eight pages have been added to it, the two directories have been fused into one, many small improvements have been effected throughout, and the managers, being very hard put to it last year for portraits of noteworthy persons, have judiciously given this time a number of likenesses of collectors. We notice that, though his name has disappeared from the list of members of the Old Society of Water-Colour Painters, the late Mr. G. H. Andrews still appears as Treasurer of that body; on p. 138 "the Hon. John Collins" should be the Hon. John Collier; and on p. 336 M. Puvis de Chavannes is described as "the French Burne-Jones," a wonderful description, right only if it is read contrariwise, i.e., inside out.

ILLUSTRATED BOOKS.

The Bayeux Tapestry. By F. R. Fowke. (Bell.)—Stukeley, who was the first, it is believed, to bring this relic of the past to the notice of English scholars, described it, in 1746, as "the noblest in the world relating to our old English history." Mr. Freeman's opinion of it, formed after patient study, was scarcely less exalted. One cannot wonder, therefore, that yet another work should be devoted to the subject. Mr. Fowke, however, informs us at the outset that his comments were originally published by him about a quarter of a century ago. Thus they can scarcely be said to constitute a new book. What is really wanted is a fresh and critical commentary, comparing throughout Baudri's poem, and treating the scope of the tapestry as a whole. Mr. Freeman has by no means exhausted the subject. The theory that the tapestry is English work rests on the phrase "at Hestengacestra." There can, we think, be little doubt that Mr. Fowke is mistaken in making "cestra" a word standing by itself, and that Mr. Freeman was right in taking the opposite view. Mr. Fowke, it may be noted, does not allude to the "palisade" controversy, but he holds that the English "formed with their interlocking shields that 'shield-wall' which was so strong a characteristic of their mode of warfare." Like other writers on the tapestry, Mr. Fowke does not mention Dibdin's visit to it in 1818 and his appreciative description of the work in his 'Picturesque Tour in France and Germany.' The plates in the volume

before us are from photographs, and are particularly clear. The smallness of the sections they depict is a drawback, but it makes the book the handiest that has yet been published on the subject.

The Boots and Shoes of our Ancestors as exhibited by the Worshipful Company of Cordwainers. With a Brief History of the Company. By W. H. Dutton. (Chapman & Hall.)—The title on the cover of this handsome volume, 'The Boots and Shoes of our Ancestors,' is somewhat misleading. For, instead of being an historical work on the various styles of footgear worn from time to time, it is merely an illustrated catalogue of an exhibition held in the Hall of the Cordwainers' Company in June, 1895. The very cursory introductory chapter on the history of boots and shoes treats also of gloves, and on turning to the plates we find that the exhibition included not only these, but black jacks, leather bottles, flasks, purses, shoe buckles, and other objects more or less connected with the cordwainer's art. The forty collotype plates form two groups. The first ten illustrate, both within and without, the well-known Hall of the Cordwainers' Company in Cannon Street, and its various apartments as arranged for the exhibition. The remainder represent the principal objects exhibited, but in groups according to the loan collections, instead of in chronological order or geographical distribution. The result is a hopeless confusion of shoes, sandals, powder flasks, slippers, jack boots, Lord Byron's gloves, shoes, and blue plush cap, black jacks, clogs, more top and jack boots, girdles, &c. As a memento of the exhibition the book may be of interest to some. As a work of serious value to the student it is practically useless.

There is a strange mixture of material in "1812": *Napoleon I. in Russia*, by Vassili Verestchagin, with an introduction by R. Whiteing, illustrated from sketches and paintings by the author (Heinemann). The introduction, giving a brief but comprehensive account of the life and labours of M. Verestchagin, is one of the most interesting portions; indeed, more details about the illustrious painter would have been welcome. Then follow some thoughts by M. Verestchagin on progress in art, combating the idea that "because the great masters have done thus, therefore must we also do the same." It has to be admitted that some of the strictures on religious art are well deserved. We have afterwards thirty pages explanatory of "realism" in art, pages in which M. Verestchagin growls at the adverse criticisms on his pictures, but occupies himself in the main with what he considers the effiteness of society and of the Church, arguing that the threatening tide of Socialism is to be met not by the soldier and the priest, but by art. We wonder, as we read, where Napoleon I. and Russia are coming into the narrative. M. Verestchagin's opinions on art are to be received with all due deference; but when he strays from his own domain he is anything but realistic, as when he asserts that during the Mutiny "the Sepoys were blown from guns by the thousand." The central part of the book consists of an outline sketch of Napoleon's campaign in Russia. It is not "offered to the reader as a history of the invasion," but as a "statement of the basis of observation on which M. Verestchagin has founded his great series of pictures illustrative of the campaign." The remaining chapters—on the burning of Moscow, the Cossacks, the Grande Armée, and the marshals—are but studies for a great picture. The volume is disappointing. Less of M. Verestchagin's pen, and a great deal more of his pencil, would have largely increased the value of the work, and ensured its popularity. A good opportunity for supporting the peace rescript of his sovereign has been lost. The frontispiece to the volume is a lifelike portrait of the author.

MINOR EXHIBITIONS.

MESSRS. T. AGNEW & SONS, who annually deserve the gratitude of the public by collecting about 300 English water colours at their gallery in Old Bond Street, are this year almost as fortunate as they have ever been. If anything distinguishes this collection from its forerunners it is the number of noteworthy Turners it comprises. Of these the least known, but not the least fine and powerful, is the large *Travellers in a Snowdrift upon Mount Tarra* (43), where the passengers by a half-wrecked diligence are assembled about a fire burning furiously in the snow. The sky is extremely fine, even for Turner. Of his "blue period," when Cozens was the model of draughtsmen, his *Pembroke Castle, Clearing up after a Thunderstorm* (47), is a leading water colour, remarkable for its sound drawing. *Glastonbury* (61) is another drawing of the "blue period," perhaps a little later. *Bolton Abbey* (232) is a much more advanced and powerful drawing, its aerial perspective delightful. The 'Liber Studiorum' familiarized the artistic world with the dignified composition and austere sentiment of *Norham Castle* (52), which is painted in Turner's own golden-bronze hues. *An Italian Villa* (245) is not in the style we should have expected, seeing that he had not been in Italy while he worked in the manner which it represents. Perhaps the finest of the Coxes is *Liverpool Old Pier* (6), a comparatively early example of that painter's best period; *Milking Time, Kirkstall Abbey* (8), is somewhat later, but still very sound and solid; and so is *Evening* (226). G. Barret's *Evening* (13) is in his quasi-classic mood and finest golden tones—indeed, it is the best of half a dozen drawings here. The *Lake Scene* (14) is a capital example of Copley Fielding's early bluish manner, and we could not wish a finer instance of John Varley's Claude-like manner than his *Kilchurn Castle* (21), with the placid lake in front. An equally admirable composition is the somewhat faded *Barges on a River, Evening*, of J. S. Cotman, whose *Evreux* (85) is noteworthy in another way. F. O. Finch, who, so to say, stands between G. Barret and Turner, is very finely represented by the choice *Mountainous Landscape* (68), one of his most characteristic compositions. As usual in this gallery, there is a rather numerous group of drawings by William Hunt, whose later manner, materials, and colouring are seen at their best in *Black Grapes and Plums* (81), *Plums* (267), *Strawberries and Grapes* (259), while his *Apple Blossom* (255), a slightly earlier work, is quite as brilliant and still more delicate. *The Village Seamstress* (84), a charmingly naïve and fresh piece, admirably representing interior light, will charm the visitor by its tenderness and dash of genial humour. Far removed in every respect from the fresh, sound, modest, yet learned art of Hunt, who was really one of the finest masters of our time, is Burne-Jones, whose head of *Nimue* (92), a study for the famous large and beautiful picture, proves how well he could draw a life-size head when he chose; it is a superb study, a veritable masterpiece of the romantic temperament. *Summer and Autumn* (96) are beautiful sketches of naked, standing female figures. Sir Francis Powell's opalescent sea is exquisitely true in *A Light Breeze* (104). Mr. Alma Tadema's animated figure of *The Coquette* (170), starting from her couch, is most charming, though unusually slight. Along with it may be mentioned Miss Gow's tender and harmonious jewellery of ivory, pearl, and rose, called *Sunday Afternoon*, a group of damsels dressed in white. *A Quiet Interval* (161) comes from the same lady. Of several drawings by Mrs. Allingham, *Spring, In the Woods* (77), is the only one which shows her quite at her best. The masculine art of G. A. Fripp, a perfect draughtsman of cliffs and the sea in perspective, is apparent in *On the Dorset Coast* (178). In addition to the above

this gallery contains excellent specimens of De Wint, G. Chambers, J. Fulleylove, C. Stanfield, G. D. Leslie, J. MacWhirter, H. B. Willis, H. G. Hine, S. P. Jackson, B. Foster, W. L. Wyllie, and E. Edridge.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 15th inst. the following engravings. After G. Morland, *Dancing Dogs*, and *Guinea-Pigs*, by T. Gaugain, 32l.; *Giles the Farmer's Boy*, by W. Ward, 36l.; *Contemplating the Miniature*, by W. Ward, 173l.; *The Soldier's Departure*, and *The Soldier's Return*, by G. Graham, 58l.; *The History of Letitia*, by J. R. Smith (the set of six), 65l.; *Fox-hunting*, by E. Bell (the set of four), 27l. After J. Northcote, *Diligence and Dissipation*, by Gaugain and Hellyer (the set of ten), 31l. After A. Buck, *The Seasons*, by Freeman and Stadler (the set of four), 32l.

Fine-Art Gossip.

WE grieve to say that Mr. Birket Foster is seriously ill, and that little hope of his recovery is entertained.

THE exhibition of drawings by Rembrandt and etchings by Rembrandt and his contemporaries in the British Museum will be opened to the public on Wednesday.—A loan exhibition of Dutch art of the seventeenth century is to be opened in Paris in the month of May.

THE Department of Greek and Roman Antiquities in the British Museum has recently obtained a number of highly interesting relics of various kinds, among them a number of small panels painted in encaustic for the decoration of a villa at Boscoreale. They represent (1) a group of Dionysus, Silenus, and a panther; (2 and 3) marine views, including the coast, with an architectural screen, and a road leading up to it, and the sea, a boat sailing before the wind, and a man fishing over the side of a bridge; (4 and 5) groups of birds, designed, delineated, and coloured with much brightness and spirit. There is likewise a large vase of terracotta, found at Thebes, and painted in black upon red in the later Dipylon style, as it is called. On one side is represented a large galley with two banks of rowers, one man to each oar, fifteen men on one bank, and twenty men on the other. A man at the stern steps on board, and appears to be parting from a woman, or dragging her after him. If the scene is that of a legend, such as Paris and Helen or Theseus and Ariadne, it is probably the first instance found on a vase of that age. As to this, however, it will be recollected that the Museum has recently acquired, from the same district of Bœotia in which the vase was discovered, a bronze fibula on which is incised the legend of Heracles slaying the Hydra. An alternative explanation is that the ships on such primitive vases represent boat-races held at the obsequies of some great personage along with chariot races and other contests, like those of the funeral of Patroclus. On the other side of the newly obtained vase are delineated two chariots followed by horsemen. It has been suggested that the ranks of rowers in the drawing on the vase were not intended to be placed as in biremes, the one above the other, but with both ranks seated on the same benches, and rowing on opposite sides of the vessel—that is, what in modern nautical language is called rowing double-banked. If so, this would account for the fact that only the rank of oars nearer the spectator is shown as touching the water; in the other rank the oars are cut off at about half their length. If the ranks were meant to appear as rowing one above the other on the same side of the galley, it would be hard to account for this cutting off, and we should expect to see some indications of the other pair of banks which

rowed on the opposite side—that is, four banks in all. There are, however, only two banks. Though the designs are by no means devoid of spirit, the style of the draughtsman who decorated the vase was jejune. His forms are attenuated in the extreme, and the whole might be called archaic, though it is not at all stiff.

AMONG the fruits of the excavations conducted last year on behalf of the Trustees at Maroni, in Cyprus, the Department has obtained a disc in ivory, two inches in diameter. On its quite flat surface is engraved the whole-length figure in profile of a bull in the act of galloping from our left with his head thrown back, as if it were towards a pursuer. A work supposed to be of the Mycenaean epoch, this engraving is at once fine and almost realistic. A strikingly realistic couchant figure of a calf in bronze, about three inches long, and a number of small relics of various kinds in amber, gold, and glass, were also acquired, and are apparently of the same age and from the same place.

ON Thursday last, the 23rd inst., Mr. Watts completed his eighty-second year. It was on that account an auspicious day.

THE original drawings illustrative of Tennyson's 'Idylls of the King,' which were executed by the brothers Mr. G. W. Rhead, of London, and Mr. Louis Rhead, of New York, recently exhibited at Keppel's Gallery, New York, will be shown in London shortly.

A CORRESPONDENT writes:—

"I have a boy who must do something to earn his living. He is one of twenty, paints and draws well, but what he earns does not keep him in clothes. He has never sold a picture outside his own family, but he has done many black-and-white drawings in pen-and-ink and also brush-work for the magazines and cheap papers, for which he has been paid. His work must be up to the ordinary level, or it would not be accepted; but the prices he gets seem to be ridiculous. A guinea is a high price, and five shillings, or even half-a-crown, a common one. A friend of Harry's—Harry is my boy—has done some original pen-and-ink sketches for reproduction on zinc for a comic paper at a shilling apiece all round, and if he did not accept the commission plenty of others would. A publisher for whom Harry works tells him that black-and-white artists come round with cleverly designed initial letters and other things which they are glad to sell at two or three shillings each. There must be many young black-and-white artists who are not earning clerks' wages. I hear that some of the magazines have tons of used original drawings which no one will buy, and when they are offered in prize competitions nobody troubles to try to win them. I tell my boy that he ought to put on an apron and sell cheese. I should like to know what to do with him."

Modern systems of art training, seeking to discover a royal road to the higher branches of design, where alone, as in all professions, is fortune to be found, have prodigiously overstocked the market with sketchers and "artists in black and white." We know of fifty young ladies and half as many young gentlemen who are pupils in an endowed art school in London where the teacher himself is only a sketcher.

MESSRS. FARMER & SONS write:—

"It may interest your readers to know that the collection of black-and-white sketches made for Rev. W. J. Loftie's 'Kensington, Picturesque and Historical,' has been secured for the Kensington Public Library, where there is already a valuable collection of books and prints of topographical interest. Amongst these sketches are included some of the older historic mansions of the old Court suburb, which, though standing when the book was published, little more than ten years ago, have now given place to modern buildings."

THE decease is announced of M. G. Deloye, the Paris sculptor, a pupil of Jouffroy and Dantan Jeune. He was a Prix de Rome, and obtained a Third Class Medal in 1887, and a bronze one at the Exhibition of 1889, and the Legion of Honour three years later.

THE Imperial Archæological Institute at Vienna, the foundation of which we mentioned

some time ago, recently held its inaugural meeting under the presidency of the Minister of Education, Count Bylandt.

THE London County Council has been ill advised in accepting the design for Vauxhall Bridge, on which a prodigious sum is being expended. It is radically bad as art, and sins against all the canons æsthetic and architectural. Ungraceful proportions, meaningless decorations, and ornaments which are the reverse of ornamental, characterize a design which ought not to be tolerated, least of all in London, where millions are annually expended in the name of art.

THE work carried on by the Antiquarian Society of Mayence is constantly proving how rich a field of Roman antiquities is that city. The recent examination of a wall erected in the early Middle Ages has shown the large use the builders made of Roman materials. The inscriptions on some of the stones belong to the third century, and mention the "Legio prima adiutrix." Far more interesting are remnants of sculptures found upon some of the stones: amongst them are several portions of an arch, upon which the zodiacal signs had been carved—Gemini, Cancer, Libra, Scorpio, Virgo, and Sagittarius have been discovered. Prof. von Donaszewski describes fragments of two reliefs amongst the "finds": one represents a soldier of the legion and a standard-bearer with the eagle on the march; upon the other are two legionaries fighting against a foe who is not visible. They bear traces of colour. He imagines that these stones must have been taken by the mediæval builders of the wall from a Roman "Fahnenheiligthum."

HERMANN JUNKER, a popular *genre* painter, died at Frankfort on February 10th, where he was born in 1838. He was a pupil of Steinle, and studied later in Paris. He was best known by his illustrations of the history of the Franco-German War, and his pictures in the Goethe-Haus at Frankfort. He published a work on the anatomy of the female form.—The Hungarian historical painter Joseph Molnár has recently died at Ofen, at the age of seventy-eight. He acquired at one time considerable reputation by his battle-pieces.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Miss Ilona Eibenschütz's Recital. Popular Concert. Second Walenn Concert.

MISS ILONA EIBENSCHÜTZ gave the first of two pianoforte recitals last Thursday week at St. James's Hall. She commenced with Beethoven's 'Shakspearean' Sonata in D minor, Op. 31, No. 2. There was a certain lack of tenderness in her playing of the final movement, but, on the whole, her rendering of this highly poetical work was most praiseworthy. She followed on with a Bach Fantasia in C minor, which was a little rough at the opening, and a graceful Andante, said to be by Michael Angelo Rossi, the pupil of Frescobaldi. If, however, Rossi really wrote it, which is extremely improbable, he was, indeed, very far ahead of his age. Miss Eibenschütz was at her best in some pieces by Schumann and Brahms. And this is natural, seeing that she studied under Madame Schumann, and, like Miss Fanny Davies and Mr. Borwick, has inherited the true style of interpreting Schumann; and, further, she enjoyed the friendship and counsel of Brahms. She is a serious artist, and one who is taking high rank in her profession.

Mendelssohn's Quintet in B flat, Op. 87, was performed at the Popular Concert

on Saturday afternoon. Mendelssohn is much misprized at the present day, but also much misplayed. Performers, whether violinists or pianists, try to get more out of his music than there is in it; they strive after a new reading, whereas Dr. Joachim leaves the music to speak for itself. He interprets it with a certain warmth of feeling which comes straight from his heart. We know for a fact that the friendship contracted with the composer who has now lain in his grave for over half a century has not faded from his memory. This personal element must not be ignored. Among rising conductors in Germany there are many who display striking ability in Wagner's music, and yet we doubt whether any one of them is as sympathetic an interpreter as Dr. Richter or M. Felix Mottl, men who knew, respected, and admired that master. Of Dr. Joachim we may perhaps venture to say that he is the only eminent artist now before the public who can render full justice to Mendelssohn. Miss Fanny Davies and Herr Hugo Becker were heard to advantage in Brahms's Sonata in E minor for pianoforte and violoncello, Op. 38. Miss Davies was also associated with Dr. Joachim in Beethoven's early Sonata in A, Op. 30, No. 1. Mrs. Helen Trust sang some light songs with taste and skill.

The programme of the second Walenn Concert at St. James's Hall on Tuesday evening was devoted to British music. It opened with a Pianoforte Trio in C by Dr. H. Walford Davies. This composer studied at the Royal College of Music under Sir Hubert Parry and Dr. Stanford. His first work, a Pianoforte Quartet in E flat, was produced at a Dannreuther concert in 1893, and a Symphony of his in D was performed at the Crystal Palace in 1895. The trio is a clever work, but in the opening movement the thematic material is not particularly striking, while in the *finale* there is more head than heart. The second movement, in reality a *scherzo*, though not so named, is taking. It opens with a bustling phrase, which later on plays around a characteristic, dirge-like theme. The charming middle section, or trio, offers good contrast. The *andante*, in which there are touches of Beethoven and of Brahms, is broad and dignified. The work was well interpreted by MM. Gerald and Herbert Walenn and the concert-giver. Dr. Villiers Stanford's 'Song Cycle' from 'The Princess' for quartet of solo voices, with pianoforte accompaniment, proved an interesting item. It was originally produced at an Elderhorst chamber concert last November. There are in all nine numbers. "As through the land" has no distinctive character. The setting of the first and last stanzas of "The splendour falls" is disappointing; that of the middle one, however, is on a higher level. "Sweet and low" lacks charm and repose. Neither "Tears, idle tears," nor "O swallow, swallow," makes a strong appeal, though the clever accompaniment in the latter deserves note. Then comes a change for the better. "Thy voice is heard" is effective, but "Home they brought her warrior dead" and "Our enemies have fallen" are the finest of the set; there is pathos in the one and power in the other. The last number was "Ask me no more." The vocalists were Miss Maggie Purvis, Madame Marie Hooton, and Messrs.

E. Branscombe and A. Walenn. They sang intelligently, but their voices did not blend well. Mr. T. Chapman officiated ably at the pianoforte. Mr. Gerald Walenn gave an admirable performance of the Rhapsody from Sir A. Mackenzie's 'Pibroch' for violin.

Musical Gossip.

MISS FANNY LITTMANN, a pianist of considerable attainments, gave a concert at the Queen's Small Hall on Friday evening of last week. She included in her list of pieces Schumann's 'Papillons,' which she played in a skilful manner, though her presentation of some of the gaily coloured sections proved somewhat lacking in vivacity. Four bright and taking solos by Ed. Schütt were handled by the same artist with much intelligence; especially pleasing were the plaintive 'Tristesse de Colombine' and the engaging 'Valse Pizzicato.' Mendelssohn's well-known Tema con Variazioni for piano and violoncello found alert interpreters in Miss Littmann and Señor Rubio, who for his solos chose effective pieces by Hermann. Miss Agnes Witting, a well-trained vocalist, sang *Lieder* by Brahms and Schumann in pleasing fashion, and took part with Miss Katharine Elder in duets by Saint-Saëns and Natalie Davenport.

At the concert of the students of the Royal Academy of Music at St. James's Hall on Monday afternoon a manuscript song, 'The Voice of Music,' for tenor solo, with accompaniment for strings, harp, and drums, by Mr. Adam von Ahn Carse (Macfarren Scholar), was well sung by Mr. W. R. Maxwell. The composition is somewhat Wagnerian in character, but the writing is thoroughly good and the scoring clever and effective. The programme included Bennett's graceful Pianoforte Trio in A, a work scarcely suitable for performance in so large a hall; two quartets, "Tantum ergo" and "O salutaris," by Liszt; and solos for violin and pianoforte.

At the Popular Concert on Monday evening the programme commenced with Beethoven's 'Rasoumowski' Quartet in C, Op. 59, No. 3, one of three quartets which for many a long year have been specially associated with Dr. Joachim. He did not, perhaps, display the same vividness as in former years, but the reading was of the noblest, and he was ably supported by Messrs. Haydn Inwards, Gibson, and Hugo Becker. Herr Schönberger played Schumann's Pianoforte Sonata in G minor with skill and good taste. The earlier part of the *andantino* was admirably rendered; in the latter part, however, there was a trace of affectation. Madame Schumann never allowed sentiment to degenerate into sentimentality. Dr. Joachim's solo was Beethoven's Romance in F, and this led to an encore, an unaccompanied movement from Bach. Mlle. de St. André sang in an expressive manner an interesting air from Massenet's 'Marie Madeleine.' The programme concluded with Brahms's Trio in B, Op. 8 (revised edition).

HERR HEINRICH LUTTER made his reappearance in London at the Elderhorst Chamber Concert held at Steinway Hall last Tuesday evening. His performance of Beethoven's Sonata in D minor, Op. 31, No. 2, was remarkable for its gentle charm and depth of feeling as regards the slow movement, and for its neatness and grace of execution at all other points. Herr Lutter was associated with Messrs. Elderhorst, Hobday, and Whitehouse in a thoroughly sound and attractive rendering of Brahms's Pianoforte Quartet in G minor, the work that silenced on its production so many of the Hamburg composer's detractors, plenty of dash and animation being forthcoming in the final movement—the *rondo alla Zingarese*. Mozart's String Quartet in B flat major, the third of the six dedi-

cated to Haydn, was played by Messrs. Elderhorst, Kornfeld, Hobday, and Whitehouse, and these artists also submitted the graceful 'Notturno,' the third movement from Borodin's work of the same description in D major, which had been performed at one of the earlier concerts of the series.

MR. EDGAR F. JACQUES will lecture at the Royal Institution on the last two Saturdays (20th and 27th) in May, and on Saturday, June 3rd. The title of the series of lectures is not yet fixed, but the subject is Eastern (especially Indian) music and its influence on that of Europe.

MR. EDWARD ELGAR's new symphony for the Worcester Festival will be entitled 'Gordon.' The career of General Gordon, his martial achievements, restless energy, and religious fervour, have inspired the composer. This recalls Beethoven and his admiration of Napoleon, which led to the 'Eroica.'

THE trombone parts of the choral portion of the Ninth Symphony in Beethoven's handwriting, sold last week by Messrs. Sotheby, realized the large sum of 45*l.* A sketch of 'Kennst du das Land?' fetched 12*l.* 10*s.*; and two bars of music—the opening bars, in fact, of the slow movement of Beethoven's Sonata in B flat, Op. 106—the sum of 12*l.* A Beethoven letter of 1799 was sold for 20*l.*, and the autograph of Schubert's 'Der Alpenjäger' for 33*l.*

MADAME SCHJELDERUP, the talented pianist and vocalist, will return to England in the autumn, and make a provincial tour.

ACCORDING to Dr. Lessmann, the degree of Doctor of Music will be conferred by Edinburgh University on Dr. Hugo Riemann, Lecturer on the Science of Music at Leipzig University, in April. The learned lexicographer has published many valuable works on the history and theory of his art. Three years ago he discovered in the Leipzig University library a volume of great historical importance, *i.e.*, the codex of 1494, containing masses, motets, hymns, &c., of the fifteenth century, by Adam von Fulda and other composers. It was also Dr. Riemann who discovered Jörg Reyer of Würzburg, 1481, the first music printer. Dr. Riemann, by the way, in the last number of the *Musikalisches Wochenblatt*, mentions something of special interest. He has found the orchestral parts of Handel's Overture to 'Alcina,' produced in 1735, in the handwriting of his great contemporary J. S. Bach.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Herr Dohnanyi's Pianoforte Recital, 3, St. James's Hall.
—	Aptommas's Harp Recital, 3, Portman Rooms.
—	Monday Popular Concert, 8, St. James's Hall.
TUES.	Mlle. Eibenschütz's Pianoforte Recital, 3, St. James's Hall.
WED.	St. James's Ballad Concert, 3, St. James's Hall.
—	Elderhorst Chamber Concert, 3, Steinway Hall.
THURS.	M. de Greef's Pianoforte Recital, 3, St. James's Hall.
FRI.	Mr. Walter Ford's Vocal Recital, 8.30, Queen's Small Hall.
SAT.	Crystal Palace Concert, 3.
—	Saturday Popular Concert, 3, St. James's Hall.
—	London Ballad Concert, 3, Queen's Hall.
—	Mozart Society, 3, the Portman Rooms.

DRAMA

THE WEEK.

LYCEUM—'The Only Way,' a Play in Four Acts and a Prologue. Adapted by Freeman Wills from 'A Tale of Two Cities.'

GLOBE.—Revival of 'Ours,' a Comedy in Three Acts. By T. W. Robertson.

THE production of this latest adaptation of Dickens's famous novel reveals the possession by Mr. Freeman Wills of some of his brother's deftness of construction. It is otherwise noticeable as bringing prominently forward a young actor in whose work the public is beginning to take an interest, and as showing that the conviction no longer prevails in managerial minds that to produce a play on the subject of the French Revolution was to challenge disaster. This

latest conclusion is satisfactory, as preparing the way for the new drama of M. Sardou in which Sir Henry Irving will shortly be seen as Robespierre. Mr. Wills's drama errs only in being prolix, and in introducing long and superfluous speeches for the hero and heroine respectively, and one character, Mr. Stryver, who contributes nothing whatever to the action, and might with advantage have been omitted. Mr. Wills has dismissed entirely the character of Madame Defarge, in the book, and in the first adaptation by Tom Taylor, played at the same house nine-and-twenty years ago, the principal and most fateful figure in the revolutionary orgies. The plot to seduce Dornay to Paris, in order to bring him within the clutches of the Republic, is elaborated at the cost of some sacrifice of probability, and a new character is introduced in the person of Mimi, a maiden devoted to Carton, who stands in the place first of Miss Pross, and subsequently of the seamstress who in the book accompanies Carton to the guillotine. Against these things little is to be urged, and something may be said in their favour. It is decidedly better to send to death with the hero a character whose devotion has been witnessed throughout the action than to introduce into the closing scene a new and wholly independent interest. For the rest the play is fairly good, and when compressed within moderate limits may prove successful. Mr. Martin Harvey, who plays the hero, has won his way steadily in public favour, and set the seal on his reputation as Pelléas in 'Pelléas and Mélisande.' He seems likely to be of service in a line of parts such as was played at the Théâtre Français by M. Delaunay, in which our stage has always been deficient. He has a fine face and presence, and a good voice. The last-named, however, needs cultivation. Its intonations were at times broad rather than fine, and were even, not to mince the matter, vulgar. This is a defect which is conquerable, and must be conquered. It is a curious fact that Mr. J. G. Taylor, the original Mr. Lorry in Tom Taylor's adaptation, repeated the part in Mr. Wills's.

Successive revivals of the series of Robertsonian comedies inspire continual interest. In this fact is found their vindication. There are no works of the same, or any approximate epoch that are seen so often. While scarcely a play of Westland Marston, Byron, Alberty, or Tom Taylor is brought again before the footlights, 'Caste,' 'Ours,' and other Robertsonian pieces are rarely long absent from the boards. This is the answer to the charge of triviality they have more than once incurred. Trivial in a sense they are, and artificial also. They are human, however, and stir pleasantly the emotions. Upon the revival of 'Ours,' now for the first time given as a costume play, the thinness of the story becomes increasingly obvious, and the frivolous proceedings of the last act jar upon the nerves. Yet the sensations aroused are in the main pleasurable, and a new generation of playgoers is as much moved as was the old. Mr. Hare has trained well his company, and the performance is creditable. He himself resumes his old part of Prince Perovsky, while his son plays Sir Alexander Shendryn.

Dramatic Gossip.

THE reappearance of Sir Henry Irving at the Lyceum is now, we are told, "definitely" fixed for April 15th. As the whole of M. Sardou's 'Robespierre' is not yet in the hands of the translator, Mr. Laurence Irving, a further change of date is not wholly inconceivable. The theatre is now in the hands of a syndicate, with Mr. Comyns Carr as manager, and Sir Henry's first engagement extends only over the approaching season.

ON Tuesday, for a benefit, the third act of 'The Masqueraders' was given at the St. James's Theatre as well as 'The Ambassador.' The duel with cards between David Remon and Sir Brice Skene was supported afresh by Mr. George Alexander and Mr. Herbert Waring. Miss Irene Vanbrugh reappeared as Charley Wishanger, Miss Beryl Faber as Lady Clarice, Miss Granville as Helen Larondie, Mr. Elliott as Montagu Lushington, Mr. A. Vane Tempest as Percy Blanchflower, and Mr. Esmond as Eddie Remon. Miss Fay Davis was for the first time Dulcie Larondie.

A FOUR-ACT play on the subject of Nell Gwynne will, it is announced, succeed 'The Three Musketeers' at the Garrick.

'THE SECOND MRS. TANQUERAY' and 'The Notorious Mrs. Ebbsmith' have been given during the present week at the Princess of Wales's Theatre, Kennington, and 'The Great Ruby' at the Grand Theatre, Islington.

'LA LOI DE L'HOMME,' a three-act comedy of M. Paul Hervieu, produced at the Théâtre Français on February 15th, 1897, is being prepared for Mrs. Charles Kettlewell, more generally known as Edith Woodworth. Mrs. Kettlewell will presumably support in the piece the exacting rôle of Madame de Raguais, the original exponent of which was Madame Bartet.

THE title assigned to the comedy of Mr. Pinero forthcoming at the Globe Theatre is 'The Gay Lord Quex.'

'SWEET LAVENDER' was duly revived on Wednesday at Terry's Theatre, Mr. Terry, Miss Carlotta Addison, Miss Maude Millett, and Miss M. A. Victor reappearing in their original parts.

ON Friday, at the Apothecaries' Hall, Ben Jonson's 'Alchemist' was played by the Elizabethan Stage Society. At the last recorded representation of the play (Drury Lane, April 10th, 1787) Dodd was Abel Drugger; Palmer, Face; J. Aikin, Subtle; and Mrs. Hopkins, Doll Common. It was then looked on as old-fashioned and out of date.

WE hear with regret that the annual issue of Mr. William Archer's 'Theatrical World' has been abandoned. To the chronicler of things theatrical it was a sufficiently helpful work; to the histrionic world it was, like other works on theatrical art, all but unknown.

MR. WILSON BARRETT has been playing during the week at the Borough Theatre, Stratford, in 'Claudian,' 'The Manxman,' and 'The Silver King.'

MISCELLANEA

Aristophanes's 'Acharnians,' l. 924. — The emendation αἰφνης in the 924th verse of Aristophanes's 'Acharnians' occurred to me eight years since, and was published in the *Classical Review* for December, 1890 (Vol. V. p. 484 b.). It may have been anticipated in *Hermathena* or elsewhere; I am unable, at this distance, to search.

CHRIS. BRENNAN.

Public Library, Sydney, Dec. 30, 1898.

TO CORRESPONDENTS.—E. L. P.—A. W. H.—H. L. C.—C. L. N.—C. B.—A. O.—received.
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THE ATHENÆUM

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No. 3723.

SATURDAY, MARCH 4, 1899.

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The FIRST ANNUAL MEETING of the SOCIETY will be held at CLIFFORD'S INN HALL, FLEET STREET, E.C., on THURSDAY, March 9, at 5 P.M.
Tickets will be sent on application
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ROYAL ACADEMY of ARTS.

REMBRANDT EXHIBITION.
LAST WEEK.
Will CLOSE on SATURDAY NEXT, March 11.

ROYAL ACADEMY of ARTS.—NOTICE to ARTISTS.—The DAYS for RECEIVING PAINTINGS, DRAWINGS, &c., are FRIDAY, SATURDAY, and MONDAY, March 24, 25, and 27; and for SCULPTURE, TUESDAY, March 28.—Forms and Labels can be obtained from the Academy during the month of March on receipt of a stamped and directed envelope.

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The Art and Technical Committee are prepared to receive applications for the appointment of an ASSISTANT ART MASTER for the above School, who will be required to devote such time to Teaching as is deemed expedient by the Art Master.
Candidates must hold Certificate, Group I., and have had some experience in Teaching. Salary to commence at 70l. per annum.
Applications, stating age, qualifications, &c., with prints or copies of not more than three recent testimonials, to be sent to the undersigned on or before TUESDAY, March 14. Candidates will not be required to commence duties until after the Examinations.
ARCHIBALD SPARKE, Secretary.
School of Science and Art, Tullie House, Carlisle.

HARRIS INSTITUTE, PRESTON.

The Council of the Harris Institute require the services of a Gentleman to act as HEAD MASTER of the ART SCHOOL. He must hold the Art Master's Certificate, and be competent to take Advanced Work in Anatomy, Design, Ornament, &c. He will be required to devote his whole time to the duties of his office, and to act generally under the Principal. He must enter on his duties in September next. Commencing salary 200l. per annum.
Applications, with copies of four recent testimonials and references, to be forwarded not later than March 16 to
T. R. JOLLY, Secretary and Registrar.

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The Governors invite applications for the appointment of HEAD MASTER of the BOYS' SCHOOL in COWPER STREET, CITY ROAD. Fixed yearly stipend 150l., with Capitation Payment of not less than 10s. and not more than 15s. There are, at present, upwards of 700 Boys in the School. In conformity with the Scheme of the Charity Commissioners, religious instruction is to be given in accordance with the principles of the Christian faith.
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Applications to be made on forms to be obtained from the Clerk to the Governors, Mr. W. Houston, B.A., The Boys' School, Cowper Street, City Road, E.C., to whom they should be returned not later than April 12, 1899.

THE COUNTESS of HUNTINGDON'S COLLEGE, CHESHUNT.

There will be a VACANCY in the PROFESSORSHIP of PHILOSOPHY, PSYCHOLOGY, and LOGIC after JUNE NEXT. The Professor will also be expected to take some part in the Elementary Arts Work of the College.—Mathematics and Science, up to the Matriculation Standard, preferred.
Testimonials may be sent, on or before March 31, to the Rev. R. Lovett, M.A., 74, Victoria Road, Clapham Common, London, S.W.

UNIVERSITY COLLEGE of SOUTH WALES and MONMOUTHSHIRE.

(A Constituent College of the University of Wales.)

The Council invites applications for the PROFESSORSHIP of ENGLISH LANGUAGE and LITERATURE.
Applications and testimonials should be sent, on or before TUESDAY, April 25, 1899, to the undersigned, from whom further particulars may be obtained.
J. AUSTIN JENKINS, B.A., Secretary and Registrar.
University College, Cardiff, February 16, 1899.

UNIVERSITY of GLASGOW.

CHAIR OF PATHOLOGY.

The CURATORS of the CHAIR of PATHOLOGY of the UNIVERSITY of GLASGOW will, in the month of APRIL, proceed to appoint a PROFESSOR to occupy the above Chair, now VACANT. The Professor will be required to enter on his duties on April 25, from which date the appointment will take effect.
The normal salary of the Chair is fixed by Ordinance at 1,100l.
The Class Room and Laboratory are in connexion with the Pathological Department in the Western Infirmary, from which material is supplied to Professor and Students.
Each Applicant should lodge with the undersigned, who will furnish any further information required, twenty copies of his application and twenty copies of any testimonials he may desire to submit, on or before March 24.
ALAN E. CLAPPERTON,
Secretary of the Glasgow University Court.
91, West Regent Street, Glasgow.

UNIVERSITY COLLEGE, LONDON.

The Council will shortly proceed to appoint a QUAIN STUDENT in ENGLISH LANGUAGE and LITERATURE. Candidates (who must have attended for at least Three Terms one or more Classes in English at the College) should forward their applications so as to reach the Secretary not later than the first post on SATURDAY, March 18. They should give particulars of their College Course, and (if any) distinctions gained at the Universities or elsewhere. The value of the Studentship is 150l. per annum. The usual appointment is for Three Years, to which an extension of Two Years may be made.
The Quain Student shall, under the guidance and supervision of the Quain Professor, assist throughout the Session in the Teaching of the English Department, and he shall be encouraged and have facilities afforded him to carry on original work.
T. GREGORY FOSTER, Acting Secretary.

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WEYMOUTH COLLEGE.

The ANNUAL ENTRANCE SCHOLARSHIP EXAMINATION will BEGIN on JUNE 6. Ten Scholarships will be offered (60l. to 30l.), and Two (40l.) for Candidates entering the Army Class or the Navy Class.—For further particulars apply to the HEAD MASTER or to the BURSAR.
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WEST LONDON ETHICAL SOCIETY,

KENSINGTON TOWN HALL.—LECTURE TO-MORROW (SUNDAY) MORNING, by Dr. STANTON COIT, on the 'PERSONALITY of JESUS CHRIST,' 11 A.M.

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UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, That on WEDNESDAY, 16th of April, next, the Senate will proceed to elect Examiners in the following Departments for the Year commencing July 1st, 1899:—

Examiners.	Subjects.	Present Examiners.
ARTS AND SCIENCE.		
Two in Latin	189.	Prof. J. P. Postgate, M.A. Litt. D. Vacant
Two in Greek	129.	G. E. Marindin, Esq. M.A. Prof. R. Y. Tyrrell, Litt. D. D.C.L.
Two in the English Language and Literature	150.	Prof. J. W. Hales, M.A. Vacant
Two in History	103.	S. R. Gardiner, Esq. D.C.L. Prof. F. York Powell, M.A.
Two in the French Language and Literature	139.	James Borelle, Esq. B.A. Vacant
Two in the German Language and Literature	84.	E. L. Milner-Barry, Esq. M.A. Prof. A. W. Schuiderkopf, Ph.D. M.A.
Two in the Hebrew Text of the Old Testament, the Greek Text of the New Testament, the Evidence of the Christian Religion, and Scripture History	50.	Rev. C. F. Burney, M.A. J. F. Stebbing, Esq. M.A.
Two in Mental and Moral Science	120.	Prof. S. Alexander, M.A. Vacant
Two in Political Economy	60.	Prof. C. F. Bastable, M.A. Prof. W. A. S. Hewins, M.A.
Two in the Art Theory, and History of Teaching	23.	Prof. James Sully, M.A. LL.D. Vacant
Two in Mathematics and Natural Philosophy	290.	B. W. Hobson, Esq. Sc.D. M.A. F.R.S. Joseph Larmor, Esq. D.Sc. M.A. F.R.S.
Two in Experimental Philosophy	210.	Prof. G. F. Fitzgerald, M.A. F.R.S. Ernest Vanuxem Thompson, D.Sc. B.A. F.R.S.
Two in Chemistry	240.	Prof. William Ramsay, Ph.D. LL.D. F.R.S. Vacant
Two in Botany and Vegetable Physiology	155.	Prof. F. W. Oliver, M.A. D.Sc. Prof. J. W. H. Trail, A.M. M.D. C.M.
Two in Comparative Anatomy and Zoology	100.	F. E. Beddard, Esq. M.A. F.R.S. Prof. G. B. Howes, LL.D. F.R.S.
Two in Geology and Physical Geography	75.	Prof. T. G. Bonney, Sc.D. M.A. F.R.S. Prof. Charles Lapworth, LL.D. F.R.S.
LAWS.		
Two in Jurisprudence, Roman Law, Principles of Legislation, and International Law	100.	J. B. Moyle, Esq., D.C.L. Vacant
Two in Equity and Real and Personal Property	50.	E. J. Elgood, Esq. B.C.L. M.A. T. Cyprian Williams, Esq. LL.B.
Two in Common Law and Law and Principles of Evidence	50.	Hugh Fraser, Esq. M.A. LL.D. Vacant
Two in Constitutional History of England	25.	S. H. Leonard, Esq. M.A. B.C.L. Prof. F. C. Montague, M.A.
MEDICINE.		
Two in Medicine	210.	W. H. Allchin, Esq., M.D. Frederick Taylor, Esq., M.D.
Two in Surgery	200.	William Anderson, Esq. F.R.C.S. W. Watson Cheyne, Esq. M.B. C.M. F.R.C.S.
Two in Anatomy	150.	Prof. G. D. Thorne Prof. A. H. Young, M.B.
Two in Physiology	140.	Prof. J. G. McKendrick, M.D. F.R.S.
Two in Obstetric Medicine	105.	Prof. E. A. Schäfer, LL.D. F.R.S. Peter Horrocks, Esq., M.D.
Two in Materia Medica and Pharmaceutical Chemistry	100.	D. J. Leech, Esq., M.D. Sidney Phillips, Esq., M.D.
Two in Forensic Medicine	50.	Prof. J. Dixon Mann, M.D. Thomas Stevenson, Esq., M.D.
Two in State Medicine	30.	Arthur Newsholme, Esq., M.D. Edward Seaton, Esq., M.D.
Two in Mental Physiology	25.	Prof. S. Alexander, M.A. T. Clayshaw, Esq., M.D. B.A.
MUSIC.		
Two in Music	50.	C. H. Lloyd, Esq., Mus. Doc. Sir Walter Parratt, Mus. Doc.

The Examiners above named are re-eligible, and intend to offer themselves for re-election.

Candidates must send in their names to the Registrar, with any attestation of their qualifications they may think desirable, on or before TUESDAY, March 28th. It is particularly desired by the Senate that no application of any kind be made to its individual Members.

By order of the Senate,
University of London, F. VICTOR DICKINS, M.B. B.Sc.,
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SATURDAY, MARCH 4, 1899.

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LITERATURE

Memoirs of the Verney Family from the Restoration to the Revolution, 1660-1696. Compiled from Letters and illustrated by the Portraits at Claydon House by Margaret M. Verney. (Longmans & Co.)

THOUGH equally well edited and as carefully commented upon, the letters in this, the last, volume of the Verney memoirs differ much from their predecessors. The book is equally interesting, perhaps, to the student of social history; it may be found even more useful, as it relates to the manners of times which are more obscure than those of the period of the Civil War; but it lacks much of the dramatic interest of the previous volumes. However we may estimate the men, and the causes for which they struggled, of the time between the impeachment of Strafford and the Restoration, we cannot fail to admit that the issues were of vast importance not for the moment only, but for all succeeding time. There were not a few great souls on both sides who, amid the fog of contending opinions, strove manfully for what in the dim light appeared to them the public welfare; but it is impossible to say this for the Parliament that took things in hand when the king came back. The decay in moral sentiment which followed is currently attributed to a reaction against Puritanism. That this was one of the causes cannot be questioned, but, at the same time, that it has been very much exaggerated does not admit of doubt. The extreme rigorism sometimes attributed to the Puritans is in a great measure a dream of playwrights and novelists, although, of course, it existed among a few fanatics, even as similar perversions of ethical principle do to-day. To explain what were the true causes of the great moral decay which undoubtedly did take place at this time would require not only much thought, but a wide and minute knowledge of events which had occurred before the Stuarts came into England. One cause of recent date may possibly have been the terrible disappointment endured by all good men

when they found, as it seemed to them, that all the faith, energy, and self-sacrifice of twenty years had been wasted. The strangest thing is that Charles II.—worthless as he was—never lost his popularity. In our own days kings, presidents, and others called upon to rule have meted out to them the same or a harder measure than those who have fewer responsibilities; but then we seem to see that, not as a figure of speech, but as a reality, the king's conduct was measured by a different moral standard from that of his subjects. Evidence of this is furnished by Dryden and other poets, but it is strange to come across the same feeling, though expressed with more moderation, in the letters of those who, we have every reason for believing, were persons of upright mind and conduct. We can understand the profligacy of the Court being condoned or winked at, but it is passing strange to find that the wretched misgovernment of the country did not produce a storm of indignation great enough to be dangerous to the monarchy. Our foreign relations throughout the whole reign were disgraceful, and the peril from the Dutch on more than one occasion was extreme. As the editor has it, "The Puritans might put down roast beef and mince pies, and the time-honoured festivities of the season, but naval defeats were not wont to be part of the Christmas fare they provided for England." As, however, newspapers as we now know them did not exist in those days, it may be argued that few persons were aware of what had been taking place for a considerable time after the events occurred, and then the intelligence lost much of its force from coming in by dribblets; but this contention, weak as it is, cannot be made to apply to the dastardly and cruel murders and assaults which were shamefully frequent. Such atrocities as these and the burglaries and highway robberies which were happening all over the country must, one would have thought, have shocked the conscience or appealed to the selfish instincts of every one; but none of them appears to have done so. There was, it must be admitted, a sort of romance in the career of a man who robbed on the highway which made even honest men feel a kind of sympathy for him such as our great-grandfathers cherished, with much less excuse, for the exploits of Dick Turpin, Jack Sheppard, and Snowdon Dunhill. Many of those who took to the road were of gentle blood; they had been troopers during the war, or young men brought up under the tutelage of old soldiers. There were, as the editor points out,

"brave spirits among them, who, in a simpler age, might have 'stopped the mouths of lions,' or, in our own, would have found vent for their energies in African deserts, or in Arctic snows; but....weary of risking their lives in being defeated by the Dutch, and sick of waiting for arrears of pay, they threw themselves into reckless and desperate courses, making war against a society which had refused to receive them as allies."

This is no doubt an explanation of the outburst of crime, but it by no means excuses the state of things which brought it about. The Government was strong enough, had it possessed the will, to have made at all events the great highways safe for passengers.

It showed energy enough when it was, or deemed itself to be, threatened, as witness the stern justice dealt out after the rising at Farnley Wood, and the cruel though intermittent persecutions under which Protestant Nonconformists and Roman Catholics suffered.

John Verney was, we gather, not by any means an imaginative person. He is described as "sensible and prosaic"; yet in a letter of his, written in 1679, he tells a story of a couple of highwaymen who robbed a countryman, but, unfortunately for themselves, left him the horse on which he was riding. The brave fellow pursued them with hue and cry, and they were overtaken;

"but they, being very stout, fought their way through Islington and all along the road to this town's end, where, after both their swords were broke in their hands and they unhorsed, they were seized and carried to Newgate."

And then he concludes, "'Tis a great pity such men should be hanged," without one word of sympathy for the poor countryman, who may well have been robbed of his all by these mean scoundrels, who did not even follow the laws of the trade as it was said to be practised by their less unworthy companions, but were not ashamed to fight two to one.

It seems to have been almost as difficult to get one of these criminals hanged, even when convicted, if he had the good fortune to be connected with a powerful family, as it was to bring a Chancery suit to an end a hundred years later. Notwithstanding the powerful Verney interest, two family connexions—Turville and Hals—came at last to death on the gallows. Turville may have been a cousin by courtesy only, but Richard Hals was undoubtedly a blood relation of Sir Ralph and the later Verneys, as he was descended—by her first marriage—from old Lady Verney, the mother of the "stainless knight" who bore the royal standard at Edge Hill. Of this Dick something nearly approaching a biography may be made out. It is an instructive picture of one of the large class of desperadoes who were permitted to prey upon society. His adventures are amusing also, if we dissociate them, as we do the tales of Boccaccio, from all notions of right and wrong, a feat he was eminently successful in performing on his own behalf. From the beginning he seems to have been a thoroughly worthless scamp, at first hanging about the Inns of Court, but never thinking of paying attention to study. Next he turns up in Newgate in irons, and, as he says, in much danger. If we may take his word, he had been betrayed—sold by some one to the keeper for a hundred pounds. Soon after this he had an interview with the Duke of York and Prince Rupert, and then—in consequence of this audience, as it is fair to assume—served in the fleet against the Dutch; but after his discharge from the navy he seems to have devoted himself deliberately to highway robbery. In 1669 warrants were out for his arrest, and had he not

"leaped out of a window 2 storeys high, leaving his horse and his cloathes behind, he had been taken. Warrants are out for him and many more; the king will pardon none but such as come in and discover and convict their fellows."

The king may have said this, but the highwaymen, as well as every one else, knew full well that, except in special circumstances, the threat did not apply to those of good condition. Soon after this narrow escape Dick Verney was in the gaol at Exeter, for no offence, as he says, but he evidently thought that a Devonshire jury would take a different view of the matter, for he wrote to Sir Ralph that "I have written to my cossen, your brave sonn, for a whindinge sheete, that in itt I may with my boddie winde in the eternall remembrance of his aboundinge spirit." The next year he was in Newgate, condemned with others to die, and admitting the justice of his sentence; but he was, notwithstanding this, reprieved through the intercession of his relatives. This, however, did not free him from the risk of capital punishment for other offences for which he had not been tried. If we may trust the information he communicated to Sir Ralph, who personally appears to have stood apart from these disgraceful intrigues, resort was had to bribery of the most flagrant kind. Soon after we hear of his "happy escape out of prison"; whether this was managed by means of a golden key supplied by his friends, or due to his own subtlety, there appear to be no means of knowing. The scamp was not destitute of the animal virtue of courage; and it may well be that he bided his time and made a successful dash for freedom. He was received with lavish hospitality by his friends, and in return had no difficulty in promising to serve in the Low Countries. Their simplicity was such that once more they believed him. "I am not sent away naked," he says, "but with Sword, Clothes, and money." Writing to a loving aunt who had always befriended him, he assures her that in foreign parts he hoped "to acquire honour or a grave, or both." Whether he ever crossed the sea on this occasion is very doubtful; if he did, he soon returned. The charms of the war he had so long waged against society were too strong for him to resist; and he soon re-entered upon his old courses. In 1674 he was awaiting death in Chelmsford Gaol, and the Essex clergy were labouring hard to make him clear his conscience, before he died, by betraying his accomplices. He gave way "to win his salvation," as he pretended; but even after this his great friends had to step in to make his escape from the halter sure.

We cannot follow the career of the reprobate further. He was hanged at Tyburn in the spring of 1685. Perhaps at the last his friends were wearied out with protecting him, and some of the warmest-hearted among them were dead. Edmund Verney sorrowed for him. He called to mind his "few virtues," and said, "I wish I could have saved him"; but it must have been a great relief to all the kindred when their responsibilities were ended.

The chief, and by far the most interesting, figure which passes before the reader in these pages is that of Sir Ralph Verney. He had been a member of the Long Parliament and had served in its army when the war broke out, but he was a mild, even-tempered man of conservative tendencies, and consequently fell into many troubles as time went on. He rejoiced with others of his old friends and comrades when the

Restoration was accomplished, but there is no evidence that he was carried away by the wild delirium which on that occasion passed over the land and was in its results so disastrous. He seems to have preserved every letter that reached him, and the world owes in a great degree, if not entirely, these highly interesting memoirs to his thoughtfulness. Unhappily but few of his own letters have reached our time, so that we have of him but a slight portrait. This is the more to be regretted as all that is known of him is pleasing. He was a good father and a kind friend, with a love for that profuse, old-fashioned hospitality which must have gone far to mitigate the monotony of rural existence when roads were bad and it was not safe to travel without an armed retinue. His interest in trees, fruits, flowers, and animals was no passing fancy, but a lifelong pleasure to him, and in his time Claydon must have been a delightful place for a protracted visit. Though friendly to the Crown, he was strongly opposed to the proceedings of James II. He was returned for Buckingham in the Parliament chosen after the death of Charles II., and when the time came served in that of the Convention. His death took place in September, 1696. He lived long enough to see the man he regarded as the deliverer of his country firmly settled upon the throne. His son Edmund was not by any means so marked a character as Sir Ralph, though he possessed much of his father's kindness of heart and good sense. He married early in life Elizabeth Abell, the daughter and heiress of William Abell, of East Claydon, a London merchant who had bought that estate. Abell's father had been a Royalist, and, to say the least, acted with singular indiscretion by aiding the king in his illegal attempt to tax the City companies. Such a match cannot have been in some respects a pleasing thing for Sir Ralph to contemplate. The politics of the two families were widely different, and family pride (or instinct of race, as in his case we should prefer calling it) must have suggested many misgivings. Edmund was of far more illustrious lineage than the merchant's daughter, but, on the other hand, the estates joined. So Sir Ralph, apparently, did not oppose the alliance, and when it had taken place he received the bride with the affectionate attention of a father; nevertheless, the marriage was a very unhappy one, for the young wife soon developed unmistakable symptoms of madness, or, if that be too strong a term, of what people of her own day would have called "melancholia." Hers was a pitiable case, as when her brain was clear she seems to have been a good and gentle creature. Had she lived now, it is possible that something might have been done for her relief, even if cure had been impracticable; but from the details we have, it is clear that the money spent on physicians was entirely wasted. She had, however, at times long lucid intervals. It is pleasant to learn that her husband and his father understood her condition so far as to treat her with uniform kindness. This may seem surprising when it is called to mind that even in the earlier years of this century lunatics were not uncommonly compelled to endure revolting harshness.

We gain incidentally a good deal of information as to the general treatment of the sick. For example, in 1686 Edmund Verney was much exercised in his mind regarding his father's health: "He hath been Blooded, Vomited, Blistered, Cupt & Scarified & hath 3 Physicians with him, besides Apothecary & Chirurgian." He says, no doubt in much surprise, "hee continues still very weak." The old knight, however, lived ten years longer—a convincing proof of a robust constitution.

The Adventures of Philip. By W. M. Thackeray. With Biographical Introduction by his Daughter, Anne Ritchie. (Smith, Elder & Co.)

THACKERAY himself has pointed out that 'Philip' was written under very different conditions from his straitened circumstances when he composed its prologue:—

"Think of the beginning of the story of the 'Little Sister' in the 'Shabby Genteel Story' twenty years ago, and the wife ill, and the publisher refusing me 15*l.*, who owed me 13*l.* 10*s.*, and *The Times*, to which I applied for a little more than five guineas for a week's work, refusing to give me more—and all that money difficulty ended, God be praised, and an old gentleman sitting in a fine house like the hero at the end of the story."

So he wrote to his mother in July, 1862, and a letter of a few years earlier is also quoted, from which we may gather some details of the "hero's" success:—

"If I can work for three years now I shall have put back my patrimony and a little over, after thirty years of ups and downs. I made a calculation the other day of receipts in the last twenty years, and can only sum up about 32,000*l.* of money actually received, for which I have values or disbursements of 13,000*l.*, so that I haven't spent at the rate of more than 1,000*l.* a year for twenty years. The profits of the lectures figure as the greatest of the receipts, 9,500*l.*; 'Virginians,' six; 'Vanity Fair,' only two. Three more years, please the Fates, and the girls will have the eight or ten thousand apiece that I want for them; and we mustn't say a word against the filthy lucre, for I see the use and comfort of it every day more and more. What a blessing not to mind about bills!"

Remembering Anthony Trollope's honest indignation with Thackeray for not working more steadily, one is constrained to smile, reflecting that, after all, the author of 'Pendennis' turned his wayward genius to a very fair material account. Everybody knows why he wanted the money, and he is the last person to whom it could possibly be grudged; but it would be affectation to pity him in that matter. Yet he pitied himself a good deal, and we can sympathize with his anxiety, for plainly prudence and forethought were not his by nature, and the cares of a father, a beautifully loving father, did not sit lightly on him.

The present introduction, however, is not concerned mainly with money matters. It treats of an episode more important in those days than it is now—the floating of a new magazine. When Thackeray started the *Cornhill*, and a shilling seemed such a low price that R. M. Milnes could write, "How you, the contributors, and the publishers are to be paid out of it is economically inconceivable," the counters of the book-sellers were not stacked with numberless

periodicals, each more startling in enterprise than its predecessor, and the demand for novelty was not so insatiable as it unluckily is to-day. So far as one can judge, the new editor had very little further conception of his duties than the desirability of securing good work, and of treating his contributors, accepted or rejected, with kindness and consideration.

He did, however, start with the idea of developing one "new principle": "he thought that every man, whatever his profession, might be able to tell something about it which no one else could say, provided the writer could write at all; and he wanted to utilize this element." Sir Henry Thompson gave an account of "the idea" to Mrs. Ritchie:—

"So," said Thackeray, "I want you to describe cutting off a leg as a surgical operation, and do it so that a ship's captain at sea, who had not a doctor on board, would be able to take a sailor's leg off by reading your description.".....The article finally appeared with a new title. When your father had read it, it struck him that the paper he had asked for might be somewhat painful, so he wrapped it up in something sweet for the British public to take, and called it 'Under Chloroform.'"

The literary public was small enough in those days for a man of Thackeray's reputation to float a magazine, whether or no he had any particular aptitude for the work. The best writers were not then badgered out of their lives by agents and editors, so that they gladly flocked round their genial chief, and we find, in fact, that Thackeray's position increased his pleasant relations with his most valued contemporaries, though, of course, he met with difficulties, and was driven often to exercise his editorial authority against the grain.

It was not to be expected, however, that he would persevere in the work very long. Even in 1860 such a post meant severe, continuous work, made up of unpleasant details, and Thackeray, it is evident, had not hardened himself sufficiently. "Day and night" he heard "that sad voice crying for help," and it well-nigh broke his kindly heart. The necessity for punctuality, too, worried him, and Mrs. Ritchie has reproduced a very humorous drawing of this period, called 'W. M. Thackeray taking Time by the Forelock,' which tells its own story of his sturdy struggles in that direction.

Fortunately there was no occasion for him to remain editor when he no longer wished to do so; and thus it happens that these impressions of his reign are mostly pleasant, including an illustrated letter from Landseer and much interesting correspondence with Carlyle, Motley, Charles Macaulay, Mrs. Browning, R. M. Milnes, and others. It was through his desire to draw for the *Cornhill*, also, that Frederick Walker obtained an introduction to Thackeray, and afterwards came to work for 'Philip,' to the author's undisguised gratification.

Altogether it is a most attractive and fascinating picture that Mrs. Ritchie in this volume has sketched of Thackeray the editor.

French Enterprise in Africa: the Personal Narrative of Lieut. Hourst of his Exploration of the Niger. Translated by Mrs. Arthur Bell. (Chapman & Hall.)

To have performed successfully the feat of traversing vast districts peopled by suspicious and predatory tribes without having resort to force reflects the highest credit on the leader of this Niger expedition and his companions, and their tact and self-restraint in dealing with the warlike Tuaregs and others entitle them to cordial praise. Few French expeditions in Africa have failed to come to blows with the barbarous or semi-civilized populations with whom they found themselves in contact, too often with disastrous results to themselves and to those following them, and it will always redound to the honour of Lieut. Hourst and his comrades that they were able to avoid a conflict even in very trying circumstances.

Lieut. Hourst, of course, never fails to see the malign hand of perfidious Albion in cases where it is impossible that any Englishman could have raised obstacles to the progress of the French expedition; for instance, he expresses his conviction that the officials of the Royal Niger Company incited the natives on the banks of that river to obstruct his passage, although, at the same time, he makes it clear that the Company was not aware of the approach of the French explorers. This indiscriminating denunciation of everything British is a serious blot on a creditable narrative, which is noteworthy by its entire absence of high-flown language, too common with French explorers.

The translator admits that the author, in spite of his evident bias against the English, is unable to deny that he was kindly treated and entertained "by the individual members of the Royal Niger Company with whom he came in contact; his only wish, as he naïvely remarks, is that some of the warm-hearted men who welcomed him back to civilization had belonged to his own nationality"; yet chaps. ix. and x. of the book are filled with attacks on the Company and all its works. But, severe as the author is on British "rivals," he is even more so on French ministers and officials, whose indecision and procrastination he strongly condemns, as he also does the strange neglect of expeditions after they had, in spite of delays and difficulties, been launched on their arduous task.

The comments on the policy pursued by the French authorities in the Sudan are quite as outspoken:—

"We really are an extraordinary people; we seem to expect that the Tuaregs will come and throw themselves into our arms of their own accord, without our having employed any conciliatory or coercive means to induce them to do so.....Taking into account the apathy with which commercial questions are treated, I do not yet foresee the day when amends will be made for the imposts now levied by force, by the granting of new rights of way, and the supplying of new means of transport."

He adds:—

"Nor have I seen reason since to change my opinion, for to talk of colonial questions in France is to preach in the desert."

The expedition originated under the auspices of Col. Monteil and M. Delcassé, then Under-Secretary of State for the Colonies, in October, 1893. Lieut. Hourst appears to have suggested it in 1888; "but," he says,

"it is really ten years since a similar plan was proposed by another, and that other my venerated chief, my friend, and my master in all things connected with the Sudan, Naval Lieutenant Davoust."

Previous attempts to descend the Niger to the sea had failed. In 1888 Davoust and Hourst were actually ready to do so, but "just as we were going to start came an order that we were to do nothing," and after nearly a year's delay in a most unhealthy spot, the eighteen white men were reduced to five. Even after the author had made his preparations in 1895, orders were received to suspend his expedition and to disband the men he had enlisted, and he himself was recalled to France in May of that year; but whilst halting at Bafulabé, on his way to Senegal, he received a telegram from the new Governor of the Sudan, "The Colonial Minister resumes the original project of your expedition."

The exploring party was composed of four Europeans, including a doctor, and twenty coolies (? Laptots, or native sailors). Later, at Timbaktu, the natives were increased to twenty-eight by the engagement of interpreters, &c. Père Hacquart, of the Frères Blancs, to whose merit and cordial co-operation the author pays a just tribute, also joined the expedition. In Timbaktu Hourst met Bechir Uld Mbirikat, who gave him "a valuable bit of advice," which he

"immediately followed, without, however, fully realizing its importance at the time.....This counsel, perhaps, contributed more than anything we did to the success of our expedition. 'Tell them,' said Bechir, 'that you are the son of Abdul Kerim.' Now Abdul Kerim was the Arab name assumed by Dr. Barth during his journey,.....and if Barth had not done as he did the negroes and Tuaregs would never have remembered his European name,.....and I should not have been able to solve all difficulties, however great, and emerge safely from every situation, however embarrassing, by the simple words 'I am the son, or rather the nephew, of Abdul Kerim.'"

The Tuaregs were first encountered in their own land at Kunta. The writer deprecates any attempt at conquering them, and recommends that a *modus vivendi* should be arrived at, as the Awellimiden clan alone is able to put 20,000 men into the field. They are monogamists, but their women do not hide their faces, as is usual among Mohammedans; on the other hand, the men are veiled, for which practice the reason is stated at pp. 223-4. The nephew is the heir, for reasons given, which prevail amongst many nations in Africa. It seems that

"one of their most characteristic and at the same time detestable peculiarities [is] their incorrigible love of begging. I know well enough that the poor fellows have nothing to depend upon but their flock and the produce of their fields, which are cultivated for them by the negroes, who are paid by a royalty on the results. Our arrival, laden with fine stuffs, wonderful glass beads, and all manner of gewgaws, must be turned to account as much as possible. Naturally, they exaggerated our

resources, and the word *ikfai* (give me) became a refrain dinned into our ears every day for months. I must add, however, that no Tuareg ever in my hearing enforced his begging by a threat. I gave often and I gave much, for my firm belief is, that the way for a traveller to succeed is to conciliate the natives and win the sympathy of the people through whose country he is passing. It is best for his own interests, and also those of future explorers, to be generous whenever it is possible, but he should never give against his will, or give anything but just what he himself chooses. I often yielded to respectful and courteous importunity, but would never have done so in compliance with a demand, which would have made a free gift appear like a compulsory tribute."

The natives grew more hostile as the expedition advanced, making warlike demonstrations on the right bank of the river, but they did not actually attack. The rapids also became more difficult and dangerous, especially at Ansongo. Many mishaps occurred to the leaky barges, which repeatedly struck on rocks and shoals, and received damage difficult to repair. However, at Fafa friendly documents were exchanged between Madiche, Amenokal of the Awellimiden Tuaregs, and the leader of the expedition.

At Say the explorers were compelled to make a prolonged sojourn, awaiting instructions which never came, and also the rising of the river to enable them to continue their adventurous voyage. In order to secure themselves from attack, they encamped on a small island, on which they constructed a fort, to which was given the name of Fort Archinard. They were constantly excited by false news and by rumours of intended attacks, which, however, never took place. At length, after a delay of five months, the rising of the river permitted them to continue their journey towards Bussa. Chaps. ix. and x., "From Say to Bussa" and "From Bussa to the Sea," are in many respects the most interesting in the book. The successful navigation of the swift-flowing river and its many dangerous and intricate rapids reflects the greatest credit on the intrepid explorers; but the author's account is again marred by his expression of almost fanatical hatred of the English. He writes:—

"It is very evident that the English have not lost time since last year.....Their plan is simply to delay us; yes, to delay us till it is impossible for our boats to pass the rapids. We should then be obliged to go by land through Burgu, which they know to be dangerous, and where they have no doubt some obstacles for us—one well-aimed shot, one well-planted poisoned arrow, and there would be an end of our expedition and its results."

At Rupia the younger women were quite nude, and the author thus explains it:—

"This was the first occasion on which I had seen people in a state of nudity in the Sudan, and this is the more remarkable as there are plenty of stuffs to be had cheap at Rupia. Noticing my astonishment, one of the beauties of the place made the following naïve remark to me, which I thought was really rather sensible: 'Why should we wear clothes? Are we so badly made that we need hide ourselves? All in good time. When we are old like our mothers we will make up for the loss of our physical advantages by well-made clothes, but not till then.'"

The passage of the Bussa rapids was probably the most critical incident of the

voyage. At Geba, below Bussa, the first English station was reached, and the Sierra Leone agent of the Royal Niger Company hastened to place himself at the disposal of the explorers, but Lieut. Hourst thought fit to decline his offer, "pending the arrival of the Governor of the station," who shortly made his appearance in the person of Capt. Carrol. Of this officer and of his hospitality and kindness the author speaks most highly—possibly because he was an Irishman. Major Festing is also spoken well of, and Lieut. Hourst is compelled to accept the assurances of those gentlemen, as well as those of Messrs. Drew and Wallace, that the Company was in no way responsible for the difficulties encountered at Bussa and Auru. Yet he seems either unable or unwilling to comprehend that the Company is the authorized and formally recognized representative of Great Britain on the Niger, or to understand its position in any way. He misrepresents both it and the British nation completely; and simply because he had to pay the Company, which is a trading corporation, for the towage of his barges from Lokoja to the sea he writes: "I don't therefore owe the members of the Company any more gratitude than I should the conductor of an omnibus in Paris when I have paid him my six sous." On the other hand, he eulogizes the agents of the Niger Coast Protectorate, presumably for the sole reason that they are in the service of the Imperial Government.

The writer's remarks on treaties are worthy of note, in face of the many disputes which have arisen about them between various European nations:—

"There exists a perfect mania in Africa for so-called treaties, a mania which would be harmless enough if it did not give an altogether false idea of colonial questions to French people, who are ignorant of the true conditions of the countries to which they refer. These treaties, in fact, very often prove bones of contention and litigation between different European powers, and thus attain an importance which but for this would be altogether wanting. In the partition of Africa, European governments began by imagining a kind of rule of the game, which consisted in giving to so-called treaties with native chiefs a certain fictitious value. We fell in with this idea, and it would be difficult to go back to the old belief that in a game of chance the ace is more powerful than the king. To follow the fashion, therefore, when we appear on the boards before international conferences, we have to be provided with plenty of trumps, and to produce treaties with people, shady folk enough sometimes, whom we dub for the nonce kings and princes. Our treaties are as valid as those made by Germans, Spaniards, or Italians, and all of them added together, if truth and good faith were considered, would amount simply to zero, as I shall presently have to show. But when there is no special reason for pretending to the contrary, what is the good of having such endless diplomatic rigmaroles and such long-winded treaties, of which one of the contracting parties does not understand a single solitary sentence?"

The volume is profusely illustrated with photographs taken by the author himself, even amongst the rapids. They are mostly of great interest, so little being known of the regions and people visited by the expedition. There is an excellent map of

the course of the Niger from Timbuktu to Bussa. The translator has accomplished her work very creditably, but she is not always happy in rendering the author's meaning, especially in the matter of nautical terms, and at p. 57 she makes a slip, writing "deducting" in place of *deducing*. Although the index is fairly good, it might be improved.

The Works of Geoffrey Chaucer. Edited by Alfred W. Pollard, H. Frank Heath, Mark H. Liddell, and W. S. McCormick. (Macmillan & Co.)

THE work before us, edited by four of the leading English scholars of the younger generation, has had a chequered history. Originally proposed to Bradshaw, and passing from his hands to those of Dr. Furnivall, it passed again into those of the present editors; and while we must regret that neither Bradshaw nor Mr. Furnivall was able to produce an edition, we must recognize that their work and example have not been lost on their successors. The book is rightly dedicated to Dr. Furnivall, whose services to English literature have—owing to his occasional eccentricities—never been adequately recognized. It is not too much to say that if English philologists can hold up their heads in the society of their European fellows it is almost entirely due to his self-forgetting industry and perseverance. The founder and director of the Chaucer and the Early English Text societies has a claim upon the esteem of every Englishman who loves his mother tongue, which should make us forget the absurdities of the Browning Society.

Great as are Chaucer's claims on our reverence, some may find it hard to join in the general chorus which places him high upon the Olympus of song. His merits are apt to fall short of accomplishment. His best things are unfinished, and this alone serves to rule him out of the company of the great masters of all time. And his greatest work, the 'Canterbury Tales,' hardly substantiates the claims often put forward on his behalf. Compare the diffuseness of his 'Clerk's Tale' with the nervous concision of Boccaccio's 'Griselda.' Here the specific merits of the medium are almost inverted: the verse loses its power of exciting its hearer's imagination, of "raising him to the pitch," while the prose rises to grandeur and nobility without losing its tone of tender compassion. Only occasionally in these twenty thousand lines does Chaucer rise quite to the level of the few hundred lines in the Prologue which are true poetry. On the other hand, the little bits of landscape scattered through his poems, the joy in the fresh life of birds and beasts and flowers in the spring, however they may have been felt by him, and however novel they may have been to our somewhat sombre literature, were no new discovery to the French poets who were his literary forebears. His phrases and tones of thought, beautiful as they are, are but the catchwords of a whole school of lyric poetry. The merit of Chaucer, that which makes him truly the Father of English Poetry, is that through him our English literature establishes its claim on the wonderful and

beautiful literature of mediæval France, which, neglected and despised on its native soil for four centuries, has found in our race and tongue its truest disciples.

We welcome, therefore, most heartily the appearance of this memorable edition. For the first time the "new" reading public has the opportunity of reading what Chaucer really wrote as nearly as the resources of modern scholarship will allow. The intelligent appreciation of the great work he did for our language and our literature will inevitably increase. It may not be over sanguine to look forward to the day when the intelligent schoolgirl will have read more than two hundred lines of the Prologue to the 'Canterbury Tales,' and when our teaching authorities will have discovered some of the beauties of the 'Legend of Good Women' and of the 'House of Fame,' not to name Chaucer's earlier minor poems.

Turning to the text of the poems, we have to offer Mr. Pollard and his fellow-editors our congratulations on the success with which they have accomplished a task difficult in itself, and rendered doubly so by the fact that their edition comes so shortly after the monumental work of Prof. Skeat. As Mr. Pollard rightly says in his preface, the mere fact that their edition was begun in 1887, and that it had been arranged for so far back as 1864, would have been no excuse for the issue of a work which had no characteristic features of its own to recommend it. But, fortunately, the 'Globe Chaucer' possesses a well-marked character, differing widely from that of the 'Oxford Chaucer.' Prof. Skeat is eminent among living students of Chaucer; his judgment is usually trustworthy, his knowledge of the language is almost unlimited. But in the course of time a generation must arise with whom the dictum of the learned Professor will not have the weight it has with us, and the instinct which has often led him to the truth through a maze of opposing manuscripts will not always carry after him the crowd of his less gifted students. In the 'Globe Chaucer,' on the other hand, the editors have adopted a safer, if lowlier path, treating the manuscripts much in the way that they would have dealt with those of a classical author. In a word, their text is a scientific, not an eclectic one.

Unfortunately, too, for them, the editors could not differ so completely from their predecessor as Prof. Skeat from his; but their text in several respects is a distinct improvement. Notably is this the case in the 'Troilus and Criseyde,' where the earlier editor had based his text on the γ type of MS., while Prof. McCormick prints from a MS. of the β type, correcting from the MSS. of the α type, which represent Chaucer's first draft, and are more nearly literal translations of the 'Filostrato.' With the demonstration of the value of the α MSS. the task of emendation has been much simplified, the decision between doubtful readings facilitated, and the versification made more smooth. To notice even the more important instances would require a good deal of space; but it may be pointed out that the editor has had the courage to keep the "rouken" of v. 409 of the Caxton text. It has always struck us that "jouken" means

here "to cower," and is unsuitable to be used of Troilus. Moreover, he has restored the earlier reading in iv. 736 *seq.*, with the best effect, following Dr. Furnivall's suggestion. It is impossible, however, for a moment to entertain his theory that Chaucer pronounced *evere*, *nevere*, *levere*, &c., as *ev're*, *nev're*, *lev're*. It would require very complete evidence to prove this, and what evidence there is goes rather the other way. We understand that Prof. McCormick has since abandoned his contention.

Dr. Heath, who has edited the 'House of Fame,' the 'Parlement of Foules,' and the shorter pieces, has had more scope for the display of his ingenuity. He makes the valuable suggestion that the 'House of Fame' was probably laid aside after the completion of the first two books, and taken up again later in life. The arguments he brings forward are fairly convincing, and are supported by such evidence as the nature of the case allows. The choice of the Pepys MS. as the basis of his text, in spite of its incomplete state, seems to be fully justified. We had noted for quotation a number of lines, but a very casual reading will show the importance of the text; *e.g.*, in one of the last lines of Book III., 1062, Mr. Skeat, following Koch, reads, "And up the nose on hye caste," where Dr. Heath suggests, "And up the nose and yēn caste." In the 'Parlement of Foules' his choice of a MS. again brings him into a happy opposition to Prof. Skeat. We note with pleasure the solution by Mr. Liddell of one of the Chaucerian *cruces* by the emendation of the *herenus* of the MS. to *serenous* in line 92 of the 'Compleynt unto Pite': "Have mercy on me, thou serenous quene."

Mr. Liddell has had the hardest task, for he is responsible for the text of the 'Boece,' of the 'Treatise on the Astrolabe,' and of the 'Romaunt of the Rose,' and it is not too much to say that his text of the first of these is indubitably the best yet published. We note a direct conflict of opinion between the editor and Prof. Skeat on the use made by Chaucer of Jehan de Meung's translation, and we are inclined to think Mr. Liddell has proved his case. The reference to Strode in the preface to the 'Astrolabe' shows, however, that Mr. Liddell had not seen the MS., which he wrongly describes (see Strode 'D.N.B.'), or he would not have attached the slightest importance to the note. The 'Romaunt of the Rose' bears witness to the sound critical sense of its editor by the large number of lines made intelligible for the first time.

Mr. Pollard has edited the 'Canterbury Tales' and the 'Legende of Good Women,' besides taking the general supervision of the work. It is perhaps regrettable that a uniform system of spelling was not laid down; but the slight divergences of the editors from each other are not of much importance, and that this is the most serious complaint against him is a high tribute to Mr. Pollard's powers. The book is wonderfully free from misprints—we have noticed only two—and the system of recording authorities and various readings is simple and clear. Perhaps our editor's critical judgment is at fault when he makes Chaucer say in the 'Merchant's Tale' that "sixty yeer a wyflee man was

hee," when the knight was but sixty years of age, and there is good MS. authority for "fourty"; but these slips are exceedingly rare. Space fails us to do more than notice the excellent work done on the text of the 'Legende.'

In conclusion it is right to congratulate "the onlie begetter of this booke," the great publishing firm of Macmillan; Dr. Furnivall and his compeers, who have published the MSS. of Chaucer and made a critical edition possible; and the editors, on its production. It reflects credit alike on English scholarship and English enterprise that a publisher should have been found to issue, and editors to prepare, an edition of Chaucer which the poorest lover of English literature may, and the richest must, add to his shelves.

The "Perverse Widow"; or, Memorials of the Boevey Family. By A. W. Crawley-Boevey. (Longmans & Co.)

It is not easy to ascertain the exact title of this handsome volume. That which we have printed is but a portion of the "half-title," which agrees neither with the title-page nor with the cover. This discrepancy results from the author's avowed endeavour to combine "a brief genealogical account of the Boeveys and other allied families, with a memoir of Mrs. Catharina Boevey (or Bovey), of Flaxley Abbey, Gloucestershire, the reputed original of Sir Roger de Coverley's 'perverse widow' in the *Spectator*, Nos. 2, 113, 118, written by Steele." The "perverse widow" herself has no connexion with the family beyond having been for some years the wife of a Boevey, by whom she had no children.

As for the other and larger portion of the work, it consists of pedigrees, admirably constructed and the fruit, clearly, of great labour, but of interest almost exclusively to the families concerned. It will doubtless appeal, as the author suggests, to those "who are interested in Huguenot history and genealogy," for the Boeveys were connected with several families which fled, like themselves, from the Low Countries to Protestant England. To the Huguenot Society, and above all to Mr. Moens and his unwearied labours, the author acknowledges his debt of gratitude. The important part that the Flemish Huguenots played in English economic life is still somewhat imperfectly realized, and all that tends to illustrate their careers deserves attention. Andrew Boevey, the first of the family found in England, appears to have been brought over from Courtrai, as an infant, about 1574. He was chief cashier to Sir Peter Van Lore, a leading financier among the refugees, and prospered so rapidly in what was virtually a banking business that he not only left a considerable fortune at his death in 1622, but provided so well for his sons William and James that they were able to purchase the Flaxley Abbey estate in 1647. James was the one distinguished man, as the author admits, of the family. His memoir, by John Aubrey, states that he retired from trade at the age of thirty-two, studied and wrote upon trade and commercial law, and became a student of the Inner Temple in 1660. Neither of the brothers resided at Flaxley, which passed from them,

by a family arrangement, to one of their sisters. But her heir bequeathed it to James's son William, the only Boevey who ever resided there (1684-1692). It was his childless widow Catherine, daughter of John Riches, a native of Amsterdam, who, being left Flaxley for life, enjoyed it for thirty-four years, and is claimed as Sir Roger de Coverley's "perverse widow." At her death the estate reverted, by special bequest, to the Crawleys, descended from another sister of the purchasers, although there were descendants in the male line of Andrew Boevey's elder son.

Mrs. Catherine "Bovey," as she spelt the name, was, without doubt, a remarkable woman, for whom her contemporaries had a high esteem. A devoted Churchwoman and a friend of Nonjurors, especially of Bishop Frampton, she was a pioneer locally of Sunday schools and one of the founders of the Three Choirs Festival. As to the claim that she was the original of Steele's "perverse widow," one can only say that if in this case the characters of fiction were taken from life—an assumption which should not be rashly made—a strong case has been made out for the identification here claimed. Mrs. Bovey was the subject of one of Steele's dedications, and she had certainly a confidante, like Sir Roger's "perverse widow." Nothing on this subject escapes the author's diligence, and he reprints *in extenso* the recriminations of Mr. Kerslake, bookseller and antiquary, against the *Athenæum*, in 1854-5, for not accepting as certain the autograph of the "perverse widow" in a copy of Pope's poems acquired by him. He succeeds in proving that Mrs. Bovey's mother was one of the Harwich Davalls, and not, as persistently stated, a daughter of Bernard de Gomme. On such points of genealogy, indeed, he attains marked success, and his pedigrees are well worked out. John Strype, historian of the Reformation, is here shown to be really a Van Strype, whose family had been Protestant refugees from Bois-le-Duc, and became silk throwers over here. The Bonnells, Butlers, Vanackers, Courtens, and others are traced to refugee founders, while the Courtens, who obtained a baronetcy in 1621, and intermarried with the aristocracy, are shown to have contributed a martyr to the Protestant faith in 1559. Attention may be called to a point of heraldry, as that art is now frequently discussed. The Crawleys, ancestors of the Crawley-Boeveys, bore from 1634 to 1789 the coat granted to their kinsman Sir Francis Crawley in 1632. On the family succeeding to a baronetcy in 1789 these arms were overhauled, and a fresh coat, with material alterations, granted! This is a case, doubtless, typical of many others, due to the discontinuance of the heralds' visitations.

The volume, it is only right to add, has several illustrations, including an admirable portrait of Mrs. Catherine Bovey as a frontispiece, and is provided with exhaustive indices of persons and places. The only slip we have noticed in its pages is that Peter Kesterman, of St. Lawrence Pountney, a leading member of the Dutch congregation, appears as Peter "Hesterman."

NEW NOVELS.

Rupert Armstrong. By O. Shakespear. (Harper & Brothers.)

THE governess type of young woman, who joins to an outwardly unattractive person a clear perception of her friends' weaknesses, and employs the most uncompromising means of bringing them into line with her own ideas of righteousness, is one requiring nothing less than a Charlotte Brontë to make her tolerable to the reader. As a matter of fact, the heroine of Mrs. Shakespear's book is not actually a governess—she is the daughter of the man on whom she exercises her disagreeably restorative methods; but she is none the more attractive for that. Her father is a weak-minded artist who has allowed the Pre-Raphaelite leanings of his youth to be diverted by his beautiful, soulless wife, who has a preference for the garish portraits which find more favour and money from the public. Somewhat late in life the heroine undertakes to restore his former vision to her father and to make her mother understand what she thinks of her. The result is hardly successful, partly as it comes rather too late, and partly because the disagreeably bitter way in which the lady has set to work brings the renewed knowledge to the father and mother in a joyless, ineffective manner, which leaves them incapable of more than dying disillusioned. Nevertheless, in spite of some patent absurdities and crudenesses, Mrs. Shakespear's novel is redeemed from badness by her sincerity. The characters, and especially the heroine, are very real living beings, and not mere dolls animated to give point to a preconceived theory. The mistake, indeed, is rather the other way; the author has got some real persons, but she wastes them by making them do the wrong things—or, rather, she does not realize them fully, as she shows only the hard, unsympathetic side of their natures, and does not choose the right circumstances to make them fully comprehensible.

A Girl of the Klondyke. By Victoria Cross. (Scott.)

THIS is a commonplace book which will probably find its title its best passport to the reading public. The "girl" is a good, honest sort of creature, who drinks and gambles, but can none the less look after her sick neighbours and be a pleasant companion even to the "unco guid." The man whom she ultimately marries is a weak, sanctimonious creature, whose power of attraction over her is left a mystery; and the strong, hard, silent man plays his usual part in the feminine novel of being very magnificent, but somewhat unapproachable. There is nothing bad about the book—it is simply wanting in any genuine interest.

Off the High Road. By Eleanor C. Price. (Macmillan & Co.)

THE author seems to think that a frosty morning is likely to evoke a "fine show of red coats" at a lawn meet; apart from this her views of country life are sound, and her descriptions natural. A suggestive and realistic figure is that of the squire's son, whom straitened means detain at home until the age for a profession is past, and who employs himself in a melancholy and in-

effective style as the manager and agent who interposes between the half-ruined owner and the ancestral holders of his unremunerative farms. The Dampiers, father and son, like many of the smaller landlords who have contrived to retain their acres, prefer existence in straitened circumstances to the exactions from their tenantry which would break the time-honoured bond. Such cases as that of Harry Holt may even yet be found. But the gist of the novel is a sufficient love story, in which the fair heiress Viola, neglecting the methods of the Court of Chancery, flies to rustic Stepford to thwart the unjust guardians of her minority, and eventually endows the disinterested young squire with her heart and hand. It is a pleasant tale.

Mary Unwin. By Alan St. Aubyn. (Chatto & Windus.)

IN Mrs. Matthew Marshall's long list of stories there is no one volume that should occupy a more prominent place than 'Mary Unwin.' It is a pretty narrative of a parson's family, where love and poverty run a hard race; and if subject and treatment seem to fit the volume more particularly for girls, there is no reason to doubt that it will suit the tastes of more experienced readers of fiction as well. Some elements of familiarity with the book may be present to the mind of a few of those into whose hands it comes; and inquiry at the publishers' yields the information that the book originally appeared, under the name of 'The Master Key,' in *Cassell's Magazine*, and that it has been since entirely rewritten and enlarged. In its present form it deserves to be a successful book and to bring credit to the name of its author. We believe we are committing no indiscretion in giving her real name; her pseudonym is known in connexion with a number of novels and a few books of juvenile literature. Her newly published volume is adequately illustrated.

Harry Ingleby, Surgeon. By Frederic J. Webb. (Fisher Unwin.)

WHILE possessing little literary merit, this story is, nevertheless, readable for other qualities, which distinguish it from the mass of ill-written and badly constructed domestic novels. The experiences of the young men who are its chief actors leave the impression of being taken straight from the notebook of a real doctor, and therefore straight from human life. The author has little need, surely, to plead the cause of his profession with the public; if so, the struggles and self-sacrifices of a young medical man with a kind heart and slender purse, in a poor district, carry conviction with them to those whose greater familiarity with the prosperous, indifferent, and fashionable type of physician has bred cynicism about the whole confraternity. It is unfortunate that these foot-notes from life should be buried in a romance of inferior quality, and that the distinction which marks reality should be conspicuously lacking when the medical heroes leave off talking shop and take to slang and love-making in an innocent, but decidedly lower-middle-class fashion.

Wicked Rosamond. By Mina Sandeman. (Long.)

THERE is a decided improvement in the quality of Miss Sandeman's work, and her latest novel is the best that we have seen. There is still a certain amount of iteration in the writer's views on cruelty to animals; the "views" in question are, no doubt, well intended, but they recur with tiresome frequency. The story is good. The worldly mother, who is bad enough to seek her husband's life, and her angelic daughter are the chief persons in the drama, and both are well described; but the male characters are insufficiently outlined, and their conversation with each other in one chapter is ludicrous, for the art of writing dialogue is not one that Miss Sandeman has brought to success. The story is one nearly of to-day, and the whole of the "action" takes place in Brighton. It may be noted as a curiosity that murder is attempted by means of a poisoned pair of gloves, and that "Pond's Extract" is stated to be a good remedy.

La Terre qui Meurt. Par René Bazin. (Paris, Calmann Lévy.)

A WRITER for whom we have a high regard never did better work than in 'La Terre qui Meurt,' a romance of peasant life in Vendée, full of delicate feeling.

Les Messieurs de Séryac. Par Jean de Ferrières. (Paris, Ollendorff.)

THE novel before us is a readable, but rather commonplace tale of a miserable marriage, brought about by the efforts of a family of poor fortune-hunting nobles.

THE LITERATURE OF THE MUTINY.

Recollections of a Highland Subaltern. By Lieut.-Col. W. Gordon-Alexander. (Arnold.)—The 93rd Highlanders played a distinguished part in the suppression of the Indian Mutiny, and Col. William Alexander was then a lieutenant in the regiment. He had the good habit of keeping a diary, in which he recorded at the time, or at most within a day or two, the events he witnessed or heard of. The only publications relating to the work of the 93rd in the Mutiny in which events were written down at the time were a paper in the October number of *Blackwood's Magazine*, 1858, and 'My Diary in India.' The writer of these two naturally enjoyed a less good opportunity of ascertaining with exactness what the 93rd did than an officer in the regiment itself. As to other works, there is no doubt that many of them are here and there far from accurate, and, as Col. Alexander shows, this is especially so with respect to Col. Malleeson's eloquent and generally trustworthy history of the Mutiny. The present book, therefore, is a valuable contribution to the literature of the subject, if we can depend on the exactitude of Col. Alexander's observation and his due appreciation of what occurred. With regard to this it may be as well to mention that not only was he able to compare his own ideas with those of his comrades at the time, but that there are still living several officers and men who fought in the ranks of the 93rd in 1857-8. Three of them have assisted him in correcting or verifying his own impressions, and others will, no doubt, protest against any errors they may discover. The book is somewhat arrogant and occasionally discursive; but, on the other hand, there is an attractive freshness in so actual a record. Quite at the commencement of his narrative the author begins to correct Col. Malleeson.

The latter speaks of Lord Elgin's having diverted the 93rd from the China expedition to Calcutta, whereas at the time Lord Elgin was at Singapore. The real cause of the despatch of the 93rd from Cape Town to India was the energy and fearless action of the late Sir George Grey. Within three days of the arrival of the steamer which announced the Mutiny he had sent off, in addition to the 93rd and half the 23rd, eight regiments, leaving himself with a mere handful of troops and a few raw corps of volunteers. He also dispatched every horse he could lay his hand on. The most attractive, however, of these pages are those which deal with the taking of the Sikandarbagh and the Shah Nujif. The place was captured, according to the official despatch, by the 93rd, the 53rd, the battalion of detachments, and the 4th Punjab Rifles. Really the only troops which took part in the assault were the 93rd and the 4th Punjab Rifles. The credit of the feat must be divided between these two regiments, and the larger share may be assigned to the 93rd. The 93rd entered by the hole in the wall in the north-east tower, and apparently encountered the greatest danger and difficulty; the 4th Punjab Rifles stormed the south-west tower while the attention of the enemy was to a considerable extent drawn to the opposite angle. That many, if any, of the 4th Punjab Rifles mingled with the 93rd at the so-called breach is, according to Col. Alexander, a mistake, though Col. Malleeson and other writers assert the contrary. The whole of these two chapters relating to the Sikandarbagh is of the greatest interest, because of their lively description of incidents of the fight, and also the important corrections they make of what has hitherto passed for history. The current belief as to the circumstances of the capture of the Shah Nujif is also, maintains the author, speaking from personal knowledge, altogether erroneous. The assault in front had failed, and Sir Colin was about to order a withdrawal, when Lieut. Maxwell Hyslop and Sergeant Paton of the 93rd reported to the brigadier that fifty yards to the right, and round the corner of the building, they had found an opening, which they thought could be climbed. Brigadier Hope had not, as Col. Malleeson states, discovered the breach before the assault, and the party—of which Col. Alexander was one—did not see the last of the enemy disappearing in the dusk. On the occasion of the evacuation of the Residency the women and children passed by the post occupied by the sixth company of the 93rd, and the soldiers offered them their tea rations:—

"The result was unexpected, for when our men offered the tea to the wives and widows of the non-commissioned officers and men of the garrison, in the belief, of course, that it would be gratefully accepted, they were very indignant indeed, because the women, whom they had pictured to themselves as being in a semi-starved condition after the long siege, asked for milk with it, 'as they did not care for tea without milk,' none of us having even seen milk for more than a week! The men were not slow to give these ungrateful people a bit of their mind, especially as the wives and widows of the officers amongst them gratefully accepted the tea with thanks, without milk, and expressed their appreciation of our men's self-denial in saving their own tea for them."

Of the battle of Cawnpore these pages contain an animated account. That it was a complete and crushing victory is well known, but it ought to have produced even greater results. This want of completeness was due to Sir William Mansfield, who failed to intercept the retreat of the centre and left wing under Tantia Topi. Yet the smallest advance and the slightest energy would have accomplished the desired object. Col. Alexander is justly severe on General Mansfield, and mentions that Brigadier Hope and every officer and man were furious at seeing a fine opportunity thrown away. Col. Malleeson is quoted to support this view, and in a note which is appended occur the significant words:—

"He had that within him to procure him eminence in any profession, excepting one: he was not, and could never have become, a great soldier. Possessing undoubted personal courage, he was yet not a general at all, except in name."

Windham fell under the ban of the authorities unjustly, yet his offence was certainly less than that of Mansfield. At all events, the former displayed energy. Even more severe is the writer on General Walpole, who caused his force, which consisted of the flower of the army, to undergo a discreditable check at the fort of Ruhiya, a check, too, which involved the sacrifice of many valuable lives, especially that of Brigadier Hope. Walpole's fatuity and incompetence on the occasion roused the greatest indignation among both officers and men. Indeed, some two years later a 93rd private, when conversing with his captain on the subject, spoke with tears in his eyes of the disgrace thus inflicted on the regiment. Col. Alexander constantly indulges in digressions; some are quite unjustifiable, others more admissible, as they concern the fortunes of Colin Campbell's heroic army. For instance, he recalls the fact that the plate and jewels recovered, by dint of great exertion on the part of the troops, from the Nana's palace at Bithour were calmly appropriated by the Government of India, instead of being handed over as prize of war, those who recovered the treasure not even receiving working pay. In conclusion, we must note that the author shows a certain amount of carelessness in revising the proofs, for on the title-page his name is given as "Lieut.-Colonel W. Gordon-Alexander," whereas the hyphen should have been omitted, his surname being plain "Alexander." We have also to complain of some loosely written passages and occasional repetitions. Nevertheless, in spite of these defects, the book is welcome and, from a limited point of view, historically valuable.

The Sepoy Mutiny, by Col. Edward Vibart (Smith, Elder & Co.), though made up of reprints, is a welcome contribution to the history of the great Indian outbreak of 1857. The chief part of it is from the pen of Col. Vibart himself, and reprinted from the *Cornhill Magazine*. Another section, by Mr. P. V. Luke, is from *Macmillan's Magazine*. Both well merit something more than the fugitive life of a magazine article. A third part is an extract from 'Mutiny Memoirs,' published by the Pioneer Press in 1891, and written by Col. A. R. D. Mackenzie. It is, we must admit, a bit of padding, but padding of a superior sort. Col. Vibart was a subaltern in a native infantry regiment when, on the 11th of May, 1857, Delhi passed once more into the hands of the Moguls. His account of that exciting day and his subsequent flight to Meerut is of peculiar value as the work of an eye-witness, probably the only surviving witness of the horrors of the day. It is also attractive, inasmuch as a love romance is associated with it. About 4 P.M. on that terrible day a handful of British officers and a few women and children who had sought refuge with them at the main guard heard guns firing at the magazine, and a few minutes later the magazine blew up with a terrific explosion. Shortly afterwards Lieuts. Willoughby and Forrest, to whose heroism the deed was due, appeared at the main guard, the latter with a bad wound, caused by a bullet in the hand. He was followed, after an interval, by some sergeants and conductors who had shared in the exploit. An order arrived for the return to cantonments of the two guns and the detachment of the 74th Native Infantry under Major Abbott which had been sent to the main guard. The Deputy-Collector persuaded the major to wait a few minutes while he galloped off to remonstrate with the brigadier about the 74th. After waiting for some time for his return, Major Abbott determined to obey the order which he had received, and to march to camp. In the meantime the two guns had been intercepted and brought back by some of the

38th Native Infantry, many men of which regiment, in threes and fours, kept dropping into the main guard enclosure. Major Abbott had just passed through the gate with half his men when the Sepoys of the 38th Native Infantry closed it, and the next instant fired a volley into a group of officers. Every one then raced for the ramp which led to the bastion above, pursued by showers of bullets, which killed and wounded several. Some officers leaped without hesitation into the ditch—a drop of 25 ft.—and Vibart and the remainder were about to follow their example, when despairing cries for help were heard from some ladies who had taken refuge in the officers' quarters in the bastion. Taking them to an embrasure, some of the party dropped into the ditch, others remained on top to lower the ladies by means of sword-belts fastened together, while those in the ditch strove to break their fall as much as possible. One stout old lady refused to jump, and began to scream. There was no time for hesitation or ceremony, so she was pushed over. After several failures the whole party climbed up the other side of the ditch and rushed into some thick shrubbery close by. Hearing voices, they hurried on, but the old lady collapsed. She had been grazed on the temple by a bullet and partially stunned by her fall into the ditch, and could not be roused. Two officers tried to carry her, but she was heavy, the road was difficult, and the others had gone on. Reluctantly, therefore, she had to be left on the ground in a state of unconsciousness, and probably died shortly afterwards. After innumerable perils, hairbreadth escapes, and hardships, the whole party, of whom Vibart was one, reached Meerut in safety. The author tells the story simply but graphically, and dwells with well-deserved emphasis on the brave conduct of the ladies. If ever man and woman had an opportunity before marriage of ascertaining the dispositions and true characters of each other, the eldest Miss Forrest and Lieut. Procter—both being among the fugitives—had. At all events, they learned to appreciate each other, and were married a few months later. In the midst of the treachery of the native troops it is pleasant to find some bright exceptions among the civil population. For example, Vibart and his helpless companions were on several occasions treated with kindness by villagers, though the latter were in terror of the Sepoys, and firmly believed that our rule had come to an end. Lieut. Osborn also, who was wounded at the outbreak at Delhi and unable to continue his escape, was fed and tended for three days by a native woman, and finally carried into Meerut by some well-affected villagers. Col. Mackenzie's 'Mutiny Memoirs' are exciting and quite worth reading. The story of the last telegram from Delhi by Mr. Luke is also a valuable contribution to the history of the great outbreak, and admirably told in these pages. We are happy to relate that one of the two lads who stuck to the telegraph office, Mr. Brendish, still lives, and eventually retired from the Telegraph Department on the full pay of his rank. The illustrations in the book are good, and there is a plan of the city and cantonments of Delhi.

SHORT STORIES.

IN *The Records of Vincent Trill* (Chatto & Windus) Dick Donovan declares that "dealing as they do with actual facts and with crimes, not virtues," they "must necessarily bring the worst side of human nature uppermost"; and this statement is a fair characterization of that portion of the volume which purports to contain the records of a detective in London. Nearly a third of the whole has, however, nothing to do with the supposed detective and his triumphs over criminals. The book is a series of dreary narratives, written, no doubt, by a practised hand, but by one that has too little skill in the art of story-telling. There

is, or rather has been, a demand for this class of fiction, provoked possibly by the past success of more than one master of the art. But obvious inconsistencies, inaccurate use of terms, and frequent blunders in grammar and composition are not features which adorn the records of Detective Trill. These records are contained in thirteen chapters, provided with such headlines as 'An Awful Conspiracy,' 'A Strange Tragedy,' and 'The Murder of Hon. Peter Hipshaw,' and added thereto are three more narratives of a similar type, with which it would be impossible in point of time to associate the detective. We have read other stories by the same author, but we regard 'The Records of Vincent Trill' as the least advantageous of his publications.

There are four stories of varying merit included in *Some Fantasies of Fate*, by M. W. Welbore (Digby, Long & Co.), and they do not call for lengthy notice. The mind of the writer is evidently exercised on such subjects as the deceased wife's sister and the disadvantages of Anglo-Indian society. With regard to the latter subject, one of the characters in the last of the four narratives professes to some intimate knowledge of English ladies in India, and says, "I have seen scores of these same women give in at last under the cursed glamour of Indian life and society." Most of these stories are characterized by sensational incidents, and in one entitled 'The Deserted Mill' there is more than average merit. But as a collection we do not find much to distinguish M. W. Welbore's stories from many of a similar type with which we have dealt in these columns. The book is printed in clear and well-spaced type, and may be read without disadvantage.

SCHOOL-BOOKS.

Demonstrations in Latin Elegiac Verse. By W. H. D. Rouse. (Oxford, Clarendon Press.)—The idea of Mr. Rouse's book is not, of course, new, but we remember nothing of the sort since Mr. Preston's little book of 'Exercises in Latin Verse,' which was but a thin affair, and are glad to commend the plan of the present volume, and the taste and idiom of the versions. These are printed, after an able discussion of the means by which they are arrived at, by two lines at a time. The book seems likely to be most useful to teachers and students; we should add, to boys too, if they might be expected, with a "fair copy" in view, to trouble as to how it came into being. Mr. Rouse is a great maker of points, and perhaps lays too much stress on antithesis, although this is probably the right and showy thing for scholarship purposes. Still we have the narrative of the 'Fasti' to copy as well as the pointed rhetoric of the 'Heroides,' and in the 'Fasti' might have been discovered a pretty word for "woodbine," *melilotos*, for which the book finds "no poetical word is forthcoming." The choice of pieces is generally good; most of them are new to us. It is doing no discredit to Mr. Rouse if we say that we prefer G. J. Kennedy's exquisite version of "Tell me not, sweet, I am unkind," to that which he prints. April's "tenderest, freshest green" is hardly adequately rendered by *Gramina quæ tenero lata vigore virent*.

Perhaps the best feature of the book is the introduction, which explains the various graces and expedients which make the success of Ovid's elegiacs. A study of this, reinforced by the Latin poets, may well make Latin verse as practised in England more like the real thing, and less like a "sickly exotic."

Mr. T. E. Page has edited *Virgil: Æneid, XI.*, in the "Elementary Classics" of Messrs. Macmillan, and it may be said that his notes are thorough and satisfactory. We think he is right in taking "belli propinqui" in 156, "war near home," against the common version. Such vague references as "See Sidgwick" are of little value. We have no doubt that boys will be glad

to see him, and his books too, later; but at an early stage one book is enough. References to "Frazer's 'Golden Bough' and Grant Allen's 'Attis'" also seem quite unsuitable. Those to Scott's 'Lady of the Lake' are the right thing.

Xenophon: Hellenica, Books I. and II. Edited by G. M. Edwards. (Cambridge, University Press.)—Mr. Edwards has written up his introduction to this volume of the "Pitt Press Series" with care, and taken enough trouble about his notes to make them useful and adequate. Such notes, however, as "Hartman's ὄρμον is an obvious, but feeble emendation," and "not a solecism, as Hartman thinks," are unnecessary and vexatious. It is a boy's business to master Greek texts and Greek grammar; he need not be initiated into the ingenious futilities of Germans. The edition is well equipped on the historical side.

Mr. P. B. Halcombe has prepared the *Medea of Euripides* (Blackie) for youthful readers by rendering the speeches of the Chorus into English as too difficult for beginners in Greek, and dividing the rest into twenty-eight sections. The idea is, if not original, laudable. Unfortunately Mr. Halcombe seems to forget often for whom he writes. For instance, such a note as "ῥοσεῖ τὰ φίλτατα, 'the fondest ties are severed,'" is not half literal enough, especially as the sense given to ῥοσεῖω in the vocabulary does not do here. The decidedly difficult passage at the beginning of Medea's speech ('Medea,' 216 foll.) is shirked in the notes. Again, there is no help as to the construction *κρείσσόνων νικώμενοι* (315), which no boy can be expected to understand out of his own head. In view of such deficiencies we cannot recommend this edition.

King Richard II. Edited by A. W. Verity. (Cambridge, University Press.)—The "Pitt Press Shakespeare" can stand in competition with any of the numerous editions of the sort now showered upon reviewers. This instance of it does credit to Mr. Verity, who is an excellent editor; he does not overdo the philology, and adds an excellent glossary of difficult words. To make a small criticism, we like to see Shakspeare illustrated by himself where possible. So under "moe," "Sing no more ditties, sing no moe" ('Much Ado,' II. iii. 72), or one of the other passages where the word is used in Shakspeare, might have been added. "Præcoqua," under "apricock," should be "præcoqua"; and "precocious" is more than "cognate," being the same word.

TALES OF ADVENTURE.

THERE are evidences of a vigorous capacity for narration in *Lone Pine*, by R. B. Townshend (Methuen & Co.) and several passages in the book are full of descriptive force. The prospector's life in Northern Mexico, on the borders of the United States, and the manners and customs of the natives and their relations to the early settlers, are contrasted with a modest but sufficient love story which ends, happily enough, in the last chapter. The subject chosen by the author is one which concerns the history of the early pioneers in New Mexico about a quarter of a century ago; and the frequent mention of the Winchester repeating-rifle suggests that this remarkable weapon was yet in its infancy at the date of the action of the story. The writer's strength in dealing with scenes of violence and bloodshed is certainly remarkable, and it is accompanied by a very adequate representation of the scenery and surroundings in which the events occur. There are few chapters in the book that will strike the most careful reader as unnecessary or overdone. The story might, indeed, have been prolonged, for the writer appears to draw on an inexhaustible stock of incident and description, and the actual plot of the story is comparatively insignificant. The volume is clearly the work

of a clever writer and of an educated and experienced traveller. In the last chapter we find a curious rendering of a poem of Heine's, translated into Spanish by the Reader of Spanish at Oxford. As a book of adventure Mr. R. B. Townshend's volume may be regarded as an interesting contribution to the literature of the day.

Those who are fond of adventures, and have a craving for hairbreadth escapes, will find *The Mandarin*, by Carlton Dawe (Hutchinson & Co.), congenial reading. From first to last the air is full of fierce combats and direful murders. Knives flash through the air, and revolvers are ready for all emergencies. To this concourse of tragedies the author has introduced an element of romance in the person of a missionary's daughter, whom the hero rescues from imminent peril, and ultimately marries. The hero, Paul Collingham, in response to an invitation from his godfather, a missionary at Fong-Chin, near Canton, takes ship to pay him a visit. He is met at Canton by his host's factotum, Ting, an inscrutable being, who, though converted to Christianity, still wallows in the mire of the pleasant vices. Under the guidance of this backslider Paul visits the Flower Boats and gambling hells of Canton. At these last, like a true hero of romance, he wins a considerable stake, and thus enters on the first of his perils in the Flowery Land. Eventually, in the company of his ally Ting, he reaches the hospitable roof of his godfather, and is introduced to the daughter of the house, Miss Ormsby, who is all that a hero of romance could desire. But Paul presently discovers that there is another, who is anything but a hero of romance, who ardently longs for the possession of Miss Ormsby. The Taotai Wang-Hai had as intense an admiration for the lady as had Paul himself, and after many attempts to gain possession of her by fair means he resorts to foul. By a mean subterfuge he manages to entice her to a distant part of the city, where he succeeds in kidnapping her, and in carrying her off to his suburban villa. The natural result follows. Paul, by the help of the faithful Ting, discovers the place of her detention, and allows Ting to cut off Wang-Hai's ears and to slice his chest. After this gruesome operation he rescues the lady, and, through much tribulation, lands her safely in Hong Kong. This is a bare sketch of the story, which forms a readable *olla podrida* of adventure and baffled villainy.

Being dated in 1898, Mr. Alec J. Boyd's *The Shellback; or, at Sea in the Sixties* (Cassell), seems to be issued now as a contribution to the correspondence on "Mercantile Jack" which has been filling the columns of the *Morning Post*. Whether Mr. Boyd is meant as a real name, it is impossible to say; but Mr. Archie Campbell, who figures as the editor of the story, introduces him as a hero of romance, and then leaves him to spin his yarn of experiences in a merchant ship sailing under the flag of the United States, and described as a good deal more like the infernal regions than was Blackbeard's cabin when he closed all the exits and lighted a pot of sulphur so that they might have a little hell of their own. That the several incidents, abominable as they are, really happened, is not improbable; what seems improbable is that they should have happened in the same ship within the compass of a few months; and certainly, if intended to be taken seriously, they ought not to be brought out as a tale of adventure. The more interesting and important part of the book, especially in its bearing on the present controversy, is in the appendix, where the author—whether his name is Boyd or something else—summarizes his views of the life of a merchant seaman thus:—

"Putting all the evils and counter evils on one side, there is this in favour of a sea life as against a life as a labourer ashore: light work, warm quarters, plentiful though rough food, fair wages, liberty on shore occasionally when in port, and, unless a man ships in a whaler, an engagement lasting from four to twelve months, with a re-engagement at any moment he pleases.....In the bad times of '91 the

men in that ship [particularized] had seventeen shillings a week clear, over and above board and lodging. As the mate said: 'There's no ordinary working man here, in Queensland, that I can hear of that has five shillings clear at the week's end.'"

The fact seems to be that the rough life of a seaman is often estimated by a false standard—that, say, of a clerk or a novelist, instead of a labourer; and in speaking of the wages it is forgotten that they are *net*. In calling attention to this Mr. Boyd's little book has a value of its own.

OUR LIBRARY TABLE.

THE appearance of Mr. Nye's *Story of the Oxford Movement* (Bemrose & Sons) arouses the inquiry whether as much has not already been written about the subject as its importance deserves. Mr. Nye is well intentioned, but he is not strong-minded. It is true he is free from the silly credulity which marked the work of his immediate predecessor (who took the opposite view to his); but his judgments do not inspire confidence, and his *naïveté* is considerable.

M. F. MASSON continues his studies on the surroundings of Napoleon, but is spreading his material rather thinly over his numerous volumes. The latest of them is an enlarged edition of his *Joséphine, Impératrice et Reine*, now published by M. Ollendorff, and previously, as an illustrated gift-book, by the house of Goupil. The character of Joséphine at the end is well drawn, but we object to M. Masson's suggestion that her dissimulation, her prodigality, and her silliness make her a typical Frenchwoman, and even a typical woman. In one passage, however, he writes that she "ever lived in the truth of her character and temperament, which were the character and temperament of the courtesan"—a statement which is very different, and is true.

THE house of Calmann Lévy publishes *Voyage au Pays des Mines d'Or: Le Klondike*, by M. Auzias-Turenne, the best book on Klondyke that we have read, full of new photographs, and giving a real though disagreeable impression of the place and neighbourhood.

Whitaker's Naval and Military Directory and Indian Army List for 1899, published by Messrs. J. Whitaker & Sons, is, so far as we have been able to check it, free from error, and is useful.

The Municipal Year-Book for 1899, edited by Mr. Robert Donald, and published by Edward Lloyd, Limited, at the offices of the *Municipal Journal and London*, is an excellent book of reference, which we have tested at many points and found invariably accurate.

A BEAUTIFUL reprint of the writings of a considerable early professor of the art of defence reaches us from Messrs. Bell & Sons. *The Works of George Silver*, comprising 'Paradoxes of Defence,' printed in 1599, and some shorter works—mostly instructions for fighting with various weapons—which are printed for the first time from the manuscripts, are edited by Mr. Cyril Matthey, himself a high authority on fencing. Silver was a friend of Robert, Earl of Essex, a great authority on swordsmanship, and a powerful advocate of the short cutting and thrusting sword as against the long foreign rapier. He is, in fact, a teacher of the British art of fencing as understood in the time of Queen Elizabeth as against the Spanish and Italian. It comes out very clearly from Silver's interesting works that in Elizabethan days the Spanish school of fencers had brought to great perfection the "new" French method, which has been lately rediscovered by rapier teachers such as Baudry of Paris. The point which Silver does not bring out at all is the bearing on the best system of the clothes worn by the man attacked, and the fact that there could be no absolute best as between the Spanish and English Elizabethan systems of fighting, but that the choice must depend upon the armour or pro-

TECTIVE clothing worn. No man armed with a regimental sword, which appears to have been Silver's weapon, could possibly contend on equal terms with a skilful Spaniard armed with the long large-hilted rapier, and fighting with the straight arm and perfect protection of his own body, trusting, in fact, to the Englishman spitting himself, unless his body was protected by something more than ordinary stuff clothes. If, on the other hand, the latter was protected by armour, matters might have taken a very different turn. Silver fully discusses the whole of the secondary arms, offensive and defensive—the dagger held in the left hand, the target or buckler, and the use of the mailed left hand for seizing the adversary's weapon. In his 'Instructions,' printed from the manuscript in the British Museum, he deals also with other kinds of weapons.

THE ironical *Life of Mr. Jonathan Wild the Great* forms the tenth volume in the handsome and desirable edition of Fielding which Messrs. Constable & Co. are publishing. As only two more volumes are promised in the set of 'Works,' we are somewhat curious as to what will be included and excluded of the minor miscellanies. The comedies and farces are obviously set aside; but we hope to see at any rate the striking posthumous 'Journal of a Voyage to Lisbon' reprinted in the edition.—Messrs. Macmillan & Co. have published, as the first instalment of a "Two-Shilling Library," Miss Broughton's famous novel *Cometh Up as a Flower*.

Quentin Durward, Mr. Lang's favourite among the later Waverleys, has been added to Mr. Nimmo's reissue of the "Border Edition" of Scott's romances.—Messrs. Dent & Co. have issued *St. Ronan's Well* in their pretty and convenient edition. The same active firm are pushing on their reprint of Dickens's novels, and have issued, in three neat volumes, *Nicholas Nickleby*, with a "bibliographical note" by Mr. W. Jerrold, which might have been improved had he referred to the discussion in the *Athenæum* some years back on Yorkshire schools.

MESSRS. JARROLD & SONS send us a cheap abridgment, in one volume, of D'Aubigné's history of *The Great Reformation of the Sixteenth Century*. D'Aubigné wrote as a partisan, and subsequent research has superseded his volumes; so that publishers who issue a book of this sort uncorrected and unrevised take upon themselves a responsibility we should not care to incur.

THE *Library World* for March is before us. It is a useful magazine, and it does not copy our reports of the meetings of the Bibliographical Society without acknowledgment, as the *Library Association Record* does.

THE first number of the *Bulletin of the Free Library of Philadelphia* contains a 'Descriptive Catalogue of the Writings of Sir Walter Scott,' by Mr. J. Thomson. The descriptions are unnecessarily discursive, but the volume, at any rate, shows the compiler's zeal.

WE have on our table *Bismarck and German Unity*, by M. Smith (Macmillan),—*Benjamin Franklin*, by E. Robins (Putnam),—*In the Republic of Letters*, by W. M. Dixon (Nutt),—*Nature for its own Sake*, by J. C. van Dyke (Low),—*The Way the World Went Then*, by I. Barclay (Stanford),—*The London University Guide, 1898-9* (Clive),—*A First Sketch of English History: Part I. 449-1307*, by E. J. Mathew (Macmillan),—*The Story of Geographical Discovery*, by J. Jacobs (Newnes),—*London*, by J. W. Cundall (Greening),—*Macaulay: The Life and Writings of Addison*, with Notes and Appendix by R. F. Winch (Macmillan),—*A First Algebra*, by Dr. W. T. Knight (Relfe Brothers),—*Mesmerism, Hypnotism, &c.*, by G. Wyld (Kegan Paul),—*Meggsbrae: Portraits and Memories*, by H. Rogers (Hodder & Stoughton),—*Nelly's Work*, by E. Chilton (S.S.U.),—*By Jinnah's Banks*, by P. Markham (Long),—

All Sorts and Conditions of Women, by C. B. Banks (Stock).—*The Dormitory Flag*, by H. Avery (Nelson).—*Wayland the Smith, a Drama in Five Acts*, by J. Börsch, translated by A. Comyn (Kegan Paul).—*Legends of the Saints*, by the Rev. G. R. Woodward (Kegan Paul).—*Rubāiyāt of Omar Khayyām*, by Richard Le Gallienne (Grant Richards).—*Olivette, and other Poems*, by A. V. (Burleigh).—*A Season of Rest, and other Verse*, by C. D. Holt (Liverpool, Young).—*Pygmalion, and some Sonnets and Drama*, by W. Hurrell (Simpkin).—*Gift of the Night, and other Poems*, by D. Lowe (Wilson & Co.).—*Singings through the Dark, Poems*, by D. B. Montefiore (Low).—*The More Excellent Way*, compiled by the Hon. Mrs. L. Gell (Frowde).—*Love, a Poem in Five Cantos*, by E. Derry (A. Andrews).—*Reconciliation by Incarnation*, by D. W. Simon, D.D. (Edinburgh, T. & T. Clark).—*In Memoriam*, von Alfred, Lord Tennyson, translated by J. Feis (Strasbourg, Heitz & Mündel).—*and Führer durch Pompeji*, by A. Mau (Leipzig, Engelmann).

LIST OF NEW BOOKS.

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THE ORIGIN OF THE SURNAME "CHAUCEY."

THE Elias le Chaucere, or Chaucer, mentioned in Prof. Skeat's letter of February 4th was, I venture to suggest, the Elias de Hertford who was an official, apparently connected with the

Chancery, in the reign of Edward I. He is probably the Elias de Hertford whose son Elias (le Quilter?) granted to John de Ducklington the messuage called "Le Hert-halle," in Oxford, which was acquired from Ducklington in 1312 by Walter de Stapeldon for the use of his scholars, who were subsequently removed to the site of Exeter College (see Boase's 'Registrum Collegii Exoniensis,' pp. 285, 286). According to this work, Elias de Hertford acquired Hert Hall in 1283, and quitclaimed it to his son in 1301. The identification, if correct, is of considerable interest, for Elias de Hertford (or his son) has the unique honour of having a college called after him, although there is no evidence that he ever contributed, as so many Chancery clerks of his age did, to the endowment of college or hall. The device on his (or his son's) seal is now the arms of Hertford College (see Boase, p. 285). A will of an Elias de Hertford is entered in Dr. Sharpe's 'Calendar of Wills enrolled in the Court of Husting, London,' vol. i. p. 51, under the date of January 25th, 1281. His wife and son have the same Christian names as the wife and son of the Oxford Elias de Hertford.

The Privy Seal file, Edward II., No. 6,566, contains a petition of the Merchants of the Society of the Bardi of Florence for payment of certain sums of money, and a Privy Seal writ (No. 6,565), dated July 1st, 16 Edward II. (1323), for payment thereof. A "Chonel [John?] le Chaucer" is mentioned therein thrice as receiving money on the king's behalf. The following extract may serve:—

"C'est la dette qe nostre Seignur le Roi devoit a la Compaignie de Barde au temps qe les custumes furent grauntez....."

"Item, a Chonel le Chaucer par lettre de son prive seal, l'an xii., xxiiiili.

"Item, a Chonel le Chaucer par son comandement de bouche, xxiiiili.

"Item, a Chonel le Chaucer par son comandement de bouche, l'an xiii., viii.

The pronouns here refer, it is necessary to state, to the king.

The 'Calendar of Close Rolls' of Edward II. contains in 1325 (p. 497) an enrolment of a recognizance for 40l. by a London corn merchant to Luke de Grendon of London, "chaucer." This is the only instance that I have met with in dealing with MSS. of the use of this as a trade name. I have not noticed anything to suggest that Grendon was connected with the Chancery, but there is nothing incompatible with such a connexion. In 11 Edward II. he is described as a citizen of London ('Close Roll,' p. 586). It would be interesting to know more of Luke de Grendon. Further knowledge of his calling might dissipate or confirm doubts as to the identity of "chaucer" and "chaufecire," which is not yet beyond question. The statement in the 'Globe Chaucer,' p. xix, note 1, that "in the fourteenth century Chaucer, or Le Chaucer (the shoemaker), was not an uncommon name," must astonish any one who is well acquainted with records of that period.

W. H. STEVENSON.

DR. PREUSCHEN AND THE 'LAUSIAC HISTORY.'

THE writer of the review of my 'Lausiac History of Palladius' in the *Athenæum* of January 28th said that Dr. Preuschen's views differ from mine on two points: (1) on the question as to which of the redactions represents the authentic Lausiac history; (2) on the historical character and credibility of the work; and he said that I had incorrectly represented Dr. Preuschen as agreeing with me. May I call attention to Dr. Preuschen's own review of my book in the current number of the *Theologische Literaturzeitung* (February 18th)? It will there be seen that on both the above points Dr. Preuschen declares that my conclusions are in full agreement with those at which he had himself arrived. Thus in regard to (1) he ends

his account of Part I., which deals with the questions of redaction, with the following words: "Soweit reicht der erste Theil, dessen Resultate sich im Wesentlichen mit den meinigen decken und bei dem ich mit Freuden meine volle Uebereinstimmung constatiren kann" (cf. also his 'Palladius und Rufinus,' 1897, pp. iii, 98-105, 163, which sums up the results of the previous thirty pages, 211-24, 247-55). And in regard to (2), he says of the section which deals with the question of "Historicity"—the "Glaubwürdigkeit," he calls it, of Palladius's 'Berichte':—"Auch hier befinde ich mich mit Butler in erfreulicher Uebereinstimmung."

CUTHBERT BUTLER, O.S.B.

* * In his note Mr. Butler characteristically makes the kind of mistake which was ascribed to him in the review of his book. He misapprehends both the statements in the review which he quotes, and then adduces quotations to prove that the statements thus misapprehended are incorrect. Preuschen agrees with him in his idea as to the mode in which the original of the 'Lausiac History' is to be discovered, and it is to this that Preuschen refers in his review. But he does not agree with him as to the text which best represents this original. Mr. Butler maintains that this text is the short Latin recension in Rosweyde's Appendix (pp. 933-77, first ed.). Preuschen's opinion of this text is: "Und darum liegt kein Grund vor, in dem Lateiner ein besonders treues Abbild des ursprünglichen Textes zu erblicken." There is nothing in the review to show that Preuschen has changed his mind, but on the contrary he affirms that the problem seems more complicated than Mr. Butler deems it and than he himself thought it was.

The second point Mr. Butler has also misapprehended. We suggested to him that when Preuschen said that the book contains a true picture of the monkish life he did not mean to give his adhesion to the truth of all the stories contained in it. He merely means, as it appears to us, that those people are wrong who suppose that Palladius devised the story and never saw the persons whom he mentions nor heard the tales which he tells. The narrative is a narrative, according to him, of personal experience, and therefore perfectly credible; but it seems to us that Mr. Butler means a great deal more than this by his historicity. He appears to believe that all the tales of the monks are true. He can easily put the matter to the test. In his next volume he has simply to narrate all the miracles and all the abnormal modes of life, extraordinary fasts, and tortures of the body which are contained in the 'Historia Lausiaca,' and to say whether he believes them, and he will probably then discover that there is the widest difference between Preuschen and himself.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE commenced a six days' sale of books and manuscripts on the 27th ult. We give some of the best prices realized in the first two days: Longus, Daphnis et Chloe, traduction d'Amyot, with the designs of Philippe d'Orléans, 1718, 48l. French Theatrical Costumes, c. 1820, 16l. Lewin's Birds of Great Britain, specially coloured copy, 1789-92, 27l. Turner's Picturesque Views, large-paper india proofs, 1838, 19l. Atkyns's State of Gloucestershire, first edition, views by Kip, 1712, 12l. 15s. Boydell's Shakespeare Gallery, 17l. Dugdale's Monasticon, new edition, large paper, 1817-30, 51l. Galerie de Florence, 1789-1807, 11l. Galerie du Palais Royal, 1796-1808, 15l. 10s. Hamilton's Etruscan Antiquities, 1766-7, 10l. 10s. Lodge's Portraits, large-paper india proofs, 1821-34, 32l. 10s. Book of Common Prayer, bound by S. Mearne for Charles II., 1662, 26l. 10s. Walpole's Royal and Noble Authors, by Park, extra illustrated, 1806, 31l. Edmund

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Messrs. Whittaker & Co. announce 'A Study of Colloquial and Literary French,' by P. Shaw-Jeffery,—Schiller's 'Jugendjahre,' annotated by Hanby Crump,—'Outlines of Physical Chemistry,' by Prof. A. Reychler, translated from the French by J. McCrae, Ph.D.,—'Volumetric Chemical Analysis,' by J. B. Coppock, B.Sc.,—'Central Station Elec-

tricity Supply,' by A. Gay, M.I.E.E., and C. H. Yeaman, A.I.E.E.,—'Electric Wiring, Fittings, Switches, and Lamps,' by W. Perren Maycock, M.I.E.E.,—'Electric Traction,' by J. H. Rider, M.I.E.E.,—'Inspection of Railway Material,' by G. R. Bodmer, A.M.I.C.E.,—'English and American Lathes,' by Joseph Horner, A.M.I.M.E.,—new and revised editions of Hoblyn's 'Dictionary of Medical Terms,' 'Electricity in its Application to Telegraphy,' by T. E. Herbert; 'British Locomotives,' by C. J. Bowen Cooke; 'Electric Light Cables,' by Stuart A. Russell; and 'How to become a Locomotive Engineer,' by R. McDonnell.

Messrs. Skeffington will publish in a few days a series of addresses to men, entitled 'The Church's Message to Men,' by the Archbishop of Canterbury, Bishop Milne, Dean Hole, Canon Gore, and others; and a series of sermons by Canon Hammond of St. Austell, entitled 'The Church and her Accusers at the Present Crisis.' Among the subjects are the various charges against the Church, such as that of sacerdotalism, the confessional, teaching and practising Popery, lawlessness, &c.

SCOTTISH VERNACULAR LITERATURE.

I do not object to your critic's description of his notice of my volume as "little fault-finding"; but I regret that his too exclusive devotion to this pastime seems to have led you to infer that it was primarily a "contribution to modern philology."

For information on one or two points I am obliged; but since with the bulk of his "corrections" I quite disagree, I am compelled, however much against my wish, to copy for the time being his example.

I must demur to the statement that in my preface I have claimed anything for my book that it is not. The purpose and scope of Dr. M. Ross's 'Scottish History and Literature' are quite different from those of mine. His book deals chiefly with literature in reference to social and political history; it does not seek to trace the interdependence of Scottish poetry; it does not deal even with the metres; and it is not a special handbook to vernacular literature.

Your critic pronounces *ex cathedra* that I have "misrendered" certain words and phrases, but omits to give his own rendering. As to *luve and lé* not being "love and law," your critic will find that David Laing, in the glossary at the end of Wyntoun, gives two separately derived nouns *lé*, one of which means "law"; and for historical reasons I prefer "law" in this passage, notwithstanding a stiffness in the construction. If *but and ben* ("Full benely stuffit baith but and ben," p. 128) does not mean "in kitchen and parlour"—the phrase is used humorously—will your critic say what it means? In *tholit to be pynde* to which word does your critic object? *Pynde* is certainly Scots for "pained," not for "pined"; and *tholit* is Scots for "endured" or "suffered." I preferred "suffered" as the more exact rendering. As to translating *lorges* by the East Anglian *largesse*, (1) I know nothing of East Anglian; and (2) the book is not intended solely for East Anglians. *Lorges* is rendered "bounty" in the excellent glossary to the Bannatyne MS.; and besides, the English word *largess*—not in common use—means "bounty." The remark on *hurchonis* is beyond my comprehension. Does your critic mean that I ought to have translated it "urchins" (i.e., children)? and do the lines mean that in the early morning young children, at the same time as hares, were to be seen "aye passing in pairs"? If he asserts that I ought to have referred to the second meaning, I can only reply that my space was precious, and that the information is to be found in any good English dictionary.

I regret that the words "a note of" came to

be omitted before Bishop Tanner; but in reference to "1488" my "may," &c., was intended to contradict the "cannot" of Mr. J. T. T. Brown, and had your critic been aware even of the correspondence in the *Athenæum* he would not have put the matter *vice versa*. As to Linton and Hauch, I merely gave Douglas's designations, with the simple explanation about Hauch now being Prestonkirk. I see nothing misleading in what I have done. In Groome's 'Gazetteer' Linton (under Linton) is said to have been the name of the parish "down to the Reformation," and Hauch (under Prestonkirk) is also said to have been its name "in the time of Gavin Douglas," that is, *before* the Reformation. I could not reconcile these statements as they stood, but I thought it likely that then, as now, the one name might refer specially to the village, the other to the parish. How does your critic know that Robert Henryson was not designated "schoolmaster of Dunfermline" until many years after his death? Moreover, I never affirmed that he was. I stated that he was so designated on the title-page of his 'Fables,' and the date of their publication is given in my note as 1570. As to 'Great Claus and Little' and 'The Freiris of Berwick,' I have conceded that the plot of 'The Freiris' was partly borrowed, but I dissent from the school of opinion that would trace all tales with a similar plot to a common origin. How does your critic know that Knox never studied at St. Andrews? His friend Beza says he did, and if my statement be too unguarded, it has more to support it than that of your critic, for Knox, who was attracted to Glasgow by John Major, would most likely follow Major next year to St. Andrews. As to Knox's "first sermon," my statement is his "first publick sermon"; but they are identical, and if your critic traverses my statement he contradicts not merely me or Mr. Hume Brown, but the Reformer himself, who says that it was preached in "the parish kirk of Sanct Androis" ('Works,' ed. Laing, i. 189). My reason for devoting so little space to Hamilton of Bangour was that he was the author of only one poem that has the faintest claims to be termed vernacular.

T. F. HENDERSON.

* * Mr. Henderson ignores fifteen of the reviewer's twenty-nine animadversions; it is hard, then, to recognize his right "quite to disagree with the bulk" of them. Two of the fourteen points to which he does refer are practically conceded by him: he regrets that "a note of" was omitted before Bishop Tanner, and he may have been "too unguarded" in stating that Knox studied at St. Andrews. This leaves twelve objections; we will glance at them *seriatim*. 1. Dr. Ross's book was, we still think, a predecessor to Mr. Henderson's; that opinion is based on an acquaintance with the book itself, and on a long review of it in the *Athenæum* of June 28th, 1884. 2. *Lé*, the modern *lee*, has in this passage been always rendered by "peace" or "tranquillity," and we see not the faintest reason to challenge that rendering. Cf. Henryson's 'The Paddock and the Mous,' l. 156, "Better but stryfe to leif allane in lé." 3. *But and ben* in Scotch implies a two-roomed house; "in kitchen and parlour" is suggestive of many more rooms. 4. "Tholit to be pynde on croce" surely means "suffered to be pinned or nailed to the cross." 5 and 6. To explain *lorges* by "bounty" and *hurchonis* by "hedgehogs," and not to add that the Scottish words are identical with the English dialectal *largesse* and *urchin*, is beyond the reviewer's comprehension—utterly. 7. Mr. J. T. T. Brown seems to make out a good case for his date of the MS.; if there had been a hint that Mr. Henderson had disproved, or attempted to disprove, that date, perhaps we might "not have put the matter *vice versa*." 8. Gavin Douglas "became pastor [?] parson] of Linton and rector of Hauch or Prestonhauch (now Prestonkirk), near Dun-

bar." This still strikes us as most misleading. No one would imagine from it that Linton was a village in Prestonkirk parish. 9. Mr. Henderson suggests on p. 115 that there is no doubt Henryson was a schoolmaster in Dunfermline; if he will turn to Laing's memoir of the Dunfermline poet, pp. xv, xvi, he will learn that there is an element of doubt. 10. Space forbids a discussion of the plot of 'The Freiris of Berwick,' but Mr. Henderson may consult a chapter in Mr. Clouston's 'Popular Tales and Fictions.' 11. It was in the parish church, not the castle chapel, of St. Andrews that Knox preached his first sermon. On that one point Mr. Henderson is right. We could explain how we came to make this slip, but it is not worth while. 12. Three and a half lines still seem too little for Hamilton of Bangour.

Literary Gossip.

JUST as we are going to press, we regret to hear the news of the death of Dr. A. K. H. Boyd.

It is expected that the biography of the late Mr. William Morris will be published soon after Easter.

MR. ALFRED LUBBOCK is engaged in writing some reminiscences of his life at Eton, and of the cricket in which he afterwards took a prominent part. As captain of the Eton eleven, in 1863, he made the then unprecedented score of 174 not out against Winchester; and he subsequently achieved the feat of "topping the century" in Gentlemen *v.* Players when such feats were few and far between. His book, which will be called 'Memories of Eton and Etonians,' and is to be published by Mr. Murray, will serve to mark some of the changes which have taken place in cricket in the "nineties" as compared with the game in the "sixties."

THE introduction which Mr. Lecky contributed to the new and cheaper edition of his 'Democracy and Liberty,' containing his estimate of Mr. Gladstone, will be issued separately by Messrs. Longman in a few days in octavo form, suitable for binding up with the original edition of the book.

Nor long ago the fine copy of the first edition of Scott's 'Waverley' which Messrs. Sotheby, Wilkinson & Hodge will sell on Friday next was ideal in every respect—it was absolutely uncut and in the original boards. But its commercial value, at all events, has been greatly impaired by its being rebound in morocco, and the top edge has been shaved for the purpose of gilding. A complete set of the *Constitutional and Public Ledger*, from its beginning on September 15th, 1836, to its conclusion on July 1st, 1837, will come under the hammer at the same place on the 18th inst. This is one of the rarest and most interesting of Thackerayana, and complete sets seldom come into the market. To the failure of this paper is largely due the fact that Thackeray was compelled to write novels; he was the first Paris correspondent of the paper, and contributed over forty interesting letters signed "T. T.," in addition to writing a large number of literary, art, and miscellaneous notices.

MR. W. S. LILLY has just completed, and will shortly publish through Mr. Murray, a new book called 'First Principles in Politics.' The subjects dealt with are as fol-

lows: 'The Foundation of the State,' 'The Origin of the State,' 'The End of the State,' 'The Functions of the State,' 'The Mechanism of the State,' 'The Corruption of the State,' and 'The Sanctions of the State.'

THE memorial catalogue of the Burns Exhibition, held in Glasgow in 1896, is nearly ready to be published. The book is to contain photogravures of the best-known portraits of Burns, and collotypes of many of the poet's MSS. and titles of various editions of his works. The work will be of much interest to all admirers of Burns. The publishers are Messrs. Hodge & Co. and Messrs. Annan & Sons, both of Glasgow.

THE Booksellers' Provident Retreat will hold its annual meeting next Wednesday. The accounts show the following investments:—General Fund, 12,090*l.*; Permanent Maintenance Fund, 2,708*l.*; Medical Fund, 1,000*l.* In addition to these there is Mr. Henry Wix's legacy of 405*l.* We are glad to observe with what economy the funds are distributed, the expenses, including the secretary's salary, being under 70*l.*

THE forthcoming number of *Folk-lore* will be an unusually controversial one. Mr. Andrew Lang replies at length to Mr. Hartland's criticism of his exposition of Australian mythology, and Mr. Hartland defends his criticism. Mr. Gomme comments upon the late President's discussion of racial elements in British folk-lore, and Mr. Alfred Nutt restates his position. The number also contains the latter's retiring presidential address, entitled 'Britain and Folk-lore.'

THE Readers' Dinner, at which the Hon. W. F. Danvers Smith presided on Saturday last, was a great success, the subscriptions amounting to 207*l.* The surprise of the evening was the announcement made by Sir Henry Burdett that he intended founding a Readers' Pension of the useful amount of 26*l.* per annum. This act of generosity is due to his appreciation of the pains and care shown by the readers employed on 'Burdett's Official Intelligence.'

THE Yorkshire Parish Register Society is making a promising start, apparently. The names of 131 subscribers have been received during the last nine days.

PROF. R. LANCIANI is to be the next Gifford Lecturer at St. Andrews. He will lecture in 1899–1900 and 1900–1. His subject will very likely be the evolution of the idea of God in prehistoric Rome and also in pagan and Christian Rome.

THE decease of Baron de Reuter reminds the world how comparatively recent a creation is the morning newspaper of the present day, which furnishes the reader at his breakfast table with telegraphic despatches from all parts of the world. The Baron had the astuteness to see the opening presented by the telegraph to the person who would take the trouble to collect news, and, in spite of much hostility, he succeeded in establishing himself as purveyor-general to the newspapers. The *Times*, which has always shown a laudable energy in obtaining news, was strongly opposed to him, but at length found it expedient to accept his telegrams as its contemporaries did.

THE eighth and last volume of the valuable 'Complete Peerage' has at length

made its appearance. Its publication has been delayed not only by the long and important list of additions and corrections (extending to nearly three hundred pages) of the entire work, but also by the preparation of a general index to the notes and matters specially discussed, which is contributed by the Hon. Vicary Gibbs, M.P. It is now, we believe, some fifteen years since the publication of this important work of reference was begun, and its editor will be generally congratulated on having brought it successfully to a conclusion. The first volume has for some time been out of print, and the second is becoming scarce, but it is still possible to complete sets from the first four volumes of the *Genealogist* (New Series), in which the first instalments of the 'Complete Peerage' were published as a supplement.

THE death is announced at Hanover of the Oriental scholar Prof. H. F. Wüstenfeld, formerly of Göttingen, at the age of ninety-one. His principal literary activity lay in the issue of a number of Arabic works, but he also published numerous original books, among which we may specially mention his 'Geschichte der arabischen Aerzte und Naturforscher' and his 'Vergleichungstabellen der mohammedanischen und christlichen Zeitrechnung.' He also was the author of a number of learned treatises, which were published in the *Transactions* of the Gesellschaft der Wissenschaften zu Göttingen.

THE Parliamentary Papers of the most general interest this week are Statute made by the Governing Body of Queen's College, Oxford (1*d.*); Reports on the Royal Military Academy, Woolwich, and the Royal Military College, Sandhurst (1*d.* each); and a Minute by the Lords of the Committee of the Privy Council on the Second Report from the Select Committee on the Museums of Science and Art (3*d.*).

SCIENCE

ZOOLOGICAL LITERATURE.

The Play of Animals: a Study of Animal Life and Instinct. By Karl Groos. Translated by Elizabeth L. Baldwin. With a Preface and an Appendix by J. Mark Baldwin. (Chapman & Hall.)—It is by no means play for a reviewer to attempt to give anything approaching an adequate idea of this highly abstruse book by the Professor of Philosophy in the University of Bâle, although the preface by the editor, who is professor in Princeton University, is of some assistance. The work is not voluminous, but the statement that it is a contribution to "philosophical biology, animal psychology, and the genetic study of art" will show the nature of the subject. Prof. Groos is not satisfied with the theory, associated with the name of Mr. Herbert Spencer, that play is the result of surplus energy, and he rejects it in favour of the biological conception that play is an instinct developed by natural selection, and calculated to be of use to the young animal in later life, both physically and mentally, if we may use the latter term. The physical influence of play on the animal's frame is, of course, obvious; while, it is claimed, play enables the creature to learn for itself much that would otherwise have to be inherited in the form of special instinct, thus putting a premium on intelligence. Prof. Groos even considers the conclusion admissible that "perhaps the very existence of youth is due in part to the necessity for play; the animal does

not play because he is young, he has a period of youth because he must play"—an utterance that savours of paradox. Two long chapters are devoted to the consideration of animal-play on the biological theory as a basis, and some interesting facts are adduced; but the author weakens his case by stating that many of the observations cited are from a book "which, it must be admitted, does not seem to be always of unimpeachable reliability." We can assure Prof. Groos that there are many other quotations from authors whom he accepts as authorities which are quite as untrustworthy as the above, and although the theory may be good, it is a pity to have it bolstered up by "dog-stories" of a class which have rendered a weekly periodical notorious. In the chapter on "love-play" Prof. Groos lays stress upon the coyness and coquetry of the female, speaking of her as a hunted creature, seldom or never allowed to exercise any choice; but there are important exceptions in birds, and in the case of some of the waders courtship is undoubtedly conducted by the female, while many instances are known of her appropriation of two males during the entire breeding season. We also seem to have read somewhere that the female cassowary is exceedingly tempestuous in her courtship of the male; to say nothing of such low, invertebrate creatures as spiders, and the well-known joke about the female devouring the male after pairing—"the earliest post-nuptial settlement on record." In the last chapter the author leads up "to the central idea of the whole conception, namely, 'joy in being a cause,' which seems to be the psychic accompaniment of the most elementary of all plays, namely, experimentation"; while in the concluding portion he investigates the more subtle psychic phenomenon that is connected with the subject, namely, "make-believe" or "conscious self-illusion." This will be treated more exhaustively in the Professor's next work, which will have human play for its subject.

Wild Animals I have Known (Nutt) is a charming little book, with 200 illustrations, by Ernest Seeton Thompson, naturalist to the Government of Manitoba. No one whose sheep have not been devoured can fail to feel pity for the end of the career of Lobo, the exceedingly bold, bad dog-wolf of the Currumpaw district, and even the despoiled ranchmen experienced something like remorse at being driven to employ the corpse of his favourite Blanca to lure him to his doom. The story of Bingo is infinitely pathetic, and so is that of the Springfield fox, although the Spartan determination of the vixen in killing her cub rather than leave him in slavery must be somewhat imaginary. Capitably told is the story of Wully, the sheep-dog who lived a double life: a faithful guardian of the flocks by day, a cunning, bloodthirsty monster by night. These are the stories which have most appealed to us; but all the rest are good, and we have never met with a writer who has surpassed Mr. Thompson in putting himself "inside the skin" of the animals he describes. His work may be bracketed with 'The Jungle Book,' and it has the advantage in its spirited vignettes, to say nothing of the full-page illustrations.

Four-footed Americans and their Kin. By Mabel O. Wright. (Macmillan & Co.)—This book belongs to a class, more common on the other side of the Atlantic than this, in which a modicum of natural history information is scattered through a bewildering and tiresome amount of infantile inanities. We cannot believe that English boys and girls would care for it—at any rate we hope not!

Zoological Record. Vol. XXXIV. (Gurney & Jackson.)—We have to congratulate Dr. David Sharp on the appearance of the stout volume which deals with what is absurdly called the zoological literature of 1897, well before the end of 1898. Notwithstanding some errors of judg-

ment and of expression that should not have escaped the editor, we must confess to a feeling of regret that we may possibly not have this yearly record much longer. We refer, of course, to the proposal for a general catalogue under the auspices of the Royal Society; this may or may not be a success. The veteran zoological bibliographer Prof. Carus has expressed his objections in a pungent notice, which has not, so far as we know, been answered. The risk is that the scheme should fail after a few years, during which the 'Zoological Record' may have died. We can, therefore, only hope that the Zoological Society of London will not give up its courageous task of financing the present 'Record' until it shall have been satisfactorily shown that the Royal Society has prepared a workable and efficient scheme.

A Classification of Vertebrata, Recent and Extinct. By Hans Gadow. (Black.)—This brief volume forms a handbook more trustworthy and authoritative than "classifications" of animals ordinarily are; but a *précis* of this kind is not often produced by a person in the position of the author. The few points which we have marked for correction are of secondary importance, and will no doubt be paraded by others in more specialist journals. The more general reader will find that the only part which will interest him is the index of technical terms, with suitable explanations.

The Badger: a Monograph. By Alfred E. Pease, M.P. (Lawrence & Bullen.)—Mr. Pease has written an interesting and attractive little book on the badger, an animal which he obviously knows well, and which, at times, he has put himself to some discomfort to secure. We are glad to be able to quote the following:—

"I am familiar with several successful ways of trapping him. The reader, if he is not aware of these, must not expect me to enlighten him."

The Angora Goat. By S. C. Cronwright Schreiner. (Longmans & Co.)—Save for the interest which, it may be supposed, we all now take in things African, it is difficult to understand why the author should ask for general attention to a not very interesting book, which is published under the auspices of the South African Angora Goat Breeders' Association. The management of goats in Turkey appears, from the author's account, to be on a par with the general administration of that country.

SOCIETIES.

ROYAL.—*Feb. 23.*—Lord Lister, President, in the chair.—The following papers were read: 'On the Order of Appearance of Chemical Substances at Different Stellar Temperatures,' by Sir J. N. Lockyer; 'The Efficiency of Man; or, Economic Coefficient of the Human Machine,' by Dr. Marcet and Mr. R. B. Floris; 'Some Experiments bearing on the Theory of Voltaic Action,' by Mr. J. Brown;—and 'Deposition of Barium Sulphate as a Cementing Material of Sandstone,' by Dr. F. Clowes.

SOCIETY OF ANTIQUARIES.—*Feb. 16.*—Mr. J. T. Micklethwaite, V.P., in the chair.—The Rev. Edgar Hoskins exhibited a silver communion cup and cover belonging to the church of St. Martin Ludgate. The bowl of the cup is of the ordinary deep bell-shape, with London hall-marks for 1559-60, but the stem, knot, and foot are those of a chalice with hall-marks for 1507-8. This earlier work is of beautiful design and workmanship, and on the spread of the foot is pounced a black-letter inscription: "Praye for the salles of stewyn pekoc & marget hys wyff wyche gave thys in the wussheppe of the sacrament." The first five and the last six words have subsequently been partly erased. The paten is of the usual cover type, with the initials CL HR on the button, and bears the London hall-marks for 1575-6.—Mr. F. Haverfield communicated a note on the excavation of a Roman road in Blenheim Park, Oxford.—Mr. A. T. Martin, as local secretary for Gloucestershire, reported (1) the discovery of some ancient walling on the south side of Bristol Cathedral; (2) recent finds during the demolition of Pithay; (3) excavations on Brandon Hill; (4) excavations at Caerwent; and (5) various discoveries in Bristol. Mr. Martin also submitted particulars of a scheme for the systematic excavation of the

Romano-British town at Caerwent.—Mr. H. W. Price communicated particulars of excavations conducted by him on Sittee river, British Honduras.

Feb. 23.—Viscount Dillon, President, in the chair.—Mr. Read exhibited an English gold ring of the fourteenth century found in Middlesex, inscribed: "Qui plus despent qua li na fiert sans colp ferir a mort se fiert."—Sir J. C. Robinson exhibited: (1) a reliquary of the fifteenth century in the form of two silver-gilt angels holding up a Chinese crystal vase, from the church Del Carmen at Pinaranda, near Salamanca; (2) a circular metallic mirror, in silver-gilt and jewelled mounting, with an enamelled back, all of fine Flemish work, c. 1468-77, with the mottoes of Charles the Bold and Margaret of York; (3) a gold enamelled medallion with figure of St. Michael, probably the back of a Flemish mirror, c. 1460-70; (4) a small gold and enamelled tablet, c. 1350, perhaps part of a belt or book clasp; (5) a red velvet altar frontal, made up of portions of a tester or canopy of estate embroidered in gold thread with the badges and initials of the Emperor Maximilian and Mary of Burgundy, c. 1500; (6) a dagger and pair of knives in a sheath of chiselled steel with the arms of Austria on the hilt, c. 1520-1530; (7) a silver enamelled inkstand of Hispano-Maresco work, c. 1490; (8) a silver-gilt casket inlaid with slabs of onyx, the work of Juan de Arphe of Villafane, c. 1540-60; and (9) photographs of the gold and enamelled pax in the treasury of the cathedral church of Valencia.—Mr. Read exhibited a gold breastplate from the Republic of Colombia.—Major Myers also exhibited a number of gold ornaments from Chibcha tombs in Colombia.—Mr. W. H. St. John Hope read a paper on further discoveries in the nave of the cathedral church of Norwich, including (1) the finding of the vault and remains of Bishop Lyhert beneath the doorway of the well-known screen built by him at the west end of the choir; (2) the discovery of a brick grave before the choir door, in which were found a skeleton and a gilt-copper ring; (3) the finding of the base of the rood-screen between the fourth pair of piers; and (4) of two other mediæval brick graves west of this screen, one containing a wood coffin with a skeleton, perhaps of Roger de Middleton, sacrist. By the courtesy of the Dean and Chapter a wooden crosier-head from Lyhert's grave, the gilt-copper ring, and some pieces of carved stonework found under the nave floor were also exhibited.

LINNEAN.—*Feb. 16.*—Dr. A. Günther, President, in the chair.—Mr. W. B. Bannerman, Mr. C. Crossland, and the Hon. N. C. Rothschild were elected Fellows; and Mr. J. Storrie was elected an Associate.—Mr. Clement Reid exhibited some fruits of *Najas minor*, Allione, and of *Najas graminea*, Delile, found in the interglacial deposits at West Wittering. *Najas minor* is distributed throughout Europe, except in the north, and in Britain; *Najas graminea* is found in the tropics of the Old World as well as in the Mediterranean region. In Britain, where it has been accidentally introduced, it has been found in a canal which receives waste hot water from a factory.—A discussion followed, in which Messrs. Rendle, H. Groves, and Melvill took part.—Dr. A. B. Rendle exhibited specimens of a freshwater Alga (*Pithophora*) new to Britain; additional remarks were made by Messrs. A. W. Bennett and Clement Reid.—Mr. G. C. Bourne read a paper on the genus *Lemnalia*, Gray, with an account of the branching systems of the order Alcyonacea.—Messrs. I. H. Burkill and C. H. Wright read a paper 'On some African Labiata with Alternate Leaves,' a peculiarity which had been recently used by M. Hua to characterize a new genus, *Icomum*. To this genus three new species were now added. Its affinity was said to be with *Æolanthus*, in which certain irregularities in the arrangement of the bracts of the inflorescence and flowers might be observed. The types of the new species described were stated to be in the herbarium at Kew Gardens.—Dr. O. Stapf and Dr. Rendle spoke.—Messrs. J. Cosmo Melvill and R. Standen communicated a 'Report on the Marine Mollusca obtained during the First Expedition of Prof. A. C. Haddon to the Torres Straits.' Over 400 forms of Gastropoda and Pelecypoda were collected, together with a few Polyplacophora. Twenty-four novelties were described, one of the most noteworthy being a neriteid mollusc allied on the one hand to *Vanicoro* and on the other to *Nerita*, for which the generic name *Magadis* was proposed. *Pholadomya haddoni* was described as a new species.—A discussion followed on the distribution of the Mollusca in the Australian region, in which the President and Mr. E. H. Sykes took part.

ZOOLOGICAL.—*Feb. 21.*—Prof. G. B. Howes, V.P., in the chair.—Mr. A. Smith Woodward read a paper, by Dr. F. P. Moreno and himself, on a piece of skin supposed to belong to the *Neomylodon listai* of Ameghino, from a cavern near Consuelo Cove, Patagonia. Dr. Moreno maintained that the specimen in question was of great antiquity, and belonged to

the extinct ground-sloth, *Myloodon*. He mentioned that he had found a well-preserved mummified human body in another cavern in the district, which certainly belonged to an extinct race, unknown even to the present Tehuelche Indians. Mr. Woodward pointed out that the skin was unique, even for an edentate, in having the armour of ossicles confined to the lower half of the dermis, while the covering of hair was implanted in every part of the upper half. He thought he could recognize in it the base of the left ear, and concluded that the piece of skin had probably belonged to the neck. It certainly represented an animal quite as large as *Myloodon*; but he noted discrepancies in the microscopical structure of the dermal ossicles, which inclined him to believe in its generic distinctness. The problem could not be solved, because the dermal armour of *Myloodon* had only been definitely described in the lumbar region, and it was quite possible that the ossicles in the flexible neck of the animal might not agree with those in the comparatively rigid back above the pelvis. If Dr. Moreno had not been able to give so circumstantial an account of the discovery, Mr. Woodward would have unhesitatingly pronounced the skin to belong to an animal killed quite lately.—Communications were read: from Mr. P. W. Bassett-Smith on the formation of the coral reefs on the north-west coast of Australia, special attention being called to the part played by massive Polyzoa in forming coral reefs,—from Mr. G. A. Boulenger on a collection of reptiles and batrachians made by Mr. J. D. La Touche in North-West Fokien (eight species were described as new to science, amongst which was a snake belonging to a new genus, most nearly allied to *Opisthotropis* of Günther, proposed to be called *Tapinophis latouchii*, after its discoverer),—and from Sir G. F. Hampson, containing the second portion of his 'Revision of the Moths of the Subfamily Pyraustinae of the Family Pyralidae.'

ENTOMOLOGICAL.—*Feb. 15.*—Mr. G. H. Verrall, President, in the chair.—Mr. J. E. Collin was elected a Fellow.—Mr. B. A. Bower exhibited perfectly black melanic examples of *Boarmia abietaria*, Hb., bred from ova laid by a female of the ordinary Box Hill form, which was captured on July 9th, 1897. They were part of a brood of seventeen, seven of which were of the black aberration; and for comparison with them he showed specimens from Box Hill, South Devon, and the New Forest.—Mr. Blandford exhibited some lumps of common salt burrowed by larvæ of *Dermestes vulpinus*, to which he had incidentally referred in a letter just published in *Nature*. He had on various occasions called attention to depredations of *Dermestes vulpinus*, arising from a habit the larvæ had of burrowing through different materials in order to find a shelter in which to undergo pupation, though this was the first time that salt as a substance attacked in that way had come under his notice.—Mr. J. J. Walker said he believed one of the earliest references to injuries caused by *Dermestes* was to be found in 'The Last Voyage of Thomas Candish,' where there was an interesting account of certain worms which, bred from a stock of dried penguins, proceeded to devour the whole of the ship's stores and then to gnaw into the timbers, creating great alarm lest the ship should spring a leak. This voyage took place in the year 1593, and the worms, he thought, could only have been the larvæ of *Dermestes vulpinus* or some closely allied species.—Dr. T. A. Chapman read a 'Contribution to the Life-History of *Micropteryx (Eriocephala) ammanella*, Hubn.'

INSTITUTION OF CIVIL ENGINEERS.—*Feb. 28.*—Sir W. White, V.P., in the chair.—The paper read was 'On Improvements in Dioptric Apparatus for Lighthouses,' by Mr. W. T. Douglass and Mr. J. A. Purves.

PHYSICAL.—*Feb. 24.*—Prof. Perry, V.P., in the chair.—A paper by Mr. E. F. J. Love, 'On the Joule-Thomson Effect and its Connexion with the Characteristic Equation, and some of its Thermodynamical Consequences,' was read by Mr. Watson.

HELLENIC.—*Feb. 23.*—Mr. Talfourd Ely in the chair.—Prof. Ernest Gardner read a paper on a head of Athena of the school of Alcámenes, which was formerly in the Disney collection, and had recently come into the possession of Mr. Philip Nelson, by whose kind permission it was published. The head, from its style, evidently belongs to the Attic school of the closing years of the fifth century, and shows a very remarkable expression of kindly reverie. All indications point to Alcámenes or his immediate surroundings. The head evidently is identical in type with the Athena from Crete in the Louvre, who holds a snake in a box—evidently Erichthonius—on her left arm and agis. This Athena had already been associated with Alcámenes by Dr. Reisch upon external evidence. Other heads

—notably the Glienicke head of Athena—are evidently variations on the same type, though they belong to a different set of statues. A statue in Berlin resembles the Cretan Athena, but has a child instead of the snake, and in position approximates to the 'Eirene and Plutus' of Cephisodotus; and a similar motive and expression recur in the 'Hermes' of Praxiteles. Casts were exhibited both of the Athena and of the athlete in Dr. Nelson's possession, published in the *Hellenic Journal* last year. The cast showed that this last head is more Polyclitan in style than one would suppose, judging only from the photograph.—Mr. G. F. Hill, while suggesting that the Athena seen by Pausanias was of the type (known from coins and marble copies) in which her left hand rests on her hip, pointed out that although the cults of Hephæstus and Athena Hephæstia were combined at Athens, she perhaps took her name rather from Hephæstia in Lemnos, where both deities were worshipped, and that the name Lemnian attached to an Athena by Phidias was to be similarly explained.

BIBLIOGRAPHICAL.—Feb. 20.—Mr. Faber in the chair.—The Rev. A. E. Shaw read a paper 'On the Earliest Latin Grammars in English.' The books in common use in the fifteenth century for younger scholars were the 'Græcismus' of Eberhard of Bethune, the 'Synonyma' and 'Vocabula' of John Garland, with their extension by G. Groet, the 'Doctrinale' of Alexander de Villa Dei, and the 'Donatus.' All these came early into the printers' hands, and were in use in Erasmus's schooldays at Deventer. In England there was a movement of purely native growth in favour of an increased attention to Latin grammar. The centre of this movement was Magdalen School, Oxford, founded on the linked school and college system to provide preliminary training for Magdalen College. The first Informator, John Anwykyl, published a 'Compendium totius Grammaticæ,' drawn largely from Perottus, and in an appendix to it, the 'Vulgaria quædam abs Terencio,' introduced a new system of working through the vernacular. The book was printed at Oxford by T. Rood. Another early Oxford book, a Latin syntax, which survives only in two leaves found in a binding, was probably also the work of Anwykyl, who, in 1487, was succeeded at Magdalen School by John Stanbrige, a Winchester and New College man. Stanbrige's is the best-known name in the grammatical movement, but the attribution to him of the 'Longe Parvula' printed by Wynkyn de Worde in 1509 is probably due to the resemblance of the opening words to those of the 'Parvulorum Institutio ex Stanbrigiana Collectione.' The 'Longe Parvula' itself is only a reprint of the early Oxford grammar, and should be assigned to Anwykyl. The opening question and answer—"What shalt thou do when thou hast an Englysshe to make in Latyn? I shal reherse myn Englysshe ones, twayes, or thryes, and loke out my pryncypal and ask the questyon who or what"—left its trace on many subsequent works. The 'Vulgaria' of Anwykyl were imitated by Stanbrige in 'Vulgaria' used at Colet's foundation, St. Paul's. As classical models his sentences were no improvement, and their choice of subject left much to be desired. Horman's 'Introductorium Linguae Latinæ' was printed by Wynkyn de Worde in 1499, and his 'Vulgaria' by Pynson. The 'Vulgaria,' 'Accidentia,' and 'Parvula' furnished Robert Whittinton with materials for his own numerous school-books. Holt's 'Lac Puerorum' was printed both by Pynson and by Wynkyn de Worde, and fragments of a third edition, printed at Antwerp by Adriaen van Berghen, survive at Oxford and Cambridge. Another fragment, belonging to the Rev. Cecil Deedes, was exhibited at the meeting.

MEETINGS FOR THE ENSUING WEEK.

- MON. Royal Academy, 4.—'Chariot Groups,' Dr. A. S. Murray.
— Victoria Institute, 4½.—'The Nature of Life,' Part II, Prof. L. Beale.
— Royal Institution, 5.—General Monthly.
— Institute of Actuaries, 5½.—'The Companies Acts,' Lecture V., Mr. A. C. Clauson.
— Society of Engineers, 7½.—'The Shan Hill Country and the Mandalay Railway,' Mr. E. Wynter Wagstaff.
— Society of Arts, 8.—'Cycle Construction and Design,' Lecture III., Mr. A. Sharp. (Cantor Lectures.)
— Surveyors' Institution, 8.—'The Working of the Light Railways Act, 1896,' Mr. F. J. Smith.
— Institute of British Architects, 8.—'Some Early Christian Churches in Palestine,' Mr. A. C. Dickie.
TUES. Royal Institution, 3.—'The Morphology of the Mollusca,' Lecture VIII., Prof. E. Ray Lankester.
— Institute of Civil Engineers, 8.—'Water-Tube Boilers for Marine Engines,' Mr. J. T. Milton. 'Recent Trials of the Machinery of Warships,' Sir A. J. Durston and Mr. H. J. Oram.
— Society of Biblical Archaeology, 8.—'The Babylonian Analogies for the Egyptian Alphabet,' Rev. J. C. Ball.
— Zoological, 8½.—'Exhibition of and Remarks upon Specimens of the Medusa of Lake Tanganyika,' Mr. J. E. S. Moore. 'On the chimpanzees and their Relationship to the Gorilla,' Dr. A. Keith. 'On the Myology of the Edentata,' Dr. C. A. Windle and Prof. F. G. Parsons.
WED. United Service Institution, 3.—'Naval Lessons from the Spanish-American War,' Vice-Admiral P. H. Colomb.
— Society of Arts, 8.—'Cornish Mines and Miners,' Mr. J. H. Collins.
— Geological, 8.—'The Evolution of the Genus *Micraster*,' Dr. A. W. Rowe. 'A Still and Faulted Inlier in Tideswell Dale, Derbyshire,' Mr. H. H. Arnold-Hemrose.
— Huguenot, 8.—'An Old Huguenot Account-Book from the Pas de Calais, 1669-81,' Mr. W. Minet.

- THURS. Royal Institution, 3.—'English Playhouses,' Lecture I., Mr. W. Poel.
— Royal Academy, 4.—'Neo-Attic Sculpture,' Dr. A. S. Murray.
— Royal, 4½.
— Society of Arts, 4½.—'Leprosy in India,' Mr. H. A. Acworth.
— Mathematical, 8.—Note by Prof. Burnside.
— Institution of Electrical Engineers, 8.
— Society of Antiquaries, 8½.
FRI. Physical, 5.—'A Study of an Apparatus for the Determination of the Rate of Diffusion of Solids dissolved in Liquids' and 'Note on the Source of Energy in Diffusive Convection,' Mr. A. Griffiths. 'Dr. A. Wehnelt's Electrolytic Current Interruptor for Ruhmkorff Coils,' Mr. A. A. C. Swinton.
— Institution of Civil Engineers, 8.—'The Construction of the Eian Aqueduct, Birmingham Waterworks,' Mr. H. Lapworth. (Students' Meeting.)
— Philological, 8.—'The Latinity of Domesday Book,' Mr. J. H. Hessel.
— Royal Institution, 9.—'Measuring Extreme Temperatures,' Prof. H. L. Callendar.
SAT. Royal Institution, 3.—'The Mechanical Properties of Bodies,' Lecture V., Lord Rayleigh.

Science Gossip.

Two new small planets are announced under the joint names of Prof. Max Wolf and Herr Schwassmann. They were photographically discovered at Königstuhl, Heidelberg, the first on the 15th and the second on the 17th ult.; the former was telescopically observed by Prof. Millosevich at Rome on the 18th.

PROF. RICHTER, of Graz, who succeeded Forel as President of the Commission Internationale des Glaciers, has just issued the third yearly report, dealing with the variations of the glaciers under observation in 1897. Out of the 56 glaciers in Switzerland observed by the Commission, 39 are reported as "retreating," 5 as "at a still-stand," and 12 as "growing." According to the report on the Italian glaciers by Prof. Marinelli, those of the Disgrazia and Bernina groups show a marked retreat, and also the glacier of Mont Canin in the Julian Alps. In Scandinavia, as reported by Oyen and Svenonius, the retreat of the glaciers may be said to be almost universal. The report includes information from the Caucasus, Altai, and Turkestan, and notes on a few glaciers in the United States and Mexico.

THE House of Commons has long allowed its members at their sweet will to spell "phosphorus" in various fashions in their questions. But a Return has now been presented of reports by Prof. Thorpe, Dr. Oliver, and Dr. George Cunningham, the dental surgeon, on the use of phosphorus in the manufacture of lucifer matches, which is doubly described in the Votes and Proceedings of the House, although an official report to the Home Secretary, as being on "the use of Phosphorous."

FINE ARTS

Modern Opera-Houses and Theatres. By Edwin O. Sachs. Vol. III. and Supplement. (Batsford.)

THIS volume, which concludes Mr. Sachs's monumental work, is in some respects the most generally interesting of the three, since it includes considerable collections of comparative diagrams of the general plans of theatres, plans of the auditorium, and sections. These, drawn all to the same small scale and omitting details, enable the reader to take a general view of the principles (or we should rather say the practice, for there does not seem much of principle in the matter) of plan and design illustrated in modern theatres. The supplement, dealing mainly with stage construction and appliances in detail, is calculated to excite the curiosity of the general reader, who here finds the explanation of the stage phenomena of which he ordinarily sees only the illusory results.

In treating of the general conception of the theatre as a work of architecture, Mr. Sachs first draws attention to the question of arrangement of site, illustrated by a number of block plans. In the first place stands

the practical question of convenience of access and safety of exit, in regard to which many of our London theatres are very badly situated. Space all round, with direct exit to the street on every side, is the ideal position, seldom attained in this country.

"The essence of straightforward theatre planning is symmetry and safety, which are practically impossible when one side is blocked by adjoining property."

But the general exterior effect, architecturally, is also an element for consideration. In this respect it is significant to compare the block plans of sites on p. 13. In all the foreign examples but one the house has open space all round it, and the plans are symmetrical blocks. The two London examples, D'Oyly Carte's Opera-House (now the Palace Music-Hall) and the Garrick Theatre, are, on plan, shapeless lumps of building, without a right angle in them; the site is not designed or laid out at all, the building is simply squeezed into the space available. The plate of numerous block plans of theatres (independent of site) facing p. 15 shows at a glance the amount of space occupied by stage and auditorium in relation to the whole plan of the building, the shape of the stage and auditorium, and the relation of the exterior lines of the plan to the shape of the auditorium—at least, where there is any relation. In many cases there is none, the external mass of the building conveying no intimation of the existence of a principal chamber in theatre form within it. What strikes one also is the immense extent of ground covered, in the larger theatres, by what should be the merely accessory portion of the structure. This fact is significant of the extent to which the theatre has in modern times become quite as much a place of social display and promenading as a home of dramatic art. With the Greeks and Romans the boundaries of auditorium and stage were pretty nearly conterminous with the boundaries of the building; in the largest modern theatres and opera-houses the auditorium and stage occupy but a small portion of the plan. On the plate in question the little Shakspeare Theatre at Stratford-on-Avon is the only plan which has the simplicity of the Greek theatre, and seems designed solely with the idea that "the play's the thing."

A theatre of the largest size cannot, of course, be restricted to the mere auditorium; ample stairs and cloak-rooms must, at all events, be provided, since the climate does not admit of the simplicity of the open-air *cavea* (Bradfield notwithstanding). But what strikes us is that so few of the modern architects who build theatres evince any real grasp of the significance and suggestiveness of the architectural problem. Essentially, a theatre consists of two distinct portions with perfectly distinct requirements—the auditorium, which must be planned on more or less concentric lines, and in which it is an object to keep down height (for no portion of the audience should view the stage from a higher angle than can be helped); and the stage portion, in which squareness of plan is required for convenience of working, and height is required for drawing up scenery. The natural architectural treatment is

a grand sweep round the curve of the auditorium, with horizontal lines predominating, stopped by and contrasted with the vertical square mass of the stage portion. Few problems could be more suggestive in regard to architectural character. In some few cases, as in Schröter's design for the proposed St. Petersburg Opera-House, in the "Court" and "Raimund" theatres at Vienna, and the Municipal Theatre at Odessa, this curved sweep of the auditorium is recognized and embodied in the design. In England it is almost invariably ignored. In Paris the new Opéra Comique might just as well be a concert hall, as far as external design is concerned. In England this waste of opportunities is partly due to the fact that the higher class of architect is never asked or allowed to build a theatre. He is not the sort of person who is wanted. Mr. Colcutt is the only architect of eminence in a general sense whose name has been in recent times connected with a London theatre, and he merely consented to design a decorative outer skin for D'Oyly Carte's Opera-House, which is not designing a theatre. The architects who design theatres have commonly little reputation as architectural artists, but they become what are called theatre "specialists." Mr. Sachs seems rather in favour of the specialist; we should say that, from the architectural point of view, he is a nuisance. He knows, no doubt, exactly what is wanted to meet the requirements of the manager and the official authorities over buildings of that class, and to make the scheme a paying concern. Then he puts the conventional dressing of pilasters on the exterior, and turns a firm of trading decorators into the interior. And that is all the chance we have of getting a theatre which is a work of art in itself, as it ought to be and might be.

The plates of block sections of theatres on a later page of the book show clearly again how far we have got from the ideal conception of a theatre. The tiers of projecting galleries make the upper part of the auditorium a series of caves which swallow up sound, and out of which those seated in them, except in the two front rows, can only see partially and with inconvenience. Wagner, though his theatre externally is but a poor piece of architectural commonplace, hit on the true method for the auditorium in treating it as one easy slope from the stage to the back of the house, with no galleries projecting over it. His plan has been further developed in the plan of the Sturmhoefel "model theatre," shown on p. 52 of Mr. Sachs's book, where the auditorium spreads out from the stage something like a fan, the seats arranged in a segment of a circle of large radius, which is expressed on the exterior of the building, where the flights of stairs are arranged in lines normal to the curve. It would be rather difficult to make such a treatment architecturally effective inside; but it is in some such direction as this—in the direction of greater simplicity and unity of plan and design, and the abrogation of tiers of galleries—that we may expect to see improvement in theatrical architecture carried out. Of course, we have the difficulty in England that theatres receive no support whatever from Government or municipalities, as they mostly do abroad, and it is supposed, there-

fore, that at all costs they must have seats enough to make them pay a certain dividend; and that is done, in many cases, at the cost of spoiling the whole house for its intended purpose.

Theatre decoration is, partly for reasons already suggested, a rather sad subject. It appears to be assumed by common consent that a theatre must be "showy" in the interior; it is not so much a question of the quality of the decoration as that there should be a great quantity of it. No doubt theatre decoration has shared in the general improvement in decorative taste in this country of late years; but it is still nearly always overdone. One would like to see greater simplicity, and more real design, in the true sense of the word; but this can never be as long as everything is wanted in the greatest possible hurry, for commercial reasons. In Paris the Opéra Comique is being decorated with mural and ceiling paintings by some of the most eminent artists of the day; but no English theatre syndicate will, or perhaps could, afford this, seeing that they must depend entirely on their own purse. In connexion with the subject of decorative treatment, we observe that Mr. Sachs mentions, but without deprecating it, the practice, when there is a deep proscenium frame, of forming boxes in the jamb of the proscenium arch, between the inner and outer arch. These, which are generally only occupied by such as come *spectentur ut ipsæ*, are bad in every way; they swallow up sound which ought to get into the house, and they destroy the æsthetic value of the deep proscenium arch (especially in opera) in separating the real world of the house from the ideal world of the stage.

Readers of the supplement on stage construction and machinery will probably be surprised to find how very naïve and antiquated are many of the stock devices still used in England for the production of stage transformations and of built-up scenery, and how little use is made of modern mechanism and modern means of applying power. Some improvements have just been made at Drury Lane (under Mr. Sachs's direction); but the Germans are far before us in this respect. In the "Asphaleia" system (which, however, is not in extensive use as yet) the stage floor, divided into small platforms, each of which can be raised, lowered, or tilted by hydraulic machinery, becomes practically a surface which can be modelled at will. The admitted drawback to this plan is that the space under the floor, often wanted for other purposes, is too much occupied with machinery. A special contrivance worth mention is Herr Lautenschlaeger's turntable stage, in which the greater portion of the stage is an immense circular turntable; and it is shown how the whole of the scenes required for 'Don Juan' were built up on this, in two sets, each scene being turned towards the audience as required, only a very brief drop of the curtain being necessary. This would be very useful for small theatres and for plays or operas where no great scenic effects are required; but not otherwise. Even the two principal finales of 'Don Juan' must have been rather cramped in the representation.

We may congratulate the author on the completion of a work which must have

entailed immense labour, and which, among books of this class, is quite remarkable for extent and thoroughness.

THE REMBRANDT EXHIBITION AT THE BRITISH MUSEUM.

THE exhibition which the Keeper of the Prints has formed proves to demonstration what has long been an article of faith in English art circles—that, on the whole, the Print Room contains an unparalleled collection of Rembrandt's etchings, if not of his drawings. At Amsterdam and Paris there are to be found a limited number of first-rate impressions from his plates, some of which are unique, while others are almost as rare; but at Bloomsbury there are as many unique impressions and quite as many rarities, while the aggregate is greater, and its general level is higher, than in either of the other capitals. And it must be clearly understood that the impressions now on view, nearly three hundred in number, are not all the British Museum possesses, but only the best of every class. Besides these, there are in the cases there eighty-four drawings in bistre or indian ink by the master himself; a few by men who worked in his manner; etchings by other masters, his contemporaries, but not necessarily his followers, some of which are of extraordinary merit—for instance, Lievens's *Raising of Lazarus* (No. 298); and a nondescript group of etchings by skilled hands, some of whom are still among us.

We can only find space to speak of the first group. Many of the examples in it came into the possession of the nation in 1753, when the treasures of Sir Hans Sloane were bought; while in 1799 that magnificent benefactor the Rev. C. M. Cracherode bequeathed to the Trustees so splendid a series of Rembrandt's etchings that it supplies about two-thirds of the examples now on view. Then came the bequest of Mr. F. Slade, and the Trustees' purchases from the Malcolm and other collections. Visitors will find that Mr. Colvin, without dogmatizing upon the contradictory views of various critics as to the genuineness of this or that particular etching, has, by marking a certain number of the works which may be said to invite discussion, offered suggestions which no one ought to overlook when, as is now the case, they are put distinctly before him.

One of the difficulties experienced by students of Rembrandt is in establishing a chronology of his works. The difficulty of doing this for his pictures and drawings is as nothing compared with the perplexities that beset the devotee who takes up the etchings. Mr. Colvin, adopting in the main the views of W. von Seidlitz, has arranged the contents of his cases in what, certain puzzling examples excepted, is undoubtedly the correct chronological order, and massed the whole in three main groups, beginning with the dated head of *Rembrandt's Mother* (1), the likeness of an elderly woman, not at all like, by the way, the person whose portrait figures as No. 1 in the current exhibition at the Royal Academy. It is dated 1628, and chiefly important as showing how extraordinary, the etcher being but twenty-one years old at the time, was his technical skill, and as making evident that no draughtsman with the needle has surpassed him, and that he had already mastered the essential powers, qualities, and limits of etching. The arrangements adopted greatly facilitate study; for not only are the etchings arranged chronologically, but the various states, even to the sixth state, of each are displayed alongside the first known condition, and, in several cases, impressions taken while parts of the copper were still untouched—that is blank, or "in the white." These are of value because they serve to show how, with them at least, if not invariably, Rembrandt worked, finishing, or nearly finishing, his plate part by part, much as Holbein and the German school of painters used

generally to do with their pictures. This arrangement has its value, too, in making it clear at a glance what specimens are unique and what is the degree of rarity of every impression. Some of the earlier states indicate the marvellous delicacy and precision of the master's touch, his consummate draughtsmanship, and the care he expended on his work. The obelus indicating a print which has been doubted illustrates another detail of the exceedingly careful arrangement which the visitor owes to the Keeper. Doubts of this nature are somewhat excessively numerous, and when they are founded upon nothing but the relative inferiority of the plate's workmanship, and not upon lack of vigour or spirit, we do not in every instance share them. No. 100a, *The Descent from the Cross*, was taken from the second etched plate by Rembrandt; it in our eyes disproves the doubts of those who have awarded it to various (and totally dissimilar) hands, and we accept Dr. H. de Groot's opinion of the genuineness of this magnificent etching; no one has ventured to doubt the design being his. Some inferior parts do not discredit it in our opinion. Rembrandt was not invariably at his best, and a great deal of factitious ingenuity has been expended on his etchings. The prints marked with obeli extend from No. +52 to No. +83, and this group is full of instruction, even for accomplished students. It does not include all the works on which the touches of pupils and followers are more or less manifest. As to that, of course, we agree with those "later students"—to use Mr. Colvin's phrase—who accept the long renowned and extremely brilliant large etching *The Good Samaritan* (93) as in the main the work of Rembrandt, in which Bol had little or no hand. There are, it would seem, more foreign touches in the third state than in any other. No. 98b may be mentioned as a specimen of the great wealth of the Museum in examples which have been touched by Rembrandt himself with chalk, pencil, or ink, with a view to changes in the composition, the tonality, or even the design. Representing the third state of the plate, it seems to us to be the finest of them. The Department does not possess an example of the second state, although it is much less rare. In the naïve and animated face of the woman who sat for No. 106, *Rembrandt's Wife, Saskia*, that comely dame is far more truly represented than in other works, pictures included, which bear her name; the famous group at Cassel, where she sits on her husband's knee, shows the same face. *The Woman Reading* (107) is, we think, another likeness of Saskia, and the so-called *Great Jewish Bride* (126) is manifestly Saskia, and no Jewess. *The Angel appearing to the Shepherds* (108), of which three states are before us, illustrates the etcher at his culminating point, especially in the rendering of the atmosphere, the wonderfully subtle grading, and remarkable wealth of tone. The first state of *Jan Uytenbogaert's* portrait (127) is of value in the opinion of experts. Nothing can surpass its limpidity, finish, and solidity. No portrait by Rembrandt is more intensely pathetic; and only that marvel, *Ephraim Bonus*, of which several instances may be studied in this gallery, including impressions with the dark and the light ring respectively, excels it in dramatic force and artistic power. In delicacy of touch Jan Uytenbogaert's portrait, of course, is superior. There is a little sootiness in the shadows—due, perhaps, to the quality of the paper it was printed on—in No. 127a. The head and shoulders only appear in this—a unique example, and of incomparable softness. No. 127d shows the completed work, but it is not innocent of foreign touches. In No. 134a, the large plate of *Christ before Pilate*, is an impression showing a space still "in the white," and, of course, of the extremest rarity. It goes without saying that it stands for a first state. No. 134d exhibits the fourth or finished condition of this masterpiece, as it is best known

to the world. Nos. 162a and 162b, the first and second states respectively of the likeness of *Uytenbogaert, the Receiver-General*, commonly known as 'The Gold-Weigher,' are extremely fine. As is frequently the case with Rembrandts, the second state, which is delightfully full of "bur," is the better work of art, and quite a typical piece.

The second period of Rembrandt as an etcher is made to begin in this gallery with the comparatively little-known *Beheading of John the Baptist* (165), which does, indeed, emphasize the increased use by the artist of dry point to reinforce his etched work. The *Cornelis C. Anso* (177a), a first state, is much more refined than its fellow, No. 177b, a second state. This is by no means an uncommon circumstance, and it goes far to show how rapid and great must have been the popularity of some of these etchings. Changes to which second and later states were due were sometimes effected with the dry point and sometimes with the acid, use of which constitutes an etching properly so called. Among the latter, owing to its fame and great merits, though not, perhaps, the rarity of choice examples, *St. Jerome in a Dark Chamber* (197), which is Bartsch's No. 105, is conspicuous. The second state (197b), which belonged to Sir Hans Sloane, and is signed "Rembrandt" and dated 1642, is a truly admirable example, as full of power as it is of poetry and pathetic expression. It is supposed to be the work of a pupil or imitator of the master. The late Mr. Malcolm's impression of the renowned *Landscape with Three Trees* (201b) is from the second state of the plate, and artistically it is superior to No. 201a, an impression in the first state. The superb *Jan Cornelis Sylvius* (219a) is an impression of great charm and rarity upon Japanese paper. There is, too, much to admire in the impressions of the portrait already mentioned of Ephraim Bonus in both the states. The later, which is distinguished by the ring on the old physician's forefinger being white, is the better; but, on account of its exceeding scarceness, collectors and amateurs attach extreme value to No. 220a. For instance, the late M. Dutuit, of Rouen, gave for a very fine specimen of 'Ephraim Bonus with the Dark Ring' an almost incredible price, and the Baron E. de Rothschild paid, not long since, at the Holford sale, 1,900*l.* for an impression. It used to be usual to speak with wonder of the sum given for *Christ healing the Sick* (233), "the Hundred Guilder Print." The zeal and wealth of modern collectors have put that completely into the shade. Among compositions of many figures the incomparable impression now before us numbered 233b, which, like 233a, is from the first state of the plate, deserves all that can be said of it. No. 233d, a specimen of the second state of the print, is almost as fine. The Museum can boast not fewer than five fine impressions in the first and second states.

What we have said of the works which Mr. Colvin assigns to the first and second periods of Rembrandt's art in etching may, *mutatis mutandis*, be applied to the very fine and numerous specimens of the third period of the artist's life. Among these are *The Shell* (242), which rivals Hollar's 'Furs'; *The Goldsmith* (245); *Clement de Jonghe* (247); *Dr. Faustus* (251), which, at best, is but a *tour de force*; *Coppenol, the Writing Master* (262), both plates; *Jacob Haaring* (282), *Thomas Jacobsz Haaring* (283), *Arnold Tholinx* (284), and *L. W. Coppenol* (295). The last, and presumably the latest executed of the etchings now on view, is *The Woman with the Arrow* (297c), a choice impression of the third state of the plate.

Fine-Art Gossip.

BESIDES the additions which we mentioned last week, the Department of Greek and Roman Antiquities, British Museum, has been fortunate enough to secure a remarkably

interesting marble head, life size, of a warrior wearing a helmet exactly like those bronze helmets to be found in various museums, which could be thrust back upon the nape of the neck, leaving the face uncovered. It is similar to the helmet of the bust of Pericles already in the British Museum, which is a copy from a contemporary portrait by the famous Cresilas, the contemporary of Phidias, known for his statues of a wounded Amazon and of Diitrephes dying at Mycalessus pierced with arrows, to whom the newly acquired bust is ascribed. It is apparently a Græco-Roman copy of an original by Cresilas. Apart from this, the peculiar interest of the bust is due to the intensity of the sorrowful emotion expressed by the features. The execution of the face, its severe forms, and the thoroughness of the modelling throughout, attest the hand of a highly trained artist of a noble period, yet retain slight traces of an archaic style in the severity of treatment, which is very apparent in the eyelids. It has been suggested that we have here the head of a runner in the funeral games, perhaps of Patroclus.

IN the basement a very complete rearrangement, with certain important additions, has been recently completed by Dr. Murray, so that the visitor not only sees well-known works from the Townley and other collections under much more favourable circumstances than before, but he will find a number of antiquities, most of which, lying in the magazine of the Department for long periods, were unseen till now. In order to show certain Etruscan sarcophagi with what may be called their natural surroundings, two semi-dark and otherwise useless recesses have been fitted to resemble the rock tombs from which the sarcophagi came, and the walls are painted with marine emblems as well as two portraits. A large mosaic representing Amphitrite, attended by two female tritons, rising from the sea, and holding a mirror in which her by no means too beautiful features are reflected, has been raised from the floor, where it had remained since it arrived from Halicarnassus in 1856, and placed upright against the wall of the gallery, much to the advantage of all concerned. The gallery also comprises statuettes, cippi, altars, fountains, small panels in mosaic, a bath of granite, and various fragments of decorative sculpture.

FROM to-day, March 4th, until the 25th inst. there will be an exhibition of "Iceland Paintings" at the rooms of the Alpine Club.—A collection of pictures of rural life, by Mr. J. R. Reid, will be opened to the public in the gallery of the Fine-Art Society on Monday. The private view is fixed for to-day.—The same dates apply to Messrs. Dowdeswell's "Exhibition of Water Colours and Frescoes of Picturesque Holland," by Heer N. W. Jungmann, as well as to a collection of water-colour drawings of "The Scilly Isles and Land's End," by Mr. F. W. Sturge, which has been formed in the Graves Galleries, Pall Mall, and to Messrs. Boussod, Valadon & Co.'s spring exhibition of examples of Corot, C. F. Daubigny, N. Diaz, L. L'Hermitte, M. Maris, A. D. Peppercorn, and others, at 5, Waterloo Place, S.W.

THE London Sketch Club opens to-day (Saturday), at 175, Bond Street, an exhibition of members' works; and on the same day Mr. R. Gutekunst opens, at King Street, S.W., an exhibition of etchings by Mr. W. Strang.

MR. ERNEST LAW'S work on 'Vandyck's Pictures at Windsor Castle,' which has been appearing in parts, issued to subscribers, will shortly be published by Messrs. George Bell & Sons complete. It consists of an historical and critical commentary on the works of the artist in the Royal Collection, accompanied with biographical sketches and anecdotes on the portraits. The text, which consists of some 110

closely printed folio pages, is illustrated by thirty large plates in photogravure.

THE obituary of the 24th ult. records the decease, at his chambers in Great Marlborough Street, in his eighty-third year, of Dr. William Hughes Willshire, late President of the Medical Society of London, who for many years was one of the physicians to Charing Cross Hospital, and had an extensive practice as a ladies' physician. Eventually Dr. Willshire abandoned his profession and devoted himself exclusively to the study of ancient prints, on which he became an authority of the first rank—so much so, in fact, that he was employed by the Trustees of the British Museum in preparing catalogues of certain sections of the contents of the Print Room, which were officially published as 'Catalogue of Early Prints in the British Museum, German and Flemish Schools,' 2 vols., with a number of facsimiles; and 'A Descriptive Catalogue of Playing and other Cards in the British Museum,' with numerous illustrations in monochrome and colours. Dr. Willshire likewise published 'An Introduction to the Study and Collection of Ancient Prints,' an elaborate work, which has attained to the honours of reprinting. He was also an amateur painter in oil colours whose diligence was remarkable.

MESSRS. ALEXANDER, DANIEL & Co., of Bristol, sold on February 22nd the following drawings: Sir J. Gilbert, Scene from 'King John,' IV. ii., 48*l.*; Rosalind and Celia in the Forest of Arden, 52*l.*; Italian Piper and Attendant, 62*l.* V. Cole, Holmbury Hill, 100*l.* Rossetti's picture Jehanne la Pucelle fetched 90*l.*

MESSRS. GRENFELL AND HUNT, after meeting with considerable success in their excavations at Kasr el Banât, have moved to the neighbouring Ptolemaic and early Roman site of Harit, which they have identified as the ancient Theadelphia. They expect to return to England about Easter.

THE Louvre has recently acquired the famous picture of 'L'Odalisque Couchée,' not only one of Ingres's largest cabinet paintings, but one of the most characteristic of his works. It was a commission from Queen Caroline of Naples, and it was, according to the signature, painted at Rome in 1814. Subsequently it belonged to Count Pourtales. This is the eighteenth work of Ingres which is in the Louvre. More than one of them is unfortunately hung; even 'La Source' itself might be in a better light.

M. FALGUIÈRE is at work on a statue of 'Le Drame Lyrique,' which is to be placed in the vestibule of the Opéra Comique, Paris.

M. JULES MONTIGNY, the Belgian landscape painter, is dead.

A LUCAS CRANACH Exhibition is to take place at Dresden from April 20th to September 15th. Some of the artist's finest pictures have been promised from Hungary.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concert.
ST. JAMES'S HALL.—Popular Concert.

THE concerts were resumed at the Crystal Palace on Saturday, and the programme opened with Beethoven's Symphony in F, No. 8, of which a spirited rendering was given under the direction of Mr. Manns. The novelty was a symphonic poem 'Sister Helen,' by Mr. William Wallace, a British composer, who has already produced four important orchestral works at the Crystal Palace. The new tone poem is cleverly written and cleverly scored, and yet the impression which it creates is not altogether

satisfactory. It appears that Mr. Wallace originally wrote music to accompany a stage representation of Rossetti's 'Sister Helen' ballad. The performance was deferred, and the composer then arranged his stage music for the concert-room. Mr. C. A. Barry provided an excellent analysis of the symphonic poem; but it is one thing to read the meaning of this or that theme while the work is being performed, and another to perceive at once by help of the recited poem and certain stage action the connexion between tone and word. Most modern programme music suffers from a similar cause: it offers an intellectual puzzle rather than an artistic enjoyment. The third brief section (an *andante*) of Mr. Wallace's work appeals directly to the emotions, and the broad, plaintive phrase on which it is based presents effective contrast to the rest of the music, dramatic in character, and at times weakened by realistic effects. The performance, under the composer's direction, was excellent. Herr Ernst von Dohnányi played Liszt's Concerto in E flat with rare skill and beauty of tone; surely, however, an equally showy but more solid work could have been selected. We can understand and excuse the attraction which this concerto possesses for pianists such as MM. D'Albert, Stavenhagen, and some others who heard Liszt play it, and who studied it under him. Herr Dohnányi is too young to have been bewitched by the great pianist himself, and we should like to hear works from him in which there is more gold than gilt. We wonder, by the way, why Raff's Pianoforte Concerto in c minor, introduced here by Dr. Bülow many years ago, has never been heard since. It is a showy work, and, so far as we can remember, an interesting one. Mr. Ben Davies was the vocalist, and, though suffering from a cold, pleased his audience in Mr. F. H. Cowen's 'The Dream of Endymion' and songs by Brahms and Richard Strauss.

The Popular Concert on Monday was devoted, so far as the concerted music was concerned, to Haydn, Mozart, and Schumann. To Haydn was assigned the place of honour in the programme. One of his quartets occasionally serves as a postlude—a piece to play the audience, or what remains of it, out. The quartets of Haydn may not equal in interest those of Beethoven, yet the patronizing fashion in which nowadays the father of instrumental music is sometimes mentioned is singularly unjust. There is, however, the comfort of knowing that it is adopted by those who know least of his works. The Haydn Quartet in G, Op. 17, No. 5, was delightfully interpreted by MM. Joachim, Inwards, Gibson, and Ludwig. The great violinist played, in conjunction with Miss Fanny Davies, Schumann's Sonata for pianoforte and violin in A minor, and the reading of the work by the two artists was most sympathetic. The middle movement, which was repeated by way of encore at the close of the performance, seemed to us a shade—only a shade—fast. Dr. Joachim ought, however, to know better than any one else the composer's intentions as to its proper *tempo*. The programme ended with Mozart's Pianoforte Trio in E. Mr. James M'Innes was the vocalist. In his rendering of songs by Brahms he showed good taste.

Musical Gossip.

MASSNET's orchestral suite 'Scènes de la Féerie,' composed in 1882, was performed for the first time in England at the concert given by the Strolling Players' Amateur Orchestral Society at Queen's Hall on Friday of last week. It opens with a pompous processional march, scored for a specially large band, including parts for E flat clarinet, alto saxophone, four trumpets, four trombones, and tuba. The next section, labelled 'Ballet,' is a warmly coloured dance movement; the third, 'Apparition,' contains a charming solo for the French horn; and the final 'Bacchanale,' descriptive of a hideous orgie in the nether world, is sufficiently strenuous and forceful. These pieces were carefully played under the guidance of Mr. Norfolk Megone. Apart from some unsteadiness on the part of the wind instrument performers, Dvorák's symphony 'From the New World' was also handled in a praiseworthy manner.

THE inauguration of the new theatre of the Guildhall School of Music took place last Friday week. Gounod's comic opera 'The Mock Doctor,' the piece chosen for the occasion, was performed by the students. Mr. Ernest Ford, the new opera director, acted efficiently as conductor.

BRAHMS's Third Symphony in F, Op. 90, was admirably played under Mr. Wood's direction at the Queen's Hall on Saturday afternoon. M. Vladimir de Pachmann was the pianist, and by his refined rendering of Chopin's Concerto in F minor fully maintained his high reputation as an interpreter of the Polish composer's music. A novelty, an episode for orchestra ('Wüstenwanderung der Heiligen drei Könige') by E. Sjögren, the Swedish composer, proved more curious than interesting. Miss Isabel MacDougall sang with skill and taste the recitative and aria 'Chiamo il mio ben' from Gluck's 'Orfeo,' an air of Scarlatti's arranged by Mr. J. A. Fuller Maitland, and an expressive song entitled 'Nirvana' by Mr. Arthur Hervey.

THERE was a large and enthusiastic audience at the Saturday Popular Concert. The numerous attractions, however, will easily account for this. There was Mozart's great Quartet in c (with Dr. Joachim as leader) and Beethoven's Trio in E flat, Op. 70, No. 2, with Mr. Borwick at the pianoforte. It is always a pleasure to hear Dr. Joachim play Tartini's Sonata in G minor, an old and well-established favourite. Mr. Borwick's solo was Bach's Partita in c minor, of which he gave a vigorous rendering. Madame Bertha Moore sang with her usual success.

HERR ERNST VON DOHNÁNYI gave a second pianoforte recital at St. James's Hall on Monday afternoon, and again he let us hear a genuine Bach clavier work—the 'Italian Concerto.' The reading was a trifle too modern, yet too much sentiment is far better than the cold manner in which Bach is often played by even great pianists. Schubert's Sonata in A minor, Op. 42, was a welcome number in the programme. Pianists generally fight shy of Schubert's sonatas on account of their length. Herr Dohnányi's rendering of the work was most characteristic and attractive. The opening of the second movement, however, seemed to us a trifle slow. The programme included Brahms's 'Variations and Fugue on a Theme of Handel's.' The variations were played as if the pianist had not quite settled in his own mind as to how they should be rendered, but the fugue was given with marked strength and brilliancy. Other short pieces by Brahms and some showy Liszt pieces completed the programme.

Mlle. ILONA EIBENSCHÜTZ gave her second pianoforte recital at St. James's Hall on Tuesday afternoon. She played Beethoven's Sonata in c minor, Op. 111. There were impulsive moments in the *allegro*, whereby the music was robbed of some of its dignity. Her rendering, however,

of the theme and variations deserves very high praise; the technique was of the neatest, and the tone throughout pure and expressive. Five Brahms pieces were performed with all due skill and earnestness. In Schumann's 'Kreisleriana,' a work which pianists have neglected of late, Mlle. Eibenschütz showed the influence of her illustrious teacher, yet at the same time independence of thought. There was a tendency in some of the numbers to hurry, excepting in No. 2, which at the opening was not up to time—not, at any rate, up to the *tempo* adopted by Madame Schumann. The last number of the set was given with marked precision and effective lights and shades.

HERR FRANZ LIEBICH gave a pianoforte recital at the Salle Erard on Wednesday afternoon, with the assistance of Miss A. Ribolla and MM. Mewburn-Levien and L. Lebell. Herr Liebich has strong, swift, safe fingers, but his playing lacks charm and refinement. There was much—at times too much—of the letter, and scarcely anything of the spirit; and this, especially for Chopin's music, to which the pianist devoted his attention, proved fatal as regards the effect produced.

A QUINTET in G for pianoforte and strings and five *intermezzi* for pianoforte, violin, and 'cello by M. Richard Mandl, born at Brossritz, in Moravia, were produced at the Elderhorst Concert at the Steinway Hall on Wednesday afternoon. The composer, who studied at the Vienna Conservatorium, has had an opera recently performed at Prague. The quintet is a well-written work, full of engaging melody and neat workmanship. The *intermezzi* are brief, and of light, pleasing character. In these the composer himself played the pianoforte part. The programme concluded with Dvorák's Quartet in F. Miss Marie Busch was the vocalist.

MR. J. A. FULLER MAITLAND gave an interesting harpsichord recital on Wednesday afternoon in Lord Leighton's studio, for the benefit of the Leighton House Fund.

SIR HUBERT PARRY has written an overture and incidental music for John Oliver Hobbes's 'A Repentance,' produced at St. James's Theatre on Tuesday evening. The overture is a clever, effective work, which no doubt will soon find its way into the concert-room.

MR. ALBERT FRANSELLA will give three chamber concerts for wind instruments at the Queen's Hall on Monday evenings, March 13th, April 17th, and May 15th. The programmes will include several novelties.

MR. ROBERT NEWMAN informs us that, in addition to the 'Resurrection of Lazarus,' he has now secured the right of first performance in England of Don Lorenzo Perosi's 'Transfiguration of Christ' and 'Resurrection of Christ.' These three works will be produced at his London Musical Festival, Queen's Hall, between May 8th and 13th. Sir Hubert Parry's 'Blest Pair of Sirens,' Dr. C. V. Stanford's 'The Revenge,' and Mr. F. C. Cowen's 'Ode to the Passions,' will also be included in the festival programmes.

MR. ERNEST CAVOUR has arranged with the Bohemian String Quartet to give one, and only one, concert at St. James's Hall, on March 21st.

A SPECIAL performance of Wagner music was given in St. Mark's Square by the municipal orchestra of Venice on February 13th, to commemorate the death of the master, which took place in the Palazzo Vendramini seventeen years ago. In the evening of the same day the bust of Wagner was crowned with a laurel wreath in the Teatro Fenice, while at the opera-house a performance was given of 'Die Walküre,' under the direction of Signor Vitale. The anniversary of Wagner's death was observed at Berlin, Dresden, Hamburg, Leipzig, Prague, Vienna, and other continental cities. There was no concert or stage performance here in London

to commemorate the event. There was a symphony concert at Queen's Hall on February 11th; but the programme included only one Wagner piece—an excerpt from 'Das Rheingold.'

LÉO DÉLIBES'S 'Le Roi l'a dit' has just been revived with great success at La Monnaie, Brussels. It was played there only once previously, on April 9th, 1888.

'LA PRINCESSE D'AUBERGE' of M. Jan Blockx has achieved a new triumph at the Hague. This is one of the Covent Garden novelties for the coming season.

PERFORMANCES NEXT WEEK.	
SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Madame Norcross's Grand Morning Concert, 3, St. James's Hall.
TUE.	Monday Popular Concert, 8, St. James's Hall.
TUE.	Highbury Philharmonic Society, 8, The Athenæum, Highbury New Park.
WED.	Elderhorst Chamber Concert, 8, Steinway Hall.
WED.	St. James's Ballad Concert, 3, St. James's Hall.
THURS.	Philharmonic Concert, 8, Queen's Hall.
THURS.	Royal Choral Society, 8, Albert Hall.
FRI.	Cry-tal Palace Concert, 3.
SAT.	Symphony Concert, 3, Queen's Hall.
SAT.	Mozart Society, 3, Portman Rooms.
SAT.	Saturday Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

APOTHECARIES' HALL.—Ben Jonson's 'Alchemist,' presented by the Elizabethan Stage Society.

It requires courage in these days to affirm that a play of the Shakspearean epoch has been over-praised, and yet this is true of a good many works of Tudor and Stuart times, and, among others, of 'The Alchemist.' As the eulogists include contemporaries, such as Herrick and Shirley, and subsequent writers from Steele to Coleridge and Lamb, Ben Jonson may survive the carping of modern criticism. With a curious perseverance and fidelity, however, the public hissed the first performance and the last before that now given. Most that eulogists of an earlier date say may be accepted without establishing the fact that 'The Alchemist' is a great play. The people who hissed it in King James's or King Charles's days were doubtless, as Herrick describes them, ignorant, and the play itself is, as Steele describes it in the *Tatler*, "an example of Ben's extensive genius and penetration into the passions and follies of mankind." In this respect it cannot easily be over-estimated. While admirable as a satire and unsurpassed as a picture of manners, it is, however, deficient in almost everything that makes a great play. It has scarcely a single character that is not contemptible; it paints a world of rogues and fools without a redeeming trait; not one ray of honesty steals into its plot, not one touch of love or affection redeems or elevates piece or characters, not one line of poetry such as lights up the work of Ben's rival Dekker is to be found. Lamb, dwelling upon the imaginings, sensual or cupidinous, of Sir Epicure Mammon, says, in his absolutely unequalled style, "What a 'towering bravery' there is in his sensuality! He affects no pleasure under a sultan. It is as if 'Egypt with Assyria strove in luxury.'" Some of Sir Epicure Mammon's speeches are fine and imaginative, and with the derisive comments of Surly and the stimulating suggestions of Face, they constitute very comic and vivacious scenes. Take, however, the dozen best lines:—

I will have all my beds blown up, not stuffed;
Down is too hard: and there, mine oval room
Filled with such pictures as Tiberius took
From Elephantis, and dull Aretine

But coldly imitated. Then, my glasses
Cut in more subtle angles, to disperse
And multiply the figures, as I walk
Naked between my *succubæ*. My mists
I'll have of perfume, vapoured 'bout the room,
To lose ourselves in; and my baths, like pits,
To fall into, from whence we will come forth
And roll us dry in gossamer and roses.

Let any one who wishes to recognize the difference between inspiration and commonplace, between creative work and piled-up rhetoric, compare with this and other similar passages the revelling in wealth of Marlowe's Jew of Malta. When Barabas has "purst" the gold from Persian ships, from Spanish oils and wines of Greece, he breaks forth, in a spirit of true magnificence:—

Fie, what a trouble 'tis to count this trash!

He meditates how one only of his precious stones

May serve in peril of calamity

To ransom great kings from captivity.

We may not further quote, but we commend heartily the comparison we have indicated. Even stronger will be the interest if for the wealth of the Jew of Malta we substitute the dreams of Faustus. One is none the less glad to have seen a play which presumably no living playgoer had previously witnessed, the occasion being as unique as it was interesting. It is pleasant to say that the elocution was, as a rule, good—better, even, than is often heard on the regular stage. To most of those present the sight of the Apothecaries' Hall, in which the representation was given, with its portraits and other objects of interest, constituted an additional charm.

Dramatic Gossip.

'A REPENTANCE,' a one-act drama by John Oliver Hobbes, produced on Tuesday at the St. James's Theatre, tells in sufficiently nebulous fashion a story of the Carlist war. It is well mounted, and well played by Messrs. Alexander and H. B. Irving and Miss Julie Opp, but is so obscure in motive as to be practically void of significance.

MR. ALEXANDER'S future arrangements as announced include six important novelties, consisting of 'In Days of Old,' by Mr. E. Rose; 'Rupert of Hentzau,' by Anthony Hope; 'A Debt of Honour,' by Mr. Sydney Grundy; 'A Man of Forty,' by Mr. Walter Frith; 'Osbern and Ursyne,' by John Oliver Hobbes; and 'Paolo and Francesca,' by Mr. Stephen Phillips.

MISS ADA REHAN, who is at present playing in New York Mrs. John Wood's part in 'The Great Ruby,' has been engaged for the leading rôle in the autumn drama at Drury Lane.

'A COURT SCANDAL' at the Court will in due course be succeeded by a comedy by Mr. R. C. Carton.

'THE TYRANNY OF TEARS,' by Mr. Haddon Chambers, which is forthcoming at the Criterion, though in three acts, is, it is said, for five characters only. Four of these will consist of Mr. Wyndham, Mr. Bishop, Miss Mary Moore, and Miss Maude Millett.

MR. WILSON BARRETT will produce at the Lyceum in September a piece by himself and Mr. Louis N. Parker.

MR. MARTIN HARVEY is seeking a theatre to which to remove 'The Only Way' when, on April 10th, he is compelled to leave the Lyceum. In this piece Mr. Sydney Brough has replaced Mr. Ben Webster as the Comte de Fauchet.

MR. HALL CAINE'S 'Christian' is to be produced at the Duke of York's, with Mr. Herbert Waring as John Storm and Miss Evelyn Millard as Glory Quayle.

It appears that 'Change Alley,' by Messrs. Louis N. Parker and Murray Carson, will immediately succeed 'The Three Musketeers' whenever that piece is withdrawn from the Garrick. 'Nell Gwynne,' which we last week mentioned, comes second on the list.

THE next drama at Drury Lane will be by Mr. Cecil Raleigh, without any collaborator.

MR. ROBERT TABOR's condition still inspires uneasiness, and there seems some doubt if he will be able to take part in the production of 'Robespierre.'

AT the annual April festival at Stratford-on-Avon, beginning April 17th, the 'Second Part of King Henry VI.' will be produced by Mr. F. R. Benson. Mr. Benson is also credited with the intention of playing Hamlet in its integrity, a formidable task, which, we fancy, has not been essayed since the Restoration.

THE death of Miss Sarah Thorne, a few days before a benefit was to be given her at the St. James's Theatre, naturally arrests the promised performance. Miss Thorne was better known as the manager of the Margate Theatre and other houses than as a performer. She gave practical instruction to dramatic aspirants, and many of the younger generation of actors fitted themselves at the little Margate house for appearance on the London stage.

A REPORT that Mr. Edward Sothorn had secured 'Grierson's Way' for America has been circulated, but is inaccurate. Negotiations for its purchase were begun, but have been arrested.

TO CORRESPONDENTS.—A. S.—H. R. B.—L. & Co.—E. D.—J. S. C.—E. L. W.—H. L.—J. D. B.—received.
No notice can be taken of anonymous communications.

Erratum.—No. 3719, p. 142, col. 3, line 23 from bottom, for "Stanford" read *Stanwood*.

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"Office cat, by reason of death of rats, daily growing lean. Will superintendent please increase the contingent allowance for her restoration to stoutness?"

"And this appeal against a fine by a native Christian—

"Your Honour may be right, I may be wrong; I may be right, Honour wrong; let Honour give me back the fine, and then at day of resurrection, when all hearts will be open, if I am wrong, I will most gladly, sir, return your Honour the money."

It is evidently the bounden duty of the Duke of Argyll to write a counterblast in several volumes to the following atrocious libel:—

"The most amusing incident of my journey occurred at Pudukōta. The Rajah is the head of the great Kullar or Robber Caste of South India. His Dewan Sashiah Shastri, who speaks excellent English, but stammers a good deal, was standing by my chair, as the chiefs of the clans came up to pay me their homage. 'These,' he observed, 'are the Ca, Ca, Campbells, and so forth, of this part of the country!'"

The last of our extracts from passages dealing with the East refers to an interesting man whom Europe has not wholly forgotten even yet:—

"Sir Auckland Colvin leaves us. He gave me this morning, before breakfast, a curious account of Arābi, who came to see him one day at Cairo, and expounded his political views, beginning literally with Adam. He was as entirely ignorant of the forces which move the modern world as might be an old Crusader risen from his grave. The first thing to be done, he thought, was to get rid of all European influences, going back to the primæval Arabian past—the camel and the palm-tree."

Sir M. E. Grant Duff's correspondents have already become familiar friends to the readers of his earlier reminiscences. They may be sure that Madame Renan will keep him acquainted with the labours of her illustrious husband, and that Mrs. Craven will wag a wise head over the decadence of French manners. His sister, Madame Obrist Grant Duff, sends brilliant, though

slightly over-soulful letters from Germany. The name of Arthur Russell is a guarantee that good things will be written, instead of spoken, as earlier. There are Mr. John Morley, Sir John Lubbock, and many more—with the disruption of the Liberal party running through it all like a muffled dirge.

Sir Francis Doyle permitted himself this jest on Lord Houghton:—

"— writes that when Lord Houghton's death at Athens was rumoured, Sir F. Doyle said, 'His exit is the result of too many entrées.'"

Mr. Lowe's declining powers had become evident to his intimates, it appears, long before the public knew of them. In 1882

"Lady Reay writing of Lowe says, 'he touched his forehead with the words "I am like my father; he withered at the top." We had observed symptoms of his memory going, before he left the House of Commons.'"

The death of Prof. Henry Smith touched the little society very nearly, and there are to be found some admirable tributes in these pages to his gifts and character, which are not so well known as they should be:—

"Bradby of Haileybury, whom I have seen only once or twice since I took my degree, and who gained the Balliol scholarship along with Henry Smith, sends me a full account of his funeral, and adds: 'I saw Jowett for a little afterwards. He was very sad, saying it would make all the difference to Oxford. Henry held all parties and all studies together,—the great reconciler.'"

Here is a characteristic Magee saying which we do not remember to have come across before:—

"Col. Henderson told me this evening that the Bishop of Peterborough had said to a great lady, who had scruples about allowing her pretty daughters to dance, 'The Devil has invented quite enough real sins, to make it unnecessary for your Grace to invent imaginary ones!'"

The historical anecdote does not figure very extensively in the two volumes before us, but the following goes to show at least that, though no man can be a hero to his valet, a great personage can be very much of a conspirator to somebody else's housemaid:—

"Lady Ripon told me that, immediately before the Boulogne attempt, Louis Napoleon was occupying her father-in-law's house in Carlton Gardens. A housemaid, who had been left by the family, kept writing to them that these foreigners were clearly up to some mischief. Large quantities of arms were, she said, being brought into the house, and they had also got a tame eagle, who was taught to perch upon a cocked hat, by having a piece of meat placed upon it. This creature was usually kept below, but was sometimes, which the housemaid considered highly inappropriate, brought upstairs. Her letters were treated as of no consequence, but turned out prophetic."

We conclude with some quotations relating to men of letters, all well worth remembering in their various ways.

"M. Arnold, writing of his 'Merope,' which he has just sent me, in the beautiful new edition of his poems, remarks: 'There is not a stroke of either archæology or botany in it, for which I had not authority from reporters, such as Pausanias, Leake, Walpole, Sibthorpe.'"

And here is a magnificent Freeman story, told on the authority of Sir Courtenay Ilbert:—

"He mentioned to-day an amusing malice of the late Dean of Wells, who, having to propose

the health of Mr. Freeman the eminent historian, whom he did not love, spoke of 'Our distinguished guest who has reproduced with such marvellous fidelity the barbarous manners of our ancestors!'"

Lastly, Lord Coleridge's estimate of Sir Henry Taylor could hardly be improved on:

"He was not, I think, very assimilative of new ideas or forms, and terribly given to pay his pound sterling in coppers. I mean if he gave you a thought or a memory worth having, it was in a prodigious number of words, not poured out but dropped down deliberately one by one. He was a magnificent-looking fellow and a most perfect and kindly gentleman. He certainly had distinction, and distinction is rare nowadays."

The late Lord Chief Justice's letters are, perhaps, the most fascinating of any preserved by Sir M. E. Grant Duff. They are all the more delightful because they are those of Coleridge the scholar, not of Coleridge the bitter-tongued man of the world.

TWO FOLK-LORE BOOKS FROM AMERICA.

Creation Myths of Primitive America. By Jeremiah Curtin. (Williams & Norgate.)
The Magic of the Horse-shoe, with other Folk-lore Notes. By Robert Means Lawrence, M.D. (Gay & Bird.)

MR. CURTIN'S book is most welcome. It comes to us at the right moment, for just now a controversy is going on in the folk-lore world which is of some importance to the larger world outside folk-lore. Mr. Lang has tried to prove that savage man has high gods with moral attributes. Mr. Lang's opponents (and they are many and powerful) dispute both his evidence and his conclusions. And now Mr. Curtin steps in and prints a delightful collection of primitive creation myths which will help the student to understand the problem of man's early conceptions of the universe. We cannot help thinking that much of the difficulty in understanding savage conceptions is due to the tendency to read savage thought by cultured language. A scientific observer, trained to accurate and minute work, has to use the language of science and not that of savagery; and by the time the scientific observation has reached the student it has undergone the process of change in meaning which is due to the different meanings attached to words by different people.

Now the gods of savage people are known to their worshippers not so much by means of certain definite attributes, moral or otherwise, as by means of traditional histories of the gods—histories which are indiscriminately called myths. And the question still being asked by folk-lorists is, What do these myths mean? When the volume supplied by Mr. Curtin is examined, it does not seem difficult to understand that the phenomena of the world as they gradually become perceptible to the senses of mankind become the subject of inquiry; and it is this eternal inquiry, this divine gift of question, which has alike produced the savage myth and the scientific treatise. In character and origin myth is the science of primitive man; it becomes properly myth only when it is still accepted as a truth by a people who are far in advance of the explanation it teaches. The story of 'Olebis and Mem Loimis' is as clearly a scientific explanation of the origin of rain placed before the primi-

tive minds of American Indians by the best intellects of their race, as any modern textbook on the same subject which is placed before our own students. It answered the aspiration of the American Indian after knowledge.

All Mr. Curtin's stories are excellent in the telling, with much of the fascinating beauty of the mythus all the world over. 'Norwan,' which is the American Helen of Troy tale, is a pre-eminently good specimen, and so is 'The Dream of Juiwaiyu.' All the stories have the same characteristics, and they evidently reflect the ideas of the age when they first came into existence. Mr. Curtin, in a highly interesting introduction, explains that the American-Indian system of the universe began "with an unknown great indefinite number of uncreated beings—in other words, of self-existent personages or divinities." Those divinities were everything at first, and they lived through untold periods in perfect accord and harmony. At last this period ended and conflicts began, the result of which was that the great majority of this divine race were turned into all kinds of beasts, birds, reptiles, fish, as well as trees, plants, and, indeed, everything that we can see on the earth. The myths collected in this volume are the accounts of how the first world changed into the world now existing. In all this, however, no high moral conceptions of a god or gods are to be detected, no evidence that the myth was created for a practical purpose of savage life, whether to ensure a certain level of morality or of social usage. When morality appears it appears as a part of the cultus of the myth-makers, not as a higher conception of conduct which is destined to influence the lives of the people. And herein, we conceive, is a great factor which the student of folk-lore is apt to overlook when he is analyzing myths of savage people into sections, one of which he dubs with the mighty word "religion."

Mr. Curtin's book, it will be seen from these observations, is likely to be of real value to the student. Yet there is a serious complaint to make. Notes, annotations, and comments are all excellent in their way, but there is no word of the particular tribe or person from whom each story was obtained, no hint of the original Indian vernacular from which the stories were translated being in existence and accessible to such scholars as may wish to consult it; nothing, in short, to make the collection what it ought to be, namely, fully authenticated for scientific purposes. It is to be hoped Mr. Curtin may remedy this defect, for it is assuredly in his power.

The magic of the horse-shoe is, of course, an interesting subject of inquiry, but Dr. Lawrence's book is most undoubtedly disappointing. We confess to no liking for a study which, to take a page at random, contains references to authorities in the following fashion:—

¹ Cameron's 'Across Africa.'

² W. Crooke, B.A., 'North Indian Folk-lore.'

³ Clara Erskine Clement, 'Naples.'

Such careless references as these indicate an equally careless method of inquiry, for to fly across Africa to North India and thence to Italy is neither scientific nor instructive, unless there is some underlying principle, and we can discover none. Authorities of no value whatever are quoted side by side with

those of the first importance, and a magazine article is made to do duty for a reference to Tacitus. This is mere hotch-potch, and we really thought that the study of folk-lore had advanced far beyond that stage. Dr. Lawrence occasionally refers to an authority of which we are glad to know, as, for instance, the singular rhyming charm quoted from a sixteenth-century book on horsemanship. At the end of his essay he summarizes sixteen theories which have been advanced as to the origin of the horse-shoe superstition; but the reader is not much helped by the elaboration of theories which are often very wide of the mark, inconsistent with each other, and unsupported by evidence. Fortune and luck, the folk-lore of common salt, the omens of sneezing, days of good and evil omen, superstitious dealings with animals, and the luck of odd numbers are the other subjects treated of by Dr. Lawrence. So far as a mere collection of notes upon these subjects can be of use the book will be welcome to many; and, of course, the subjects are curious in many ways and afford much entertaining reading.

Roman Society in the Last Century of the Western Empire. By Samuel Dill. (Macmillan & Co.)

THIS book represents a remarkable combination of learning and literary skill, qualities which are not often seen together in the writing of ancient history. The subject lends itself to that literary treatment which seems to be denied to two familiar kinds of historical writing. One of these is the close constructive reasoning which is meant to prove a thesis of religious, social, or political life; the other is the minute record which is made by piecing together scraps from ancient authors to form an accurate, but uninspiring chronicle. The present work has neither of these aims. It is a picture of life, manners, thought; it treats of a theme that lends itself to straightforward narrative and picturesque illustration, and one that can assume the minute researches of others as the material out of which the web is woven. As such it marks one of the final and most perfect stages of historical writing, and one which, to attain to the ideal, requires an unusual combination of qualities on the part of the writer—a comprehensive grasp of the literature, ancient and modern, on which the reconstruction of the period is based, a capacity for viewing scattered tendencies and movements as a whole, a vivid realization of personality, and a literary power of presentation. All these qualities are possessed by the author, some in a very unusual degree. There are even occasional glimpses of powers which are not called forth by the main task which he has set himself to perform. In his modest preface he protests against his work being regarded as a history; yet how good a scientific chronicler he can be is shown by the detailed treatment of the very obscure period of Gallic history which lies between the entrance of the Visigoths under Athaulf into Gaul and the reign of Euric. On the other hand, constructive work on the political or religious organization of the time is carefully avoided. In the decidedly

strong and vigorous presentation of the administrative law of the Theodosian Code we find the structure, but not the foundation. The work tells much of the spirit of the Church in the fourth and fifth centuries, but little of its organization. The educational system of the empire is in this respect an exception, and a student of pedagogic systems will find satisfying information as to the instruction imparted by the universities of the time and the State system by which they were supported. The general avoidance of detailed investigation as a security for the facts will be felt by most readers to be an unmixed blessing. Had it been introduced, the work would have swelled to enormous proportions, the attention would have been distracted between a thin line of text and voluminous notes, and the impression of a fine literary effort would have been lost to the world. As it is, the curiosity of the learned will be stimulated, if not satisfied, by the notes to the pages, in which full references are added to ancient and modern sources, and the general reader will pass pleasantly through a series of scenes full of romantic and personal interest, and illustrated by reflections that are the result of a profound philosophic training. Yet it seems that the ultimate causes, both of events and of social conditions, are avoided as belonging more peculiarly to the domain of history proper. A reader who seeks the secret of the decline of the Roman Empire or the reason for the intolerance shown by Christianity to other forms of religion—an intolerance here assumed to be inevitable—will be disappointed in his quest. The book is a picture, not an analysis. He will find here and there an occasional notice of the powerful motives that lie behind the phenomena described; but to pause and think out the situation is no part of the author's task—it would have spoilt the symmetry of his work.

The keynote of the first portion of the treatise is struck by its title 'The Tenacity of Paganism.' It is written from what appears to be the general modern standpoint that the triumph of Christianity was natural and inevitable, that the fact that one spiritual faith did not drive all others from the field of human thought at once is something that requires explanation, and that the wish for the persistence of ancient and time-honoured forms is a somewhat unreasonable expectation on the part of the highly placed officials who desired it. Yet Prof. Dill recognizes the profound spirituality of some of Christianity's rival worships, such as the cults of Isis and of Mithra, and his pages are full of instances of as gentlemanly a toleration of paganism by Christianity as could be found in the nineteenth century. But his general attitude may be illustrated by the fact that in such cases he speaks of the "religious confusion" of the times. It might be suggested that the free working of the human mind was characteristic of order rather than of confusion; but the working was not free. In this tendency towards uniformity of belief Prof. Dill rather tends to ignore the influence of the imperial personality. By the accident of the accession to the throne of the resolute, passionate, and devout Theodosius the course of history was, not indeed altered, but certainly accelerated, and Christianity

won by violence what it would otherwise have gained by its sweet reasonableness alone. With an emperor of another mould on the throne St. Ambrose might have shared the fate of Chrysostom, and spent his declining years on the slopes of the Caucasus.

From this conflict of paganism with Christianity the author passes to the terrible indictment of the morals of the times framed by St. Jerome and Salvianus. With a force all the more admirable for being carefully concealed, he shows, by the unconscious revelation of the manners of the age made by Symmachus, Ausonius, and Sidonius Apollinaris, the hollowness of these invectives. Rarely, perhaps, has the perversity of vision involved in the monastic and ascetic ideal been displayed in a masterly, and at the same time sympathetic, style like this:—

"The man who has made the great renunciation is apt to treat the worldly class as worse than it really is. Its placid materialism, its bourgeois contempt for all ideal aims, irritate to madness the soul to whom death and the Great Judgment and the life to come are the only realities. The grosser sins of a small minority are regarded as the natural product of that absorption in the things of the perishing world which is the choice or the necessity of the mass of men at all times. But the monsters of depravity in every age are probably as rare as the paragons of saintly virtue. And we need not take too literally the *mot* of Salvianus that 'the Roman world was laughing when it died.'"

Next follow delightful pictures of country life in the times of Ausonius and of Sidonius, and then from the placid contemplation of a quiet, reposeful, and somewhat monotonous existence the reader is suddenly hurled into an abyss of mismanagement, violence, and despair. We have come within the region of the Theodosian Code, with its impotent confessions and blood-thirsty threats. Here, it would seem, is to be found the justification of the words of the preachers, and something that—so far, at least, as official life is concerned—gives the lie to the optimism of the cultured class. This, in fact, appears to be the author's view, although he draws but few inferences. The picture, as he presents it, quite resembles that of a ruined world. The Code lends itself easily to lurid pictures; but there is nothing that requires more careful handling than a series of ordinances of this kind. The Code is not a body of law in our modern sense of the word, but a collection of administrative judgments, which enter into details such as would not be found in any modern law or literature which is likely to descend to posterity. Occasional remedies for temporary evils are stamped with a character of perpetuity, and the highly strung language—the work of rhetoric, perhaps, more than of feeling—impresses the gloomy utterances too deeply on the reader's mind. Yet the weary round of the life of caste, the burden of the taxpayer, the decay of commerce, are patent facts which the imperial ordinances attest, and these were, the author thinks, far more than the advent of the Germans, the causes of the ruin of the Western world. He scarcely pauses to seek the reasons for this vicious system, for it is a picture that he is giving, not a history. We do not know whether he thinks it an evil inherent in a voluntarily

sought centralization or the result of a spasmodic effort to keep an empire together which was quivering under appalling shocks from without; but if he takes the latter view, then he underrates the importance of the barbarian invasions of the third century. Even though they were beaten back by the great line of Illyrian emperors, their effect remained. Rome's enemies had been rolled back over the borders, but they had struck at the heart of Rome, if the system depicted in the Theodosian Code was the result of their attack.

The Germanic invasions of the fourth and fifth centuries are admirably depicted. The author dwells on their sporadic nature and their curiously dual character of friendship and enmity for Rome, the first of which, perhaps, was more dangerous than the second. An analysis of Roman feeling about the invasions, of Roman views as to the future of the empire, completes this portion of the work; and then the book passes into calmer seas again, as it closes with a masterly investigation into that most obscure of subjects, Roman education at the close of the Western Empire. Prof. Dill is severe on its literary products; he hardly seems to make sufficient allowance for fundamental differences of taste. He criticizes, for instance, the puerile themes of rhetoric as though prose should necessarily have a different subject-matter from poetry. He looks on the pedagogic system as though its aim were culture, and not, as the Romans thought, practice. He approves of a liberal education, and yet condemns extreme specialism, without which a liberal education will become the most sterile of pursuits. In her educational system Rome is, indeed, a standing warning to all imperial states. A rhetorical training is the salt of political life, and here, for three centuries before the point at which Prof. Dill takes up his tale, almost every aim had been surrendered to the making of the administrator. All universities that contented themselves with giving to their sons a liberal education based on the elucidation of ancient texts and an imperfectly acquired knowledge of philosophy and history would find their *grammatici* as stationary and their *rhetores* as vapid as those of the Roman world.

In points of detailed interpretation or statement one might at times venture to differ from Prof. Dill. In dealing, for instance, with the short reign of Attalus he often repeats the view that it was established and welcomed by the old senatorial party. But not a word even about voluntary acceptance appears in the passage of Zosimus to which he refers; here the Senate is said to have acted "at Alaric's bidding." The author's criterion of Christian belief seems in one case at least to be a doubtful one. In estimating the depth of the faith of the so-called Christian friends of Symmachus he remarks of one of them, "Yet Probus himself was only baptized on his deathbed." But a late baptism may be the hesitation of a timorous, but believing soul at entering on the great mystery; it may be due, in accordance with the sentiment which Gibbon attributes to Constantine, to the belief that "the soul was instantly restored by this sacrament to its original purity, and entitled to the promise of eternal salvation." This test would make St. Ambrose him-

self a lukewarm Christian after he had passed his thirtieth year. We may notice again that the import of one passage of St. Augustine is extended beyond its legitimate application. It would be a serious reflection on the patriotism of the saint if he had said of Rome's career of victory, "And these conquests so much vaunted—what were they but brigandage on a large scale?" As a matter of fact, if we turn to the passage in 'The City of God' we find that St. Augustine, when he asserts "*remota itaque justitia quid sunt regna nisi magna latrocinia?*" is only giving a general answer to the pagan claim that the acquisition of empire as such is a proof of divine guidance.

But there are hardly any points in this carefully written book which even the most malevolent critic could pronounce positively wrong; for the statement that Radagæus descended from the Alps with 20,000 *Huns* can scarcely be seriously meant. Later in the book they appear as Scythians; but they were probably as purely Teutonic as any host that entered Italy, and there are strong reasons for believing that they are none other than the mass of Germans which passed into Gaul in 406. It is not literally correct to say that the Emperor Gratian was "slain in battle." Of the explanatory notes one must be pronounced misleading and another obscure. It is misleading to tell the general reader that Constantine organized the *Consistorium*; and the information that senators were exempted from the *onus metati* will convey little except to the specialist.

The printing is on the whole excellent. Such errors as "Actius" for *Actius* (p. 44), "Eckel" for *Eckhel* (p. 36), "Capitol" for *capital* (p. 138), and the false concord on p. 78 are extremely rare. The good binding, large, clear type, and thick paper are worthy adjuncts to as notable a study of any period of ancient history as has appeared for many a long year—one which, within its self-imposed limitations, will without doubt stand comparison with anything else of the sort.

Kings of the Hunting-Field. By Thormanby. (Hutchinson & Co.)

THIS is a bulky volume, containing within its covers 471 pages, index included, and, as is credibly asserted on the title-page, 32 portraits of more or less distinguished personages, at any rate in the hunting-field, from "glorious" John Warde, whose capacity for holding port wine has been described amusingly by "The Druid," and among whose wise sayings, as recorded by "Thormanby," was, "Never believe a word any man says about a horse he wishes to sell—not even a bishop," down—in the chronological sense only—to Mr. C. H. Basset (*né* Williams), who, "after a most successful tenure of office," resigned the mastership of "the Devon and Somerset" in 1894. The work, of course, is a compilation, and the compiler, as he frankly calls himself, modestly professes that he had no idea of presenting anything like a history of hunting, and that he does not pretend to be any sort of authority upon the subject, but was guided simply by the desire to make an entertaining book out of selected memoirs,

which seemed to him to offer material for an interesting collection of biographical and other facts, as well as anecdotes connected with the sport and the heroes of hunting. There can be no hesitation about saying that he has achieved a really remarkable measure of success, though to some readers it will, of course, appear that he has left undone that which he ought to have done and has done that which he ought not to have done, so far as admission and omission of various worthies are concerned. To any such objection there is a satisfactory answer: not one volume, but a whole library, would have been required if justice were to be done to everybody regarded by numerous admirers as a "king of the hunting-field," and, a selection being imperative, the compiler had no choice but to consult his own tastes, a criterion which proverbially one may not dispute. It is matter for rejoicing that they have served him so well.

It is difficult to avoid thinking, from some reproachful remarks to which "Thormanby" has given expression, that his compilation was intended to make up in some measure for what he is pleased to consider deficiencies in that monumental work, the 'Dictionary of National Biography,' wherein he seems to hold that the notices of persons who have attained great celebrity, whether as performers or as writers, in the diverse branches of sport are lamentably few and far between. Nobody can deny that, from the point of view of interest and entertainment, the 'Dictionary' might be rendered more popular, if not more useful, by a more frequent introduction of biographical details concerning the heroes of the hunting-field, the turf, the prize ring, and the 'Newgate Calendar,' to say nothing of rowing, football, golf, bicycling, and other ancient and modern sports and games, down to skittles and even the mysterious pastime of knurr and spell; but there must be limits to national biography itself, and if all our worthies and notable unworthies were to be included in it, the chances of arriving at the letter Z before the end of all things would be almost infinitesimal.

Most of us are in the habit of regarding the celebrated Hugo Meynell, one of the early members of the Jockey Club, as the real "father" of fox-hunting, although, no doubt, there were several fox-hunters before him, yet they were (some of them, if not all) a little heretical, and less completely identified with the pure sport—if the qualification be not somewhat contradictory—of "galloping after a nasty smell." To "Thormanby," however, who nevertheless does full honour to Meynell, it appears, on the consideration due to so weighty a matter, that the titular paternity in question belonged more justly to the "glorious" John Warde already mentioned, though this undoubtedly mighty fox-hunter was born some eighteen years later than the other claimant. However, it is of no great consequence; and it must be admitted that—if *crambe repetita* be an expression eminently applicable to the chapters devoted by "Thormanby" to the lunatic "Jack" Mytton; to the accomplished C. J. Apperley, better known as "Nimrod"; to the Rev. "Jack" Russell, the one blot on whose character was his prejudice against "the filthy habit of smoking"; and to

Henry Hall Dixon, "The Druid"—the greater part of the compilation has an air of no little freshness, if not of originality. Perhaps to the list of the already overdone celebrities might be added "Squire" Osbaldeston and the famous Thomas Assheton Smith; but the compiler was quite justified in assigning them a place in his book, because he thereby obtained an opportunity for reconsidering his former version of the circumstances connected with the duel between "the Squire" and Lord George Bentinck, and for presenting a sort of Plutarchian parallel between T. A. Smith and "the other Tom Smith," whose career, one would say, is more remarkable, and even more creditable, than that of his more aristocratic and wealthy namesake, though each was a worshipful example of the M.F.H. The latter—sometimes under the pseudonym of "Wily," which "Thormanby" does not mention—wrote more or less learned works, and, combined with Peter Beckford, cousin of the author of 'Vathek,' with F. P. Delmé-Radcliffe, and with Robert Thomas Viner, or Vyner, with whom several others might have been associated, serves "Thormanby" as an instance of that perhaps somewhat rare phenomenon, an intellectual and a literary fox-hunter, Whyte-Melville and Anthony Trollope to the contrary notwithstanding. But the sheer fox-hunter is certainly the more popular, at any rate to read about.

Of Thomas Assheton Smith "Thormanby" tells several good stories. Would that they were equally new! Still it may be that not everybody is too nauseated to laugh at the following anecdotes:—

"Vulpicide was to him a crime for which death itself was too lenient a penalty. And his wife used to tell how, on one occasion, he terrified all the ladies at the breakfast-table by dropping the newspaper with an exclamation of horror. 'What has happened?' they cried, expecting to hear of some awful European calamity. 'Happened!' he groaned, looking over his spectacles solemnly; 'why, by Jove! a dog-fox has been burned to death in a barn!'"

Mr. Smith was highly sensitive on the point of his dignity, and of the attention paid to his tastes. It is said, therefore, that, being in the habit of paying frequent visits to the Duke of Rutland at Belvoir Castle,

"on one occasion he was not satisfied with the breakfast prepared for him, and complained to the footman that he did not think that he had the attention given to him to which he was entitled.....On the following morning, when the sportsman came down to breakfast, he was surprised to see all the footmen in the castle enter the room in their state liveries, and take their stations around the table.....At another time he complained of the scarcity of muffins; upon which.....when next the guests assembled at the breakfast-table.....each footman.....presented to the bewildered squire an unceasing succession of hot plates, the chorus being, 'Muffins, Mr. Smith.'"

All this, we are told, by the Duke's orders; but one cannot help suspecting a case of happy invention.

Between hunting and horse-racing there is so much cousinship that "Thormanby" could not avoid very well all notice of the latter, especially as some of his heroes were, and others still are, not only hunters of fox or stag, but patrons of the turf and members of the Jockey Club, and he does not hesitate to call hunting "the nobler

sport of the two." He is right, no doubt, to a certain extent, so far, at any rate, as the bipeds are concerned, for they have to display in their hunting a number of fine qualities whereof the horse-racer may be entirely devoid, and, what is more, they have no connexion whatever with the fraternity of bookmakers; but, as regards the quadrupeds, though the working of the hounds is a splendid and even an instructive spectacle, the horses, gallant as their several performances may be and generally are, have little or no chance of disputing, one with another, as on the turf, at weight for age, the palm of superiority, and, moreover, however good they may be, are not of the class from which what is called "the horse of the century" is likely to be supplied. Nor, for obvious reasons, can a run with the hounds, however heroic it may appear to those who take a personal part in it or to those who catch a passing glimpse of it, compare for a moment with the imposing sights to be seen at Epsom, at Ascot, at Doncaster, and elsewhere.

In treating of sporting parsons, "Thormanby" makes mention of the Rev. Henry "Launde," but neither by inverted commas nor in any other way, either in the text or in the index, affords any indication of a knowledge that the surname is a pseudonym, and that the person was the Rev. Mr. King, Fellow of O.C.C., Oxford, who was not only a parson, but a "squarson," whose ample excuse for breeding, if not for running, racehorses was that he was keeping up the family's tradition. "Thormanby" thinks that in the dispute which arose between the Bishop of Lincoln and Mr. King about the latter's connexion with the turf the former "had the best of it." That may be; but it seems to be certain, nevertheless, that by a statute of Henry VIII. "spiritual persons," so far from being forbidden, were bound, under pains and penalties, to concern themselves personally with horse-breeding, whereof horse-racing is a mere corollary.

In dealing with the Duke of Beaufort and the Badminton hounds, "Thormanby" might have said something—if, indeed, it were within his knowledge—about the Duke's abortive attempt to hunt the wolf with his hounds in the west of France some thirty years ago, more or less. The failure, however, was considered to be due rather to the strangeness of the task which was set before them than to intrinsic incapacity on the part of the dogs.

In concluding this notice of what a multitude of readers, whether addicted to sport or not, will find an attractive book, one may be pardoned for introducing a little anecdote about a well-known huntress, the late universally lamented Empress of Austria:—

"Her Imperial Majesty was a strong believer in the virtues of good English malt and hops, and on more than one occasion, when offered tea, she exclaimed, in her own charming way, somewhat to the astonishment of her hostess, 'Oh, please let me have some beer, it will do me so much more good!'"

It is to be hoped that "here be facts."

Le Soulèvement des Travailleurs d'Angleterre en 1381. Par André Réville. Avec une Introduction Historique par Ch. Petit-Dutaillis. (Paris, Picard & Fils.)

ANDRÉ RÉVILLE was only twenty-seven when death suddenly ended his career at the moment when academic status and domestic happiness seemed secure to him, and before he had had time to give to the world the fruits of his researches. Many English scholars made his acquaintance when, some eight to ten years ago, he was collecting materials from our libraries and archives for his study on the Peasants' Revolt of 1381. Some at least of these knew enough both of the man and of his work to look forward with lively satisfaction to the completion of his investigations, and to share with his Paris friends in lamenting the abrupt termination of so bright and promising a life. They will now welcome with personal as well as with purely scientific interest the effort made by M. Petit-Dutaillis to put together the work that his friend had left all unfinished at his death. That welcome will be all the more cordial since M. Petit-Dutaillis has taken care that the memorial of Réville shall appeal not only to those who loved the man, but also to those who are interested in historic science. He fully appreciates how much mischief has been done to the memory of dead scholars by the ill-considered publication of their unfinished sketches, their undigested notebooks. He has taken pains that the book shall be worthy of the writer, and the great trouble and labour that he has lavished on the task have thoroughly secured his object.

Réville's chief finished writing was the thesis on the Peasants' Revolt in Hertfordshire, Norfolk, and Suffolk, with which he secured the diploma of "Archiviste Paléographe" in 1890. Besides this, he left copies of a large mass of documents that he had unearthed in the Record Office and in the libraries of Oxford and Cambridge, some of which he had already utilized, while others were the result of his visit to England after the publication of his thesis, when he was aiming at elaborating it into an essay for the doctorate. With this object he had also made copious notes, all of which were put in M. Petit-Dutaillis's hands.

Of each of these remains M. Petit-Dutaillis has made good use. He has published the *École des Chartes* thesis *in extenso*, altering it only where Réville's maturer judgment or the results of more recent research showed that alteration was absolutely necessary. He has printed the transcripts and analyses in a long appendix, which will be warmly welcomed by all workers on the subject. He has utilized the notes in the composition of an elaborate introduction on the Peasants' Revolt as a whole, in which, though it is mostly his own independent work, he carefully brings out the ideas, and often even quotes the words, of his dead friend. He has illustrated the whole by useful maps, and has also devoted a few pages of the preface to an eminently sympathetic and touching summary of Réville's short career. The whole, forming a stout octavo of nearly five hundred pages, is appropriately published as the second number of the recently projected series of

"Mémoires et Documents publiés par la Société de l'École des Chartes."

Such a book must not be examined too microscopically, but, taking it as a whole, we can safely declare that it is an adequate monument of Réville, and a real addition to the reputation which M. Petit-Dutaillis has already justly won. English history is as familiar to the living as it was to the dead scholar. Both were among the band of promising young Frenchmen whom the teaching of M. Bémont inspired to devote a large share of their studies to that subject. M. Petit-Dutaillis's '*Histoire de Louis VIII.*' contains by far the best modern account of that important episode in our history, the invasion of England by the future Louis VIII. in 1216-17; while his studies on the Treaty of Bretigny and on popular preaching in the Middle Ages still more directly indicate his competence for this self-imposed theme. In reading Réville's thesis we are struck by its maturity of judgment and style, and by the sobriety and sound sense of its general ideas. The account of the Hertfordshire revolt, though nearly all taken from the St. Albans chronicles, which have been many years accessible in the Rolls editions, will be new to many well-read students. The history of the East Anglian rising, laboriously collected from inedited judicial records, will often supplement and sometimes correct the careful account of these troubles which Mr. E. Powell wrote, from substantially the same sources, two or three years after Réville's death. M. Petit-Dutaillis's introduction supplies as good a general account of the whole movement, its causes and its consequences, as has ever been written, despite its limited length and the restrictions under which it was composed. It not only dissipates the dogmatic generalizations of Thorold Rogers, which is an easy task, but makes important corrections in the classical summary of the insurrection in Dr. Stubbs's '*Constitutional History*,' which is a far more difficult business. Here and there may be found, as are to be found in Réville's thesis, points to which exception may be taken. For example, M. Petit-Dutaillis takes the peasants' appeal to the Domesday Book a good deal too seriously, though he had a better example in Réville's comparison of that appeal to the cry of the St. Albans townsmen for the restoration of the good old days of Henry I., or for the even more hypothetical prosperity of the times of the good King Offa. It is simply an instance of the constant and common tendency to imagine a remote ideal past which was better than the troubled present. In the same way we think M. Petit-Dutaillis speaks too disrespectfully of that excellent, if prejudiced chronicler Wykes (p. lxiv). An English writer would not confuse the Temple and Temple Bar (p. lxxxv) or call sheriffs "juges de la couronne," though these are small matters, as is the prodigious and impossible activity which Réville assigns to the St. Albans rebels on the first day of their revolt (p. 13), or his connexion (p. 55) of the building of castles with the establishment of manors. The only serious point of disagreement we have with either lies in our inability to follow M. Petit-Dutaillis when he refuses to allow that the rebellion had any effect in hastening the disappear-

ance of villeinage. That the view expressed even in Dr. Stubbs's cautious work is exaggerated, the examples given by M. Petit-Dutaillis clearly show. But it is difficult to believe that, because villein services were rigidly exacted in many instances after 1381, the tendency of the triumph of the proprietors was to ignore the plain lesson that it was dangerous to press them too far. M. Petit-Dutaillis's refusal to generalize without texts to support him at every step seems to us almost equivalent to a refusal to generalize altogether. After all, texts will not serve every purpose, and the historian must use his brains if he be not content to remain a mere arranger of material.

The appendices of unpublished documents testify clearly to the extent and method of Réville's researches. Few of them can be neglected; some, like the confession of John Wrawe, are of the utmost interest and importance. But they are necessarily even more scrappy and incomplete than the similar documents published by Mr. Powell. Their richness inspires the reader to ask for more. Is it too much to expect the complete publication of those Assize Rolls and Placita coram Rege from which both Mr. Powell and Réville have made such rich and suggestive excerpts? It is only when all the documents are accessible that the definitive history of the greatest economic crisis in our mediæval history can be fully and fairly written. Much is being done, and antiquaries are already better off than when Réville wrote. The calendars of the Patent and Close Rolls are already rendering obsolete his analysis of a few of them, though not his complete copies of others of these documents. But even the chroniclers are not all ready to hand as yet. We want, for example, a modern edition of the monk of Evesham. Mr. G. M. Trevelyan's publication, in the number of the *Historical Review* for July, 1898, of the fragment of a chronicle unknown since Stowe's time, has thrown new light on some sides of the rebellion, as is clearly shown in Mr. Tait's biography of Wat Tyler in the last volume of the 'Dictionary of National Biography.' There is much more of the same work still to be done, even with the chroniclers, and still more with our wonderfully full judicial records. It was, therefore, extremely pleasant to hear that Mr. Trevelyan is likely soon to publish a general survey of the whole question along with more inedited documents. But when the final history of the crisis of 1381 is written André Réville will not be forgotten among the pioneers of the investigation, and we shall be fortunate if the task is accomplished by so good a man.

NEW NOVELS.

A Son of Empire. By Morley Roberts. (Hutchinson & Co.)

THERE are many features in Mr. Morley Roberts's latest piece of fiction which should tend to render his book popular with the average schoolgirl. The plot is thin and easily summarized, but the summary would remove nearly all the interest of the volume. A young girl's love for an Indian cavalry officer, and her successful forgery of a cipher telegram, whereby the hero is

sent on active service, constitute the main features. It appears to be a hurriedly composed narrative, and its few advantages are not heightened by such phrases as "She was obsessed with the notion." It is difficult to think that this volume will add to its writer's repute.

A Stolen Idea. By Elizabeth Godfrey. (Jarrold & Sons.)

A PRETTY love story, affecting a man and a woman both possessing literary tastes, forms the theme of this novel. It is a simple tale, and one in which the writer never strikes a false note. A girl with ambition for literary distinction finds a derelict manuscript, and adopts some of its suggestions. The book she thus writes is very successful; but years after she and the owner of the lost story fall in love with each other, and her youthful indiscretion nearly costs both their happiness. This is a brief sketch of the plot, to which we only refer in order to add that every detail is carefully filled in. It compares very favourably with more than one of the writer's previous books.

Jock's Ward. By Mrs. Herbert Martin. (Pearson.)

SENTIMENT, when overstrained, fails of its effect. The author of 'Britomart' and of 'A Low-born Lass' has written her story of a London street arab and his protégé on a scale which is in excess of its requirements. Here and there we find a pathetic passage; but the result is not successful as literature. The whole story is based on a misconception of the powers of a London police-magistrate in a case of felony; and were he to act as described in the first chapter of the book he would certainly be liable for the consequences of exceeding his jurisdiction.

Cicely Vaughan. By Philip Davenant. (Long.)

DOUBTLESS there is no law against a man's being called Philip Davenant; but we would lay a shade of odds that in this case it is a woman who prints that name on her title-page. It is true, again, that there are men who get their experience of human life from inferior novels, and display it by writing other inferior novels whose note is—no offence to the University Extensionists—"the second-rate at second-hand." But, as a general rule, the habit is a feminine one, and therefore we think that a woman wrote 'Cicely Vaughan.' That young woman (Cicely, not the author) attempted suicide, and then murdered her stepmother in order to marry a curate. Afterwards—but the dénouement may be left for any one who cares to read the novel. We fear that man will find it less exciting than our summary might lead him to suppose. The author's callow cynicism will probably pass in time; it may accelerate the process if some one tells "Philip Davenant" that men who devote their lives to helping their poorer neighbours are not, as a fact, sneered at. Sometimes they are pitied, more often they are chaffed; but in the long run they receive, even from "Society," far more reverence than ridicule.

Betty Musgrave. By Mary Findlater. (Methuen & Co.)

IT is quite true, as Miss Findlater tells us, that this is a dreary world, and that a girl with a drunken mother is likely to see the dreariest side of it. But we rather resent the information, especially as Miss Findlater, when she condescends to a lighter vein, can tell us much more delightful things. The parts of this book that deal with Mrs. Trevese, the charitable, easy-going mistress of a cheap boarding-house, are full of life and character. There is a genuineness about that good woman which recalls some of Jane Austen's most human creations—Miss Bates, for example. The root of the matter is in Miss Mary Findlater, and her next book should show a great advance on 'Betty Musgrave.'

Frank Redland, Recruit. By Mrs. Coulson Kernahan. (Long.)

'FRANK REDLAND, RECRUIT,' is a novel of a kind, done in a familiar enough fashion. It calls for no very special comment, perhaps. The actual writing is not remarkable for goodness nor for badness either. It goes as pleasantly as this sort of thing goes as a rule, and that is not very far. The human interest is by no means overpowering, though the characters, once taken for granted, are not badly sustained. The recruiting of the hero is so slight and unimportant that it scarcely seems worth while to have made mention of it in the title.

François the Valet. By G. W. Appleton. (Pearson.)

THERE is an extraordinary amount of sensation condensed into this little volume, and the literary provender can only be described as highly indigestible. A brief summary of the plot would occupy considerable space; and we cannot attempt it within our present limits. It must suffice to say that the book is well suited to the tastes of those who enjoy sensational stories of detected crime and unexpected relationships.

AMERICAN FICTION.

The Black Curtain, by Flora Haines Loughhead (Duckworth & Co.), is a pretty idyl of the Californian hills. The two artists who are driven to the wilds, each by a physical blow which prevents their pursuing their art, and are thrown together by an accident which places them in antagonism with regard to their titles to the new plot of ground where they find themselves squatting simultaneously, are compacted of so much gentleness and so delicate a sense of humour that the early bickerings and growing affection between the girl singer and the man whose weak sight has forced him from the easel are continuously delightful. There is plenty of local colour provided in the ingenuous sheriff and his men and other worthies of the Vernal Hills, and it need not be said that the diction and spelling are genuinely American. Occasionally a high note of pathos is struck, as when Amy discovers, to her exceeding repentance, the reason of Paul's reluctance to expose himself to the prairie fire.

Mr. Horace Annesley Vachell is hardly correct in describing his recently published volume *The Procession of Life* (Sands & Co.) as a novel. In places it partakes of the nature of a romance; but in its general form it consists of the chronicles of a Californian family, of the name of Slumber, as it appeared during a few years of its history

from 1890 to 1894. One of the daughters, contrary to her mother's wishes, married a Californian farmer; another, with the maternal approval, married an English emigrant of good family and "smart" associations. The reader is taken through some extremely trifling details in the history of these two ladies and their mother and their husbands, and numerous other persons playing subsidiary parts in the narrative; and the result is a book of fairly large size, yet, at times, of considerable interest. The great length and diffuseness of the record hardly militate against its real merits. It is easy to become interested in the minute and constantly varying pictures of Californian life and manners, complicated as they are by the uncertain element of the Englishman Guy Warrender. This person's outlines and characteristics are remarkably well sketched, and his presence on the scene is invariably interesting. Mr. Vachell writes agreeably and often picturesquely, and at least bears out the promise afforded by his former works, 'The Quicksands of Pactolus' and 'A Drama in Sunshine.' Sometimes he adopts strange methods of expression. The word "caloused" will be strange to many English readers. Female eyes are once described as "incandescent," and in another place as being as "clear as the waters of Choaspes," a river which will occasion some readers a little trouble in identification. The book will certainly repay perusal.

One of the Pilgrims, by Anna Fuller (Putnam's Sons), is the story of a clerk in a bank called the Pilgrim Savings Bank. The title seems a poor little jest; but the story is a plain tale of love and business and misadventure. The necessary bore, who in American novels is too often a negro, is in this case an Irishman (also a favourite bore in American novels, but not so common as the negro). The best thing contributed by the bore is his answer to a question whether he arrived in time to see his dying brother alive. "Yes, sorr," he replied, "he was just haivin' his last puff." The description of a holiday outing in the woods in Maine is the most agreeable passage in the book. In other respects it seems rather commonplace.

M. Pierre de Coulevain, the author of *American Nobility* (Sampson Low & Co.), appears to have had good opportunities of studying both American society and French society. He does not disclose his nationality further than by speaking of Europe in his introduction as "our continent." He has made excellent use of his knowledge, and he shows some considerable skill as a novelist. His book would have been a good deal better if he had resisted the temptation to discourse and reflect upon the points which are very well brought out in his narrative. It is a mistake to explain too much. It displays a fear of one's powers—a fear which need not have troubled M. de Coulevain.

THE FINNS.

The Pre- and Proto-historic Finns, both Eastern and Western; with the Magic Songs of the West Finns. By the Hon. John Abercromby. 2 vols. (Nutt.)—We must congratulate the author upon the successful completion of these two volumes, the outcome of indefatigable labour in an extensive and far too little known field of study. In speaking of "Finns, both Eastern and Western," he uses the latter epithet for the true Finnic races, such as the Finns of Finland, Estonians, Veps, and Votes, and the former for the various Finnic groups distributed over Central and Northern Russia. Comparatively little attention has hitherto been paid in Great Britain to the Eastern Finns, although their languages, customs, and mythology have long since been investigated by travellers, and notably by Sjögren in 1824-7, by Castrén between 1842 and 1849, and by Ahlqvist in 1854-8, 1877, and

1880. In fact, the result of Castrén's labours, published after his death, in 1852, under the title of 'Nordiska Resor och Forskningar,' has been always regarded as especially valuable and trustworthy. In his first volume our author, after supplying a brief description of the former and present distribution of the Eastern and Western Finns, and an account of their physical and psychological characteristics, passes on to a consideration of their craniology, archæology, ethnography, and affinities of language. By these and other means he is enabled to discriminate seven epochs in their past career, to sketch in general though uncertain outlines their pre- and proto-historic condition, and to indicate

"the various stages of civilisation to which they successively advanced after contact with higher civilisations at different periods of their evolution from neolithic times to the Middle Ages."

The last chapter of this volume is devoted to an elucidation of the former beliefs of the Western Finns as exhibited in the 'Magic Songs,' the examination of which is the main object of the present work. The second volume is chiefly taken up with a literal translation of a great part of Lönnrot's 'Suomen Kansan Muinaisia Loitsurunoja' ('Ancient Magic Songs of the Finnish Folk'). In order, however, to afford students of folk-lore an opportunity of comparing the incantations of other peoples with those of the Finns, our author has prefixed a selection of charms from Lettish, Russian, Mordvinian, and other sources. The magic songs of the Finns, *i.e.*, of the Western Finns, which follow, are given under separate headings, numbered 1-233, some numbers including many variants, and are grouped as "Words of Healing Power," "Formulæ," "Prayers," and "Origins or Births." In these songs nearly every object of nature is regarded as the habitation of a spirit; consequently even inanimate objects, like rocks and stones, or conditions, such as frost or the gout, are considered as living beings and addressed as such. The mental attitude of the composers is shamanic and archaic, and some of the songs, although their metrical form must have been immature, were probably in a fair state of evolution about a thousand years ago, many of their elements being much older. Comparetti, who holds with Porthan (cf. 'De Poesi Fennica,' 'Op. Selecta,' iii. p. 373) that the magic is the most ancient of all the Finnish runes, says in his 'Traditional Poetry of the Finns':—

"This poetry of the runes must have begun its existence in the times of the Vikings between 800 and 1000; and tradition has preserved and developed it."

Comparetti appears also to hold much the same opinion as that advanced in the present work, *i.e.*, that the magic songs attained their fullest development in the interval between pure heathenism and pure Christianity; and though in the majority of them hardly a trace of the influence of the latter is observable, in not a few there are Christian conceptions mingled strangely with the old heathen notions. As an example may be cited the following extract from among the "Words of Healing Power":—

"Jesus was walking along a road with little Peter, with his talkative companion; towards them a Cancer came. Jesus began to speak, and of the Cancer sternly asked: 'Whither, reptile, goest thou?'"

In one of the "Prayers" we read: "Jesus! thy 'little bullfinch' wash, make white thy tender babe." One more instance, and that from the "Origins":—

"The origin of fire is known, the genesis of fire (*pauru*) is guessed: dear fire was created by God.... The Virgin Mary, mother dear, the holy little serving maid, 'tis she that rocked the fire."

While the names of the divinities of former times have in some cases been altered to those of Jesus, Mary, Peter, and various saints, and a Christian conception has here and there been engrafted on the heathen one, the position of the

reciter, his ideals, and his religious associations are not materially affected, but remain much as in the past. Many of the magic songs were introduced into the 'Kalevala' by Lönnrot, and in order to understand the nature of the epic song or rune it is necessary, as Comparetti has pointed out, to study the magic rune from which it sprang. There can be little doubt that this new book on the Finns will be invaluable to the folk-lorist. A large part of the first volume will interest the archæologist, treating as it does of an out-of-the-way department of his study. The author has paid particular attention to the craniology of the Finns, and has added to his text several tables, giving the comparative measurements of skulls from widely different localities. A certain dryness of style, perhaps unavoidable in dealing with the details of such a subject, might possibly deter the ordinary reader from the perusal of the volume throughout, though he would thereby lose much curious information; but the magic songs of the Finns in the second volume must interest and amuse every one. As an example may be quoted the invocation to Ahti, Lord of the Waters, for good luck in fishing:—

"Foam-mantled Ahti of the sea! reed-bearded old man of the sea, throw over thee luck-bringing clothes, put on gift-giving shirts, at this thy time for giving gifts, on this my day for catching fish; give me thy gift, abundantly and promptly draw the crowd that fills the watery tent, the dwellers underneath the wave; from sand-banks gather in the fish, the perch with short and crooked necks, to listen to the music here, to Väinämöinen's melody."

The peculiarities of thought and expression in these songs are explained to the uninitiated by the aid of prefatory matter and foot-notes. There is a valuable list of books consulted; the numerous illustrations of objects in flint, stone, copper, bronze, &c., contribute much to the usefulness of the work; and last, but not least, the index is very serviceable.

The Traditional Poetry of the Finns. By Domenico Comparetti. Translated by Isabella M. Anderton. With Introduction by Andrew Lang. (Longmans & Co.)—The appearance, in an English dress, of Comparetti's great study on the 'Kalevala' and other traditional poetry of the Finns is an event of considerable interest to all students of folk-lore in this country; for the author not only goes into the very heart of the national poetry of the Finns, but studiously compares and contrasts the 'Kalevala' with other great national epics. In the words of Mr. Andrew Lang:—

"Prof. Comparetti has recognised and met the true critical demand. He applies to the problem of the growth of national epics that comparative method which has revolutionised the sciences of Institutions, Laws, Religion, and Mythology."

In taking up the book the first thing that strikes a critic is the great number of references to the writings of Finns, and, more particularly, to those in Finnish; to most English readers, however, the names of such authors as E. N. Setälä, O. Donner, A. Borenius, A. Genetz, R. Hertzberg, Ad. Neovius, and of both J. and K. Krohn are quite unfamiliar, if not entirely unknown. In his preface the author himself styles the second part of the book "theoretical," and the first may be rightly defined as essentially practical in its bearings, for in it he has successfully made a masterly effort to unravel the tangled skein of his intricate subject, and to weave therefrom material of such simple texture as may serve adequately to clothe his thoughts. The "theoretical" part manifests an amount of toil, research, and erudition which cannot fail to be surprising to the ordinary student of folk-lore. The author's arguments seem incontrovertible, supported as they are by facts, although it is true that his readers may not always approve his conclusions, especially when they conflict with some long-held and wide-spread theory, such as that of the patchwork composition of the Iliad. The first chapter of the book is explanatory. It fur-

nishes general definitions and information with respect to Finnish traditional poetry, and ends with a description of the mode of delivering the rune-song. The second chapter, entitled "Epitome of the 'Kalevala,'" is extremely interesting, while the third is a study of the composition of that poem. In the "Epitome" are noted all the chief personages of the 'Kalevala,' their characters, attributes, capacities, and actions. We applaud the beneficence, wisdom, and musical skill of the great hero Väinämöinen, old and steadfast, and the industry of the smith Ilmarinen; we feel horror at the wickedness of Louhi, the detestable Lady of Pohjola, smile at the freaks and amours of the lively rascal Lemminkäinen, and mourn over the woes of the ill-starred, gentle Aino. In the second, or "theoretical," part of the book the genesis and development of the epic songs of the 'Kalevala' are explained, their mythic creations, whether demonic or heroic, being first dealt with, and afterwards the rune itself. In a final chapter—the most valuable of all—we find the 'Kalevala' contrasted with other great national epics, while general conclusions are drawn as to their origin. Extreme care has evidently been bestowed by Prof. Comparetti on the elaboration and adjustment of the materials at his command; but the scientific character of his undertaking has naturally laid restraint upon his imagination. Although his subject is poetry, he treats it historically, analytically, and philologically, rather than from an æsthetical standpoint. Elevated, learned, and argumentative in style, he appears as a rule staid and dispassionate; the moodiness of Kullervo does not make him gloomy, nor the merriment of Lemminkäinen gay. Among the most pleasing passages in these pages are those in which he pays honour to Lönnrot for integrity of purpose and nobility of character. The one serious defect in the present publication is, in our opinion, the absence of an index. Isabella M. Anderton has rendered the work into excellent English, and the introduction by Mr. Andrew Lang is no less interesting than ably written. We hope that this English version of Prof. Comparetti's book may awaken an interest in the "blameless Hyperboreans" and draw attention to their literature, and more especially to that in the native language of Finland.

SHORT STORIES.

Life's Peepshow, by Mr. H. Rutherford Russell (Fisher Unwin), has as a title a more stirring and sensational sound than is warranted by the reading within its boards. It is a collection of short sketches and stories not quite answering to the description of "good, bad, and indifferent," but that way tending. 'Mark Latimer,' the first on the list, is marred by material and treatment suggestive of having been meant for a story on a larger scale. There is some feeling and a good deal of spiritual insight in this as in other pieces in the volume. The whole thing is, however, a little thin, and decidedly lacking in substance and workmanship.

Mr. S. Squire Sprigge speaks of the "ominous" number of thirteen stories collected in his volume entitled *Odd Issues* (Smithers & Co.); but his apprehensions have little foundation if they indicate anxiety as to the reception of the contents. They form a very tolerable collection of carefully written and inoffensive narratives. The author says they have "something in common," which may possibly furnish an excuse for the publication of the collection, and that "something" is represented by the fact that the stories relate to "wrongs and reprisals where after-events did not order themselves in accordance with anticipation." This is an ambiguous description of the element of similarity to which the writer points, and we doubt if any such bond of union can be said to exist. Two or three of these narratives are dull and hardly worth reprinting; others are above

the average of such work. The last, which occupies a quarter of the whole volume, is good. Its plot may be roughly sketched in a few words. A young lady secretary employed at a "smart" country-house is suspected of stealing a valuable diamond necklace; she knows it was stolen by a baronet who was among the guests. After being dismissed from her employment she obtains evidence of the baronet's guilt, and confronts him with her proofs. He asks what she means to do, and her reply is, "Marry you." The book gives promise of better work from the same hand.

EDUCATIONAL LITERATURE.

OUR Education Department, everybody knows, concerns itself mainly with public elementary instruction, but most of the 1,300 or 1,400 pages in the second and third volumes of the *Special Reports on Educational Subjects*, printed by the Stationery Office, and issued by the section of the Department which Mr. Sadler directs, refer to secondary or higher education; and in this respect they but focus the questions which are now frequently under public discussion. We have already done much for primary schools, and, in spite of the more or less irrational way in which Government subsidies are doled out—"our complicated English system of minute individual calculations," as Mr. Morant calls it—these schools are in a condition of creditable efficiency, i.e., within their own strictly limited sphere of activity. These reports embrace most of the questions which must soon engage the attention of Parliament and of the country, and afford in condensed and accurate form a general insight into many European primary and secondary schools and universities, and the curricula for both sexes followed in them—in fact, they range from intermediate education in Wales to elementary education in Finland. It is no easy matter to form a judgment of the reports as a whole: they are by many different authors, who alone are responsible for the opinions they express. Yet all seem worth perusal by educational experts, while some are of the greatest interest even to general readers.

These volumes exhibit the contrast between British and continental methods of organizing education. Our system rests on the national individualism; the continental ones rest on governmental centralization, strongly accentuated in Germany, modified—disguised, one might almost say—in Switzerland; for although the Swiss schools are local (cantonal) in management and to a large extent in routine, the Federal power, relying on the advice of recognized experts, exerts a steady co-ordinating and regulating influence not easily resisted.

The London Polytechnic Institutes, of which Mr. Sidney Webb relates the history, are among the modern educational foundations of which Englishmen may be most justly proud. They are independent organizations, in no way subject to Government or other external control; they were created about ten years ago as the outcome of "lifelong philanthropy by a City merchant; a Utopian novel; a so-called predatory Act of Parliament; and the whiskey money." In London there are about fifty thousand members and students (but the institutions are not confined to London), whose studies range from elementary work to preparation for university honours in arts and science. But perhaps the most striking feature of these associations is the systematic organization of recreation in a great city. Popular as they are, they do not seem to compete with monotonic institutes or secondary schools, and "they represent the arrival of a poorer class of students than the University Colleges have as yet catered for," and appear so far to be a net educational gain.

Of schools of more clearly defined aim than the Polytechnics, those for girls are treated at considerable length in papers contributed by

Mrs. Bryant and other ladies, and we are glad to find many pages devoted to physical education, games, and athletics. It would be a good thing for girls if their parents and guardians would study Mrs. Bryant's paper on the 'Curriculum of a Girls' School' before planning and settling their education. The paper is free from the hysterics that too often manifest themselves in discussions on the education (higher or otherwise) of girls and women. There should be room in our system, and in one and the same school, for girls who excel in intellectual pursuits as well as those who exhibit ability of other kinds—"room in the most ambitious girls' school for a simple unambitious course, rather old-fashioned in the end proposed, but using to the full all reforms of method, and carried out with thoroughness of scholarship so far as it goes." Mrs. Bryant wisely insists on the importance of science training, although her meaning eludes us when she differentiates "natural" from "physical" science. She is quite right, too, in pointing out that science is apt to be treated too much as a mere means to intellectual efficiency. Knowledge, to the learner at any rate, is an object, and a valuable one, and the current fashion of minimizing its value is undoubtedly prejudicial to mental growth; for, justly, "the learner's craving to know is the chief means to knowledge and to training in ability also." The best way of giving an efficient educational training in physical science is discussed in an amusingly egotistical paper contributed by Prof. Armstrong. He advocates the *heuristic* method of teaching, or the art of making children discover things for themselves. The method is strongly recommended by several of the most successful and distinguished professors of various branches of natural science, and no doubt it is the best, and, indeed, it has always been largely followed by the ablest teachers. It is a surer method than any other, but it is undoubtedly slower, and herein lies its weakness. The competition for admission into the professions is now so keen, and so many fragments of various sciences have to be mastered in earliest youth—we might almost say childhood—that time becomes an important factor, and the prizes fall to the swift rather than to the strong. In connexion with the teaching of science, the two articles on the educational use and value of museums will be read with considerable interest.

Sir Joshua Fitch's paper on French leaving certificates invites attention to an undoubted defect in the new system of judging the efficiency of our public elementary schools, and suggests a remedy. During the last few years the number of schools annually submitted to formal examination has steadily diminished, and the policy of the Education Department appears to be to reduce this number to a minimum. Although formerly too much was made to depend on individual examination, there seems to be no valid reason why examinations should be excluded from the inspection of good schools; and we have now arrived at a condition of things in which the State pays enormous sums of money for schools without having any high degree of certainty that in the majority of cases true efficiency is obtained. This loss of effective control and of the means of accurately gauging the merits of schools is a serious question for taxpayers; but the absence of examination by impartial officials means also the disappearance of one considerable "safeguard for thoroughness and exactness," and its place is inadequately supplied by the numerous examinations—not conducted by imperial officials—which have lately been introduced. Sir Joshua Fitch proposes that a leaving certificate should be granted by the State to those scholars who desire it; that it should be signed by a public officer, such as Her Majesty's Inspector of Schools. We quite agree with him that this certificate would go far to remedy the defects in our

present system of administering Parliamentary grants, and that this desirable end would be thus attained without reimposing on schools and school teachers the old and burdensome yoke of examination schedules and percentages. The system of leaving certificates would give

"to teachers a clearly defined standard of the proper work of an elementary school, and indicate the goal which ought to be reached in the twelfth or thirteenth year by every fairly instructed child in such a school."

Further, the certificate, although not obligatory, would surely become an object of general desire, for "it would help the employers of labour to discriminate among the applicants for situations."

Two instructive essays treat of the 'National Organization of Education of all Grades as Practised in Switzerland' and of 'Problems in Prussian Secondary Education for Boys, with Special Reference to Similar Questions in England,' respectively by Mr. Morant and Mr. Sadler. The systems described exhibit wide differences in organization, but agree in this, that they both produce laudable and successful results. The two national systems, the Swiss and the Prussian, as depicted by the authors, are object lessons from which we in England may learn much, and ought to do so, rather than patterns for minute imitation. They depend on widespread belief in the value of education, on national enthusiasm in its favour, and on general desire to obtain it. At present we fear there is no such basis in popular opinion on which our system—if we can be said to have one, or if it be likely that we soon shall have one—can rest. With us a small number of earnest and thoughtful persons desire the introduction of greater efficiency and wiser arrangements into our chaos of schools; but the general feeling is still one of indifference. As Mr. Matthew Arnold long ago pointed out, we have still to contract the habit of school attendance. Decentralization works well in Switzerland, centralization in Prussia. The federal law in Switzerland enacts that "primary education is compulsory, and must be provided free of charge, and under the supervision of the canton. It must be possible for the public schools to be attended by the adherents of all beliefs without hurting their freedom of belief or conscience." The central control rests with each canton, although the Bund exerts indirectly a large measure of influence and guidance. Children may not work in factories till they are fifteen, and for two years after that they may not work for more than eleven hours a day in factory and school together; the military law prescribes an examination for every recruit on entering the army at the age of twenty; and further, the Central Government contributes about 100,000*l.* per annum to education in general.

The bulk of Mr. Sadler's paper is devoted to secondary education. He points out the salient distinctions between the German secondary schools and our own, differences which he truly says "go very deep." The German plan is well thought out, homogeneous, and consistent, and undoubtedly turns out youths of all-round intellectual attainment superior to our own; still, each system is shown to have its characteristic excellence and also its characteristic weakness. Mr. Sadler's final judgment on the relative merits of the two methods is encouraging, and by no means pessimistic. "If the best sides of the English system of secondary education could be combined with the best sides of the German, the result would be the best system in the world." The main differences are three: (1) the different principles of promotion from class to class; (2) the clear separation in the German system of secondary schools according to the type of their curriculum and the normal length of their course of study, as compared with the English plan of combining different "sides" in a single institution; and (3) the fact that, while the typical German

secondary schools of the present time are day schools, the majority of ours are boarding schools. A consideration of these differences shows that a combination of the best features of the two systems would be distinctly difficult; but surely it is not an impossibility. As a problem for solution Mr. Sadler leaves it to the educationists of England.

We have directed attention to the papers in these volumes which seem most suggestive and useful to the general reader, who cannot fail to feel interest in schools—past, present, or future. But the volumes contain many other chapters that will be carefully read by experts, *e.g.*, those on the teaching of languages, the value of manual training, and the like.

In *The Renaissance of Girls' Education* (Innes & Co.) Miss Alice Zimmern supplies an account of changes so great and so far-reaching in effects that it is difficult to realize that they have all been made in fifty years. The story is one of real interest, and it is simply and charmingly told. The great change is rightly called 'The Renaissance of Girls' Education,' and it seems to date in England from Prof. F. D. Maurice's address on the aims of Queen's College, London, in 1848. Queen's College was in the van of the movement fifty years ago, and was speedily followed by Bedford College, founded and largely endowed by Mrs. Reid. These two institutions were, owing to the exigencies of the time, compelled to provide for the educational wants of girls. Cheltenham College differed from Queen's and Bedford in that it designedly undertook the teaching and training of girls from the beginning. This college, after severe initial struggles, attained under Miss Beale's direction to the highest efficiency and the greatest success, and still retains them. Cheltenham College is now "enabled from its own resources to take a child straight from the nursery, and after many years send her forth as a full-fledged graduate of London University." We read how light was diffused in dark places by the Local Examinations of the Universities of Oxford and Cambridge and by Royal Commissions. It was thus discovered how much—more accurately, how little—was done for the secondary education of girls, and what was still required. The establishment of high schools for girls was the natural result of these investigations, and in our characteristic English way these schools were supplied by private persons, singly or in association, and not by the State. A still more advanced stage of educational development, the successive steps of which are recorded by Miss Zimmern, was the obtaining for girls' use of a fair share of the endowments which had till our half-century been devoted entirely, or nearly so, to the education of boys. Later such colleges as Girton and Newnham and others gave to high-school girls a training comparable with, and equal to, that enjoyed by their undergraduate brothers. In London equivalent work is done at Bedford College, and is subsidized by the Technical Education Board for the equipment of laboratories and development of practical work in science—a speciality of the college. In the chapters devoted to "The Technical Instruction Acts," to "State Aid for Girls," and "The Intermediate Schools of Wales" we learn all that concerns and interests girls and women under these headings. In the last chapter Miss Zimmern furnishes a concise summary of victories already won for girls and women in the year 1898, points out difficulties ahead, and does not disguise the imminence of some dangers. On the whole, the gain to girls and women has been great; and if to women, therefore to the whole body of society. On their gains we heartily congratulate them, and hope they may be continued and extended.

Miss Churton's translation of Kant's 'Pädagogik,' which she styles *Kant on Education* (Kegan Paul & Co.), is welcome. She has evidently taken pains, yet we are not sure that

she has always caught the author's meaning. Kant's treatise was never written out, but consists of notes for lectures, and, like Aristotle's extant writings, is curt and sometimes obscure. However, she has reproduced the general drift of it more than sufficiently. Mrs. Rhys Davids supplies a sensible introduction.

Two books on the *Neue Methode* have reached us. *The Method of teaching Modern Languages in Germany* (Clay & Sons) is an excellent account by Miss Mary Brebner of what she observed in various schools she visited when she was travelling in the Fatherland as a Gilchrist scholar. The other is *The Teaching of Modern Foreign Languages in our Secondary Schools* (Cambridge, University Press), by Dr. Breul, the able lecturer in German at the University of Cambridge. The tendency in this country and France is far too prevalent to teach modern languages as if they were dead languages, and many well-known schoolmasters (Mr. F. Storr, for instance) do not believe in the possibility of teaching pupils in our public schools to talk. These two little books, on the other hand, show how much has been done in Germany to enable schoolboys and schoolgirls to converse. Dr. Breul's remarks are decidedly worthy of attention, and his bibliographical hints should prove of real benefit to teachers.

OUR LIBRARY TABLE.

MR. BENNET BURLEIGH has had the advantage of much experience of Egypt and the Soudan, and his *Khartoum Campaign, 1898* (Chapman & Hall), will hold its own beside any other volume produced by the correspondents who accompanied the expedition. Altogether his book is an appropriate sequel to his 'Sirdar and Khalifa.' Mr. Burleigh's chronicle naturally does not differ widely from those of his brethren, but it is as complete and as judicial in tone as was possible under the circumstances. For example, he rightly regards the charge of the Lancers as a specimen of headlong gallantry unaccompanied by discretion. It calls to mind Wellington's complaint of the way in which, in the Peninsula, his cavalry officers would gallop at anything and after everything, often with evil consequences to themselves and their soldiers. The illustrations are abundant and appropriate; but there is no index.

A MOST enticing volume is Mr. Archibald Young's *Summer Sailings, by an Old Yachtsman* (Edinburgh, Douglas), not only for the numerous illustrations in black and white, which are excellent, and the chromos, "after water-colour drawings by the author," which are uncommonly good, but also for the text itself, which, though it may perhaps be considered as primarily a medium for the pictures, contains a pleasant and readable account of the scenery of the coast of Scotland and the islands, including Orkney and Shetland, and of a run across to Norway. Mr. Young well says that "it is somewhat strange that whilst long voyages are undertaken to distant lands some of the most picturesque scenery on our own shores should be comparatively neglected"; and though this refers specially to some twenty years ago, it is, we fancy, nearly as true now as then, even though the increased facilities for the ascent of Ben Nevis have taken away much of the difficulty and a great deal of the charm.

THE very general interest in naval affairs which the recent war with Spain has excited in the United States has presumably led to the reissue of the three little volumes which, under the general title of *The Navy in the Civil War* (Sampson Low & Co.), were originally published in 1883, and have always been recognized as supplying a succinct and trustworthy account of the share of the navy in the great struggle for the maintenance of the Union. Of the three, Prof. Soley's *The Blockade and the Cruisers*, including the celebrated action between the Monitor and Merrimac, has perhaps the

greatest interest on this side of the Atlantic. Capt. Mahan's *The Gulf and Inland Waters* includes, among much that is valuable, the story of the operations in the Mississippi and of the reduction of Vicksburg. Admiral Ammen, though with less literary skill than his colleagues, has in *The Atlantic Coast* given a good plain account of what was done by the navy throughout the war. Taken altogether, the joint work is vastly superior to any of the more pretentious histories that have been published.

MR. GRANT RICHARDS publishes *The Effects of the Factory System*, by Mr. Allen Clarke, a writer who tells us that he belongs to Bolton and is connected with the press. His book is an attack on the factory system, but a good deal is laid to the account of that system which ought really to be laid to the account of labour in general in injurious circumstances. In other words, much that Mr. Clarke attacks as though it were peculiar to the factory is worse in the small workshop, and worse still in the sweater's den or "home" to which work is "given out." There is also some exaggeration in Mr. Clarke. Several of the evils which he describes in factories have now been greatly mitigated, if not absolutely put an end to, by the efforts of the peripatetic women inspectors, whose work does not seem to have come before him, to judge by the references (many of them much out of date) which he makes to authorities in his foot-notes. The Lancashire cotton operatives—and especially the women operatives—are much more able to take care of themselves, through their trade unions, than would be supposed by the unlearned reader of these pages.

A POPULAR book, which is at present meeting with a success on the whole deserved, Mr. Charles Lowe's *Our Future King* (Macqueen), contains some amazing blunders and some astounding misprints. The work of the Prince of Wales as a member of the Royal Commission on the Housing (not "of the Poor," but) of the Working Class is said to have afforded "distraction from his sorrow for the death of his eldest son," who sickened seven years after the Commission had finally reported. Misprints are doubtless responsible for "Admiral Crichton" and "the Viceroy, Nubar."

A SOUND volume of practical studies in international law, published by the University Press at Cambridge, is *Cases on International Law during the Chino-Japanese War*, by Prof. Sakuyé Takahashi, who was on board the Japanese admiral's ship as adviser on points of international law throughout the naval campaign. The book has a useful preface by Prof. Holland, and an admirable introduction by Prof. Westlake, in which he discusses continuous voyages and other matters which illustrate the author's conclusions, to which, as a rule, the two English professors are favourable. An example of the folly of offering opinions before the facts are clearly known is afforded by the comments of our press on the sinking by the Japanese of the British ship *Kowshing*. Profs. Holland and Westlake wrote to the *Times* at the moment with weighty words of caution, and it is now abundantly clear that the Japanese were absolutely within their right, and, indeed, could not well have acted in any other way. We are sorry to observe a rather gross libel on a distinguished American journalist in London, whose statements on the subject of certain atrocities, committed by the Japanese army beyond all doubt, are called "absurd fabrications." It is a pity that insufficient revision of the work in England has allowed the publication of these words. The description of the acts of the Japanese army, which were the natural subject of comment, was by no means confined to a single correspondent. Indeed, it may almost be said that all the correspondents took the same view; and, as a general rule in war, it is, unfortunately, the case that acts are committed

which it is impossible afterwards to justify, and that the attacks of correspondents upon the conduct of troops of almost all nations are generally more or less well founded. The standing of the American correspondent here in question is so high that we ourselves have no reasonable doubt, after reading Prof. Takahashi's reply, that the Japanese Government would have done better to let the matter alone. On the whole, nothing could have been better than the conduct of the Japanese troops, which would compare favourably with that of the troops of European powers in similar cases; but to pretend that what the public calls "atrocities" are not from time to time committed by all armies is to know nothing of the facts and conditions of war. It may be added that the Chinese are a people who by their own conduct bring such a fate upon themselves.

Landmarks in English Industrial History, by G. T. Warner (Blackie & Son), modestly makes no claim to novelty, save in the selection and arrangement of its material. Certainly Mr. Warner's method is the right one, for it is only by grouping the chief facts under such appropriate heads as are suggested by his 'Landmarks' that elementary teaching in economic history can avoid the reproach of the undue aridity which must always follow from the merely chronological arrangement of a mass of unconnected details. On the whole, the plan on which Mr. Warner has worked has been well carried out. Both the theoretical and the historical parts seem approached with adequate knowledge. The style is flowing and readable, and the events are brought into relation to each other with considerable care and skill, so that the book may be read as a whole by those who wish to get a general idea of English industrial development, as well as by those who have to "get up" the subject for examinations. We have only two main criticisms to make. Firstly, though the book as a rule is clear enough, some of the descriptions of the more complicated phenomena are hardly so plainly put that the imperfectly instructed reader can follow them with ease. For example, the account of the Bank of Amsterdam on p. 231 is certainly not lucid, as we are not told with any precision what "bank-money" was. Secondly, there are occasional slips, especially in relation to general history, some of which suggest the perils involved in specializing in the economic side of history without a good acquaintance with the ordinary political facts. Mr. Warner tells us on p. 38 that the Hundred Rolls were "Edward I.'s survey of the royal demesne." The ill-informed reader might easily infer from his reference to so eminently comprehensive a law as the Statute of Westminster of 1275, that its main importance consisted in its "laying down regulations on the question of wreck." On p. 79 we are told that Yarmouth "owes its beginning to Edward I." Probably Mr. Warner is thinking of Hull or New Winchelsea. On pp. 90 and 91 the references to Guienne being "secured" as an English possession in 1360 show some oblivion to the true facts of Aquitanian history, though doubtless the actual dominions of the English duke were enormously extended by the Treaty of Bretigny. There was no need elaborately to explain the fact that Edward "gave up his claim to Flanders" in the same treaty. Is it clear that "Lombard Street" took its name from the "Bardi"? The statement on p. 248 that "the Declaration of Breda (1667) makes some colonial stipulations" could be corrected from a very elementary text-book. It is not quite clear what Mr. Warner has in his mind when he tells us that "on many important roads there was no turnpike, merely a narrow causeway, with soft, unmade road on each side." The fact that the Bridgewater Canal included "a branch to Runcorn," though true enough in itself, does not bring out clearly the really vital point that the most important result of Brindley's

great work was to establish satisfactory water communication between Manchester and Liverpool. But though such statements as these are too numerous, and should be modified or explained, we have little but praise for most parts of Mr. Warner's useful and unpretentious book.

MR. JACOBS writes a judicious survey of the year's publications in the *Literary Year-Book for 1899* (George Allen). It is required, however, of books of this sort that they be reasonably accurate. Mr. Butler's book on his grandfather, published in October, 1896, is among the 'Literature of 1898'! The new volumes of the 'Dictionary of National Biography,' under two different headings on pp. 71 and 72, are described as 20s. net and 15s. each volume. Mr. Fairfield published last year a biography of Baron Bramwell. This appears as two separate books, 'A Memoir of Baron Bramwell' and 'Some Account of George William Wilshire'! While such inaccuracies flourish it does not seem of much use to suggest improvements or make smaller criticisms.

THE collection of Whyte-Melville's *Songs and Verses*, to which *The True Cross* has been added (Ward, Lock & Co.), will be welcome to his admirers. There are two illustrations by Mr. Waller, one of which we like.

WE have received from the office of Kelly's Directories, Limited, the issue for 1899 of *Kelly's Handbook to the Titled, Landed, and Official Classes*, which is one of our two favourite books of reference (the 'Statesman's Year-Book' being the other), and is almost the only book of reference in which we do not remember having found an error. It is a most useful book, and one to which the often misused term "indispensable" can properly be applied.

A SIMILAR tribute may be paid to that great encyclopædia—for such it really is—*The Stock Exchange Official Intelligence* (Spottiswoode & Co.) Prefixed are laborious articles on the 'Finances of China,' a 'Survey of Indian Finance,' and on 'Municipal Trading,' a timely exposition of a subject of increasing importance.—The *Official Year-Book of the Church of England* has been sent us by the Society for Promoting Christian Knowledge, a valuable record of facts, but still injured by too much sermonizing. If the editor would take to heart the motto "facta loquuntur" it would be well.

THE colony of Victoria has instituted a new departure in its latest year-book, which is beautifully illustrated from photographs, and deals with the agricultural and productive side of the colony, under the title of *An Australian Colony: The Government Handbook of Victoria*. It is issued by the Government Printer at Melbourne, and published here by the Victorian Government Agricultural Department Offices in Leadenhall Street.

WE have on our table Mr. Froude and Mr. Carlyle, by D. Wilson (Heinemann),—*Secondary Education in England and Wales and the Bills of 1899*, by an Expert (Grant & Co.),—*Magic, Divination, and Demonology*, by T. W. Davies (J. Clarke & Co.),—*Life's Questions*, by E. Temple (Truslove & Hanson),—*The Money Question*, by H. V. Poor (Effingham Wilson),—*Lectures on the National Gallery*, by J. P. Richter (Longmans),—*Goethe's Iphigenie auf Tauris*, with Introduction and Notes by C. A. Eggert (Macmillan),—*Stories of Alpine Adventure*, by F. Mundell (S.S.U.),—*A Handful of Trumps*, by J. J. Hewson (F. V. White),—*Phil Flippin's Rise*, by F. Yerlock (Digby & Long),—*De Soto and his Men in the Land of Florida*, by Grace King (Macmillan),—*A Lost American*, by A. C. Gunter (Routledge),—*The Daughter of the Chief-tain*, by E. S. Ellis (Cassell),—*A Haunted Town*, by Ethel F. Heddle (Wells Gardner),—*Uncle Jack from America*, by R. G. Soans and Edith C. Kenyon (Simpkin),—*Stories of Bible Nations*, by E. Ralph (S.S.U.),—*From School to Battlefields*, by Capt. Charles King (Lippincott),—*The Mess Deck*, by W. F. Shannon

(Lawrence & Bullen),—*The Dawn of Day*, Vol. for 1898 (S.P.C.K.),—*They shall see His Face*, by S. S. Hewlett (Simpkin),—*In the Shadow of Sinai*, by Agnes S. Lewis (Cambridge, Macmillan & Bowes),—and *Neue Gedichte*, by A. Pfungst (Berlin, Dummler). Among New Editions we have *A Bolt from the Blue*, by S. Graham (Jarrold),—*Chumley's Post*, by W. O. Stoddard (Warne),—*Captain Chap*, by F. R. Stockton (Warne),—*Uncle Max*, by R. N. Carey (Macmillan),—*The Tutorial Latin Grammar*, by B. J. Hayes and W. F. Masom (Clive),—*The Clergyman's Legal Handbook*, edited by J. S. Risley (Seeley),—and *Cairo and Egypt*, by H. J. Kemeid (Simpkin).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bruce's (A. B.) *The Epistle to the Hebrews*, 8vo. 7/6
Green's (W. H.) *General Introduction to the Old Testament: The Canon*, 8vo. 7/6
McLaren's (W. E.) *The Holy Priest*, cr. 8vo. 4/6 net.

Fine Art and Archaeology.

Beardsley (A.), *The Early Work of*, 4to. 31/6 net.
Longfellow's (W. P. P.) *The Column and the Arch*, 10/6

Poetry.

Browning's (E. B.) *Aurora Leigh*, 1/. (Canterbury Poets.)
Herrick's *Women, Love, and Flowers*, 32mo. 2/6 net. (The Bibelots.)

Music and the Drama.

Broadley's (A.) *Chats to 'Cello Students*, cr. 8vo. 2/6
Jones's (H. A.) *The Triumph of the Philistines*, 12mo. 2/6

Philosophy.

Hutton's (R. H.) *Aspects of Religious and Scientific Thought*, cr. 8vo. 5/

History and Biography.

Brown's (P. H.) *History of Scotland: Vol. 1, To the Accession of Mary Stewart*, cr. 8vo. 6/
Furleigh's (B.) *Khartoum Campaign, 1898*, 8vo. 12/
Craddock's (C. E.) *The Story of Old Fort Loudon*, cr. 8vo. 6/
Darc's (J.) *William II., Emperor of Germany*, sewed, 3/ net.
Henderson's (B. W.) *Merton College*, cr. 8vo. 5/ net.
History of South America, translated from the Spanish by A. D. Jones, 8vo. 10/6
Hunter's (Sir W. W.) *A History of British India*, Vol. 1, 18/
Malcolm (Lady), *The Journal of, a Diary of St. Helena, 1816-7*, cr. 8vo. 5/
Smith's (Sir W.) *The Student's Gibbon, Revised Edition, Part 1, from A.D. 98 to the Death of Justinian*, by A. H. J. Greenidge, cr. 8vo. 5/

Philology.

Demosthenes, *Speech on the Crown*, Introduction and Notes by E. Abbott and P. E. Matheson, 12mo. 3/6
Elements of Phonetics, English, French, and German, translated by W. Rippmann from Prof. Viator's 'Kleine Phonetik,' 12mo. 2/6 net.
Longinus on the Sublime, edited by W. R. Roberts, 8vo. 9/
Vigny's (A. de) *Cinq-Mars*, edited by G. G. Loane, 2/6 net.

Science.

Brooks's (W. K.) *The Foundations of Zoology*, 8vo. 10/6 net.
Campbell's (D. H.) *Lectures on the Evolution of Plants*, cr. 8vo. 4/6 net.
Hudson-Cox (F.) and Stokes's (J.) *The Pocket Pharmacopœia*, 12mo. leather, 3/6
M'Intosh's (W. C. M.) *The Resources of the Sea as shown in Experiments to test the Effects of Trawling*, 8vo. 15/ net.
Monck's (W. H. S.) *An Introduction to Stellar Astronomy*, cr. 8vo. 3/6
Naval Pocket-Book, corrected to Feb. 1, 1899, 16mo. 5/ net.
Pettigrew's (W. F.) *A Manual of Locomotive Engineering*, 8vo. 21/
Science Abstracts: *Physics and Electrical Engineering*, Vol. 1, 1898, 8vo. 38/
Shadwell's (A.) *The London Water Supply*, cr. 8vo. 5/

General Literature.

Benson's (E. F.) *The Capsina*, cr. 8vo. 6/
Bruce's (H. A.) *From the Ranks to the Peerage*, cr. 8vo. 6/
Clergy Directory and Parish Guide, 1899, cr. 8vo. 4/6 net.
Export Merchant Shippers' Directory for 1899, 8vo. 17/6
Haggard's (H. R.) *Swallow*, cr. 8vo. 6/
Hobhouse's (V.) *Warp and Weft*, cr. 8vo. 3/6
Lambert's (G.) *The President of Boravia*, cr. 8vo. 3/6
Lowis's (C.) *The Treasury Officer's Wooing*, cr. 8vo. 6/
Morse's (C. R.) *Life at Twenty*, cr. 8vo. 6/
Mrazovic's (M.) *Selam*, translated by Mrs. Waugh, cr. 8vo. 6/
Nazarbek's (A.) *Through the Storm*, translated by Mrs. L. M. Elton, extra cr. 8vo. 6/
Oakes (L. M.) and Shaw's (J.) *Traits Twain*, cr. 8vo. 3/6
Reported Change in Religion (A.), by Onyx, cr. 8vo. 3/6
Richmond's (E.) *Through Boyhood to Manhood*, cr. 8vo. 2/6
Richmond's (M. E.) *Friendly Visiting among the Poor*, 4/6
Stock Exchange Official Intelligence for 1899, 4to. 50/
Wright's (H.) *Depopulation*, 12mo. 2/

FOREIGN.

Theology.

Hurter (H.): *Theologia Catholica Medii Ævi*, 1109-1563, 18m.

Fine Art.

Freire (J. M.): *Un Problème d'Art, l'École Portugaise Créatrice des Grandes Écoles*, 6fr.

Music.

La Mara: *Correspondance entre Franz Liszt et Hans von Bulow*, 7fr. 50.
Tiersot (J.): *Étude sur les Maîtres Chanteurs de Wagner*, 5fr.

History and Biography.

Aulard (A.): *Paris pendant la Réaction Thermidorienne et sous le Directoire*, Vol. 2, 7fr. 50.

Baratieri (Général O.): *Mémoires d'Afrique*, 1892-6, 7fr. 50.
Bérenger (H.): *La France Intellectuelle*, 3fr. 50.
Caix (R. de): *Fachoda, la France et l'Angleterre*, 2fr.
Chassin (C. L.) et Hennet (L.): *Les Volontaires Nationaux pendant la Révolution*, Vol. 1, 7fr. 50.
Firmin-Didot (G.): *Pages d'Histoire*, 3fr. 50.
Loquin (A.): *Molière à Bordeaux vers 1647 et en 1656*, 2 vols. 25fr.
Mücke (C.): *Vom Euphrat zum Tiber, Untersuchungen zur alten Geschichte*, 3m.
Reiset (Vicente de): *Souvenirs du Lieutenant-Général Vicomte de Reiset, 1775-1810*, 7fr. 50.
Varennès (H.) et Troimaux (E.): *Le Musée Criminel, Crimes et Peines d'Autrefois*, Part 1, 60cent.
Zeller (B.): *Louis XIII., Marie de Médicis, Richelieu Ministre*, 5fr.

Geography and Travel.

Legras (J.): *En Sibérie*, 4fr.

Philology.

Brunnhöfer (H.): *Homerische Ratsel*, 5m.
Hervieux (L.): *Les Fabulistes Latins*, Vol. 5, 20fr.

Science.

Daday (E. v.): *Mikroskopische Süßwasserthiere aus Ceylon*, 10m.

General Literature.

Baihaut (C.): *L'Idée Suprême de Galérius Kopf*, 3fr. 50.
Bentzon (T.): *Nouvelle-France et Nouvelle-Angleterre*, 3fr. 50.
Boubée (S.): *Maman Fricoteau*, 3fr. 50.
Cahu (T.): *Celles qui se Donnent*, 3fr. 50.
Courtay (P.): *Une Dette de Jeu*, 3fr. 50.
Dhur (J.): *Le Père d'Émile Zola*, 3fr. 50.
Guyot (Y.): *L'Évolution Politique et Sociale de l'Espagne*, 3fr. 50.
Gyp: *Les Cayenne de Rio*, 3fr. 50.
Lemaire (L.): *Mademoiselle Chervillay*, 3fr. 50.
Pinard (A.): *Samuelle Servais*, 3fr. 50.
Theuriot (A.): *Villa Tranquille*, 3fr. 50.
Villiers (Comte H. G. C. de): *L'Abolition de la Peine de Mort*, 2fr.

NOTES FROM PARIS.

Now that politics have passed through their unexpected change, the intellectual life of Paris is going its own way, and the new theatrical pieces, the expected novels—less like fiction, indeed, than the "Affair" itself—the unpublished books, divide our interest with those sittings of the Academy and those kinds of wagers on the coming choices which are one of the familiar sports in the newspaper offices and the drawing-rooms of Paris. Now that the Duc d'Aumale has been praised by M. Guillaume (and his figure has been drawn with mastery from head to foot), we must busy ourselves to find some one to succeed M. Édouard Hervé, and already M. Paul Deschanel, M. É. Faguet, and, I hear, M. G. de Porto-Riche, the author of 'Amoureuse,' have presented themselves as candidates for the Academy, while M. Jean Ricard, the translator of 'Othello,' once supported by Émile Augier in person, thinks also of so doing. M. Augier is no longer there, but M. Ricard as poet has other friends, amongst them M. Sully-Prudhomme.

Meanwhile, an art book department of a novel character has just been opened at Paris, on the most lively of the boulevards, and the Duc de Richelieu would have been much astonished in olden time if he had been told that the luxurious salons of his pavilion, which he himself, as if to defy opinion, called the Pavillon de Hanovre, would serve as a refuge and a shop for sellers of books. All the salons in the place are ornamented, and the works announced and nearly ready (the 'Versailles' of M. de Nolhac amongst others) would spoil the look of the catalogue of the Louvre engravings; still, it is true that the book is seizing on the house of the grand seigneur of old days and taking possession without a battle. Was not the pavilion of the Duc de Richelieu occupied already by a goldsmith's shop? It is modern life taking possession of all the historic corners of the past. The great majestic hotels of the Marais quarter have witnessed many such changes.

This new bookshop—whose sky-blue sign stands out against the piquant architecture of the Pavilion, and gives outline to it—will be an institution of great originality, a meeting-place for lovers of engravings. I wish that our Paris had a special book department opening on the boulevard itself, to serve as a kind of reception-room for a constant crowd of talkers and novelists. Since the disappearance of the Librairie Nouvelle, just at the corner of the Rue de Grammont, such a centre of meeting is

wanting. Latter-day fashions have extemporized on the boulevards small institutions tastefully decorated, in which people in a hurry can get at a moderate price refreshments or sandwiches served quickly through an automatic grating. Two years ago at Berlin I was struck by the vogue of these *brasseries-mécaniques*, in which customers can find always ready, by pressing a button, various forms of pork and beer. At the time when people leave the theatres the slot that gives you a sausage for a few pfennigs is literally taken by storm. The automatic restaurant was one of the successes of the Brussels Exhibition; it ought certainly to be acclimatized at Paris.

And Paris herself has given it an exquisite form, turning out these novel bars with decorations on a white ground which seem to suggest some Trianon for eating. Gamache at Madame de Pompadour's! This is all very well; but I want in automatic refreshers of this sort a centre of information for the mind. The stomach of Paris is interesting certainly, but its brain is more so. We want *bureaux d'esprit* in which we can keep up with the events of the day whilst we turn over a book hot from the press and skim with a rapid finger the first pages of its contents. Everybody cannot climb up the steps of the *Temps* office or go in to the *Figaro* newspaper to get the news. A book department where one could talk would make a delightful *salon* on the same floor in which any one, provided that he was anybody, might keep up with the news of the day and supply his quota of it.

I have known such places, and the Librairie Nouvelle was one of them. It revolutionized the Boulevard des Italiens when Bourdilliat opened it towards 1853 or 1854, publishing with much taste and care little books at a franc or fifty centimes which were well printed on good paper, and selected with judgment—small masterpieces like the 'Graziella' of Lamartine or the 'Larme du Diable' of Théophile Gautier, not to mention the Balzac for twenty sous. Gradually the ground floor of the Librairie Nouvelle became a *salon* where, especially after the theatres, one went to talk. Paris had then very witty *rocambolés*, fanciful and paradoxical people, who in peripatetic fashion paraded the asphalt and delivered their *mots*—worthy of Sheridan or Chamfort—to the gas-burners or the stars.

Méry, the poet of Marseilles, clad in that chilly kind of wrap like an Andalusian cape which used to be called, according to its cut, a Talma or a Raglan (in memory of the Crimea), came there one day, shivering, and said, "We ought to be served with a *merlino*!" And he explained that *merlino* was a dish less commonplace than bouillon, less heavy than chocolate, less insipid than milk, less sirupy than orgeat, and a sustaining food for the Parisian after the theatre which did not give him indigestion. "Only," he added, with a roguish grimace, "the composition of *merlino* is no longer known, and some restaurant-keeper ought to discover this unpublished dish." Méry is dead, and *merlino* has not been discovered.

Xavier Aubryet also used to go into the Librairie Nouvelle in a state of violent exasperation against the vaudevilles and operettas, fulminating against Offenbach or the 'Chilpéric' of Hervé, thundering against Sarcey, who was much amused, and selling champagne to secure the right to write exquisite books, which suggested a neurotic Montaigne, and did not sell.

How often, behind the crowds of books piled up in the shop of Bourdilliat—later to be bought and occupied by Michel Lévy—have I heard the conversations, the literary passages at arms, of these excellent talkers of the past! When Alexandre Dumas, returned from Naples—where, after collaborating with Auguste Maquet, he had partnered Garibaldi—came into the Librairie Nouvelle, he used to fill it with the gay tones of his voice. It penetrated there like a torrent of life. The De Goncourt brothers,

all observation and *finesse*, were almost suffocated by it. Jules fidgeted with vexation, his moustache curled up like that of Aramis, and Edmond kept still, silent as Athos before the boisterous, colossal father of 'The Musketeers.' "Je n'aime pas les grosses gloires," said Edmond de Goncourt.

I was destined to find them all again in a bookshop of the boulevard which was for a time a brilliant rival to the Librairie Nouvelle. It was at the corner of the Rue Vivienne, at the place now occupied by a *bureau de change*, with a blackboard giving the movements of the Bourse—a bookshop founded by MM. Lacroix, Verboeckhoven & Cie., then famous for having bought with bank-notes the 'Misérables' of Victor Hugo. M. Albert Lacroix, a man of letters and a profound scholar, who, I believe, is writing his 'Memoirs' at present, and will, without doubt, make an excellent book of them, was the head of this new shop, which made a speciality of being democratic. At the corner of the Rue de Grammont good things were said against the 'Gabrielle' of Augier, and at the corner of the Rue Vivienne against the Empire.

Louis Ulbach was the leading spirit at Lacroix's. He it was who conceived that masterly book, now unprocurable, full of choice morsels, 'Paris-Guide,' of which Victor Hugo wrote the preface. Michelet, Eugène Pelletan, George Sand, Proudhon, were the inhabitants of this corner of Paris. Here were published the great foreign histories of Prescott, Motley, Grote. The Abbé Michon brought thither the first of the anticlerical novels whose vogue was immense, 'Le Maudit,' revised, I think, by Ulbach. Finally, Zola made his *début* there. It was to Lacroix that he gave his first novels, 'Thérèse Raquin' and the 'Contes à Ninon,' in consideration for a monthly pension, for which later his friend Georges Charpentier compensated the Maison Lacroix.

I remember seeing, the day after the battle of Forbach, the great old Gustave Flaubert coming to the Librairie Lacroix to take leave of Renoul, the excellent manager, whom I was to meet several years later at the house of M. H. Floury. Poor Flaubert, quite put out of countenance, had nevertheless but one idea—to take to the soldier's cap and rifle, and defend Rouen. Some weeks later he was an officer of the National Guards, or Francs Tireurs, in Normandy, and his delight to make night rounds like Rembrandt.

Lacroix had also published for the De Goncourt brothers 'Manette Salomon' in two volumes and 'Madame Gervaisais' in one fine octavo, of which were sold, I suppose, fifty copies—perhaps more, perhaps less. 'Madame Gervaisais' is a masterpiece. The soul of Rome lives there again across the dead stones. The failure of this fine book was one of the causes of the malady of neurosis which killed Jules de Goncourt. He was in despair about it. For these two brothers, bitten and mastered by a mania for literature which had admirable results all round, literary engrossments were their entire life. "There is blood in my ink," said Alfred de Musset, dolorously. There was ink in the veins of these two masterly writers.

One evening—it was the 24th of June, 1859, the day of the battle of Solferino—Maxime du Camp, who told me the story, entered the Librairie Nouvelle for some echoes of the Italian campaign and the cannon thundering down there. He rushed in a fever of excitement into the celebrated *entresol*, and found there, leaning against the piles of books, Edmond and Jules de Goncourt. "Well," said he anxiously, "what is the news?" "The news is," answered Edmond, "that this rot 'Fanny' is already in its fourth edition. Look!"

And he showed him angrily Ernest Feydeau's novel, published with Amyot.

The history of the Librairie Nouvelle would make a chapter at once curious and valuable of the intellectual life of Paris during more

than forty years. It has left the corner of the Rue de Grammont, and set up a white establishment of modern style a short distance off. But it has no longer the clock-face which used to be above it, and was gazed at by so many Parisians who stopped to talk. Achille—that good fellow Achille, the friend and counsellor of his clients, who for so long was the main-spring of the Librairie Nouvelle—has opened a bookshop of his own, where people meet and talk, where M. Valfrey jostles General Türr, where the small pupil of the Conservatoire—the Réjane or the Bartet of to-morrow—comes to ask for a copy of the new piece, and meets the *grande dame* who is turning over the 'Impératrice Joséphine' of Frédéric Masson. Not long ago at Achille's establishment I saw a lady in black, very handsome still with her white hair, who came to look for books on philosophy and history, as if she had not lived through the most dramatic and grievous of histories! It was the Empress Eugénie.

One has these dramatic surprises even when one is only thinking of book-hunting, of turning over the leaves of novelties, of doing somewhat—I ask pardon for the commonplace comparison—as bees do. A book is so quickly, so rapidly plundered. I want for these loiterers—or rather these devoted lovers of letters—a new *salon*, a Librairie Nouvelle that will be for the Athenians of the Republic what the former one was for the Pompeians of the time of Napoleon III. The old classic bibliophiles have still the quays, in spite of the exile of the book-boxes—the quays where the dust and the rain still leave by some chance books untouched. I should like for the neo-amateurs—the bibliophiles who are enamoured of the new life and art—a kind of *salon* where one could go and look at the books as one goes to see pastels and water colours. A publisher noted for artistic work, M. Pelletan, has opened the way by exhibiting the woodcuts of his beautiful books. What a delightful place for talk, books, and art it would make if the ground floor of the Pavillon built by the Marshal could serve as a retreat for these literary seductions! I could almost pardon the Pavillon de Hanovre its construction with the *louis d'or* brought from the Hanoverian towns by him whom his soldiers, accustomed to pillage, called "le petit père de la marmite." And Paris would have what it lacks—the *bureau d'esprit* whither the novelists would flock as once under the tree of Cracow, when the great Diderot talked, spoke, gesticulated in the open electric air of the great town with the wonderful nephew of Rameau.

JULES CLARETIE.

AN OBSCURE EXPRESSION IN HORACE WALPOLE.

Dorney Wood, Burnham, Bucks, Feb. 28, 1899.

In a letter to George Montagu, dated October 1st, 1747, Horace Walpole writes:—

"When I saw you at Kyk in de Pot I forgot to tell you that seven more volumes of the Journals are delivering: there's employment for Moreland. I go back to Kyk in de Pot to-morrow. Did you dislike it so much that you could not bring yourself to persuade your brother to try it with you for a day or two? I shall be there till the birthday, if you will come."

The expression "Kyk in de Pot" in the above extract, of which no explanation is attempted by any editor of Walpole's 'Letters,' appears at first sight to be the sort of nonsense that Walpole sometimes indulged in when writing to Montagu. A reference, however, to the *Gentleman's Magazine* (July, August, and September, 1747) shows that Horace Walpole is here alluding to the siege of Bergen op Zoom, whose resistance to the French, prolonged through several months, was attracting general interest at this particular time. "Kyk in de Pot" is several times mentioned in the *Gentleman's Magazine* as an outlying fortification of that town, and it is conspicuously marked as such

in the plan 'by an Engineer' which is prefixed to the August number.

By "Kyk in de Pot" here Horace Walpole evidently means to indicate, by a sort of topical allusion, his residence at Strawberry Hill. In fact, he uses "Kyk in de Pot" very much after the same fashion as the painter in Mr. Kipling's 'Fleet in Being,' who, after the news of the victory at Omdurman, called to his mate to lend him "that Khartoum brush" of his.

HELEN TOYNBEE.

THE SPRING PUBLISHING SEASON.

MESSRS. HORACE MARSHALL & SON'S spring announcements include a new volume of Dr. Joseph Parker's 'Studies in Texts,'—sermons entitled 'A Rosary of Christian Graces,' by Dr. Alexander McLaren,—a new book by Mark Guy Pearse, 'His Mother's Portrait,'—continuation of 'Australasia Illustrated,' edited by the Hon. Andrew Garran,—'Sketches and Incidents of the Maori War,' by Dr. Morgan Grace,—and several volumes of Mr. E. E. Speight's "New English Series": 'Temple Reader,' 'Selections from Wordsworth's Poetry,' 'Stories from the Sagas,' &c.

Messrs. Putnam's Sons' spring announcements include 'History of the Territorial Expansion of the United States,' by Mr. C. H. Butler,—'Bismarck and the New German Empire,' by Mr. J. W. Headlam, and 'Oliver Cromwell and the Rule of the Puritans,' by Mr. Charles Firth, in the "Heroes of the Nations" series,—'The West Indies, a History of the Islands of the West Indian Archipelago,' by Mr. Amos K. Fiske,—'A Life of Paul Jones,' by Mr. J. Barnes,—'The United States Naval Academy: a Sketch of its History,' illustrated,—'Israel Putnam,' by Mr. W. F. Livingstone,—a translation of 'Roman Africa: Archaeological Walks in Algiers and Tunis,' by M. Gaston Boissier,—'Industrial Cuba,' by Mr. R. P. Porter,—'Proportion and Harmony in Line and Colour,' by Mr. G. L. Raymond,—'Nature Studies in Berkshire,' illustrated, by the Rev. W. C. Adams,—'Ornamental Shrubs,' illustrated, by Mr. L. D. Davis,—'Dante interpreted for Students,' with original translations, by Mr. E. Wilson,—'Islam in Africa,' by the Rev. A. P. Atterbury,—'Methods and Problems of Spiritual Healing,' by Mr. H. W. Dresser,—'A Century of American Statesmen,' by Prof. Moses C. Tyler, 4 vols.,—and 'Theodore Beza, the Counsellor of the French Reformation,' by Mr. H. M. Baird.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE concluded on Saturday last six days' sale of valuable books and manuscripts, &c. The following prices were realized in the last four days: Abbé de Saint-Real, *Œuvres*, 6 vols., bound by Boyet, Amst., 1740, 30*l.* 10*s.* Deschamps de Sancourt, *Description de la France*, 12 vols., Paris, 1781-96, 17*l.* 5*s.* Dickens's *Life*, by Forster, extra illustrated, with 55 autograph letters of Dickens, 202*l.* Kipling, *Departmental Ditties*, 1886, 14*l.* 15*s.* John Knox, *Exposition upon the Sext Psalme*, &c., 1556, 26*l.* La Fontaine, *Contes et Nouvelles*, 2 vols., 1762, 16*l.* Samuel Richardson, *Sir Charles Grandison*, vol. vii., proof-sheets, 1754, 14*l.* Ruskin's *Poems*, "J. R.," 1850, 22*l.* John Heywood, *Spider and Flie*, 1556, 23*l.* 10*s.* Horæ B.V.M., illuminated, Sæc. XV., 71*l.* Herrick, *Hesperides*, 1648, 50*l.* Sir Walter Scott, 83 Autograph Letters, chiefly to his brother Thomas, 1807-32, 305*l.* The Silver Taper Stand which Scott purchased for his mother with his first fee as an advocate (5*l.* 5*s.*), 72*l.*; his Walking Stick, a stout ash-plant from Abbotsford, 41*l.*; Three Autograph Letters to Gillies and Essay on Molière, 25*l.* Turberville's *Hunting and Falconrie*, 1611, 20*l.* 10*s.* Rudimentum Novitiorum, Lubeck, 1475 (first book printed there), 65*l.* Buck's

Antiquities of England and Wales, 44l. Photographs of the Collections in the British Museum, 15 vols., 37l. Nuremberg Chronicle, 1493, 20l. Pugin's Antiquities of Normandy, 750 Original Drawings, 67l. 10s. Burton's Arabian Nights, 28l. 10s. Markham's Gentleman's Academie, 1595, 16l. Horæ B.V.M., MS. on vellum, with illuminations, Sæc. XV., 62l. Kipling, Echoes, 1884, 21l. 10s. Shepherdes Calendar, R. Pynson, n.d. (imperfect), 67l. Die Deutsche Bibel, 1483, 31l. Tyndale's Testament, 1548 (imperfect), 47l. Passio Christi, s. l. et a., 22l. 10s. Dictes and Sayings of the Philosophers, W. de Worde, 1528, 36l. Psalterium cum Antiphonis, &c., printed at Paris for the Booksellers at the Trinity, London, 1522, 26l. Heures de Nostre Dame, Paris, Verard, s. d., 188l. Vieux Abrégement des Statutes (Lettou & Machlinia, 1481), 107l. Caxton's Chronicle, W. de Worde, 1528, 35l. 10s. Caxton's Caton (wants sheet E and some blanks, &c.), 1483, 360l. Boccaccio de Claris Mulieribus, 1497, 39l. 10s. Missale Ratisbonense (imperfect), printed upon vellum, Baberb., 1492, 31l. Shakspeare, Third Folio, with two titles, 1664, 260l. Martin le Franc, Le Livre du Champion des Dames, MS. with miniatures in water colour, XV. Siècle, 90l. Boccaccio, Cas des Nobles Hommes et Femmes, MS. on vellum, with illuminations, 1462, 150l. Sporting Magazine, 1792-1828, 48l. Thackeray, Ten Tracings for the Engravings to Vanity Fair, 28l. Walton's Angler, first edition, last leaf in facsimile, 1653, 161l. Life and Miracles of the Virgin, Coptic MS. with paintings, sixteenth century, 28l. Kelmscott Chaucer, 50l. 10s. The total of the six days' sale reached over 8,000l.

THE "NO QUARTER" ORDER AT CULLODEN.

THE extraordinary vitality of a printed falsehood is one of the many serious pitfalls into which the historian is likely to come to grief. However obvious an error may be, give it a day's start, and the chances are a thousand to one in its favour of being accepted for ever as an historical truth, for "denials" and "corrections" rarely run to earth the original statement. A peculiarly atrocious "fable" of this kind has recently received a fresh lease of life (1) in Mr. T. F. Henderson's article on Lord George Murray in the 'Dictionary of National Biography,' vol. xxxix. p. 360, and (2) in Messrs. Sotheby's catalogue of the Hardwicke manuscripts (lot 77). As the former is "for all time," and will certainly not be superseded for very many years, it is desirable, in the interests of truth and justice, that the fable be completely and definitely killed, so far as this is possible. The following is a copy of the orders given out to the various commanders or generals in the Jacobite service on the eve of the battle of Culloden, and signed by Lord George Murray, Lieutenant-General of "His Majestie's forces":

Orders at Culloden from the 14th to the 15th Apr. 1746.

Paroll "Riee Hemish."*

It is His Royal Highness's positive orders that evry person atatch himself to some corps of the armie, and remain with that corps night & day untill the Batle & persute he finally over. [and to give no quarter to the Elector's troops, on no account whatsoever] This regards the foot as well as the Horse. The order of Batle is to be given to evry Ginerall officer, and evry Commander of a Rege-ment or Squadron. It is requier'd & expected of each individual in the Army, as well Officer as Souldier, that he keep the post that shall be allotted him, and if any man turn his back to run away the nixt behind such man is to shoot him. No body upon pain of Death to strip slain or plunder till the Batle be over. The Highlanders to be in their Kilts, & no body to throw away their Guns.

By His Royal Highness' command.

GEORGE MURRAY, Lieutenant Ginerall of His Majestie's forces.

Of this order there are in existence three copies. The Duke of Atholl possesses two (of

* The parole should be spelt "Righ Seumas," i.e., King James.

which the above is an exact copy), and the third is in the Hardwicke collection, which I have examined most carefully, and find that it is identical, saving a few differences of spelling, with those in the Duke's possession. The three are in Lord George Murray's handwriting. The passage in brackets, and printed in italic type, does not occur in either of these orders, which read perfectly sensibly without the addition, but not with it. As the rebel army was in thirteen divisions, "being so many clans under their respective chiefs," it is, I think, fairly reasonable to infer that thirteen of these orders were distributed. The order "to give no quarter to the Elector's troops, on no account whatsoever," is clearly an unauthorized interpolation. But how, it may be asked, did such a passage get into the order? The answer is not very difficult, for immediately after the battle the *Edinburgh Courant* and other newspapers published, along with their account and list of casualties, &c., a copy of the orders which was stated to have been found on the person of one of the Highland commanders, containing the paragraph ordering "no quarter" to be given. Between the time of finding and the publication the text must have been tampered with by some unscrupulous partisan. The order, with the interpolation, was copied into the *Scots Magazine* of April, 1746 (p. 192). It should be mentioned that at this period monthly magazines were published at the end, and not at the beginning of the month.

In the same volume, in an account of the trial of Lords Kilmarnock and Balmerino, the former denied all knowledge of such an order; whilst the latter not only up to the last proclaimed his entire ignorance of it, but added that "he would not (knowingly) have acted under such an order, because he looked upon it as un-military and beneath the character of a soldier" (report in *Scots Magazine*, September, 1746, p. 425). Lord Balmerino further stated it as his belief that "it seems an invention to justify their own murders." Considering the circumstances of Lord George Murray and his companions in arms after Culloden, it is easy to understand that they had probably neither the means of seeing the publications of the day nor, even if they had seen them, of contradicting the false reports. In addition to this, Lord George Murray's well-known and recorded humane conduct during the campaign is a very strong argument, if any were needed, proving that he would not have issued such an order.

Having regard to the very primary part which the "no quarter" order played in the trial of the ringleaders—or such of them as were taken prisoners—of the rebellion, and its unqualified repudiation both by Lord Kilmarnock and Lord Balmerino, it is certainly very remarkable that it should have survived for over a century and a half. Party feeling, long after the decisive battle, ran high, and no one who has studied the period needs to be told that it was extremely bitter. Any foul aspersion of the opposite party was accepted and promulgated with the greatest avidity and relish. The "no quarter" order was one of these scandalous falsehoods. Eight years after the battle, a certain James Ray, of Whitehaven, wrote 'A Compleat History of the Rebellion' (printed for the author in the year 1754). Ray, who tells us that he was a volunteer in the Rebellion of 1715, "although but fifteen years of age," as well as a volunteer in that of 1745, of whose rise, progress, and culmination he is the chronicler, prints on p. 343 the order with the addition. This is accepted by the writer in the 'Dictionary of National Biography,' and quoted without comment, and it is presumably this passage which misled Messrs. Sotheby's cataloguer. Ray must have known perfectly well that the genuineness of the order as he quoted it was absolutely repudiated and denied; but, with the fair play characteristic of a bigoted, arrogant,

and unreliable "historian," he contents himself with merely quoting the fables which the newspapers of that period were only too ready to publish. Ray, in the name of the British nation, expresses himself as truly sensible and thankful for the blessings God has given them in the auspicious house of Hanover, which, at all events, shows that he was a person grateful for very small mercies. Probably no one at this distance will deny that the Rebellion of 1745 was a gross and a wicked blunder, by which thousands of lives were sacrificed in the cause of an arrant charlatan; but that is no excuse for the falsification of history.

W. ROBERTS.

Literary Gossip.

A SPECIAL interest attaches to vol. xii. of the "Biographical Edition" of Thackeray's works, to be published next Wednesday—'Lovel the Widower,' 'Roundabout Papers,' 'Denis Duval,' &c.—as Mrs. Richmond Ritchie's introduction treats of the years 1860 to 1863, and includes a hitherto unpublished chapter of 'Denis Duval.'

MR. C. R. L. FLETCHER, Fellow of Magdalen College, Oxford, has been for some years preparing an elaborate edition of Carlyle's 'French Revolution.' It will contain an introduction, very numerous notes, appendices, and maps. It will be published by Messrs. Methuen.

MR. MAURICE HEWLETT has a volume of short stories in the press.

MISS MARY ANGELA DICKENS has finished a new novel, which will probably be called 'On the Edge of the Precipice.'

THE new scheme for the Classical Tripos—the voting on which takes place to-day—has caused much excitement at Cambridge. A *non-placet* notice has been issued by eleven members of the Classical Board, past and present, who are engaged in teaching for the Tripos. It is clear that a large number of classical teachers at Cambridge—possibly a majority—are opposed to the proposals. It certainly seems a pity to limit to two years, and so curtail, the wide reading which is a special feature of the Cambridge classical Part I., and distinguishes it from the Oxford system. At Oxford a man may get, and has got, a First in both Parts without knowing a line of Lucretius or Pindar.

THE fifty thousand "French Revolution" pamphlets at the British Museum have long been famous both for their number and as an example of collections to which the best possible author-catalogue would be almost useless as a guide. Mr. G. K. Fortescue has lately completed the classification of the pamphlets by subjects and dates, enabling them to be bound up in 1,961 volumes. A key to this classification, compiled by Mr. Fortescue, showing the general character of the contents of each volume, with an alphabetical index of subjects, will be published, by order of the Trustees, within the next few days.

MESSRS. MACMILLAN & Co. will bring out shortly after Easter a complete edition of Tennyson's 'Poetical Works' (exclusive of the dramas) in their well-known "Globe" Library at three shillings and sixpence. This being by far the cheapest Tennyson that has ever been offered to the public, it is anticipated that the demand for it will be exceptionally great.

WE are glad to hear from Mr. Ebsworth that he is approaching the completion of the collection of 'Roxburghe Ballads.' The entire work, with the exception of the supplementary historical index of names and events and the two copperplate portraits, is now in the printer's hands, and is to be published about Easter.

At the annual meeting of the Booksellers' Institution on Thursday last the accounts showed the total investments to amount to 30,000%, with a balance in hand of 440%; 661% was paid last year in permanent assistance, and 717% in temporary help. The entire working expenses amounted only to 171%. Although the donations and subscriptions exceed those of last year by 60%, they only amount to 420%, and there is still cause to regret the strange unwillingness on the part of the younger members of the trade to join the Institution. The losses by death during the year include one of the vice-presidents, Mr. John Van Voorst.

A MEETING of the Society of Public Librarians was held at the Bishopsgate Institute on Wednesday evening, March 1st, when Mr. Frank Chennell (Willesden Public Library) read a paper on 'Library Administration: a Plea for Greater Elasticity.' He urged a plea for greater elasticity in the interpretation of the Libraries Act, for the abrogation of any suspicion of officialism or red tape in the administration of our institutions, and for a freer communion between readers and librarians. Mr. Chennell drew attention to the necessity for removing the age limit, in order that intelligent boys and girls might participate in the use of the library so soon as they are capable of taking due care of the books, even at the age of eight.

'WHEN ROGUES FALL OUT' is the title of Mr. Joseph Hatton's forthcoming novel, written for the Tillotson syndicate, to be issued serially in England, America, and the colonies, commencing next month, and to be published, complete, in the autumn.

THE death at Coventry is announced of Miss Sara Hennell, whose pamphlet on 'The Sceptical Tendency of Butler's "Analogy"' made a stir some fifty years ago. At the house of her sister, Mrs. Bray, she made George Eliot's acquaintance, and had considerable influence on the latter's attachment to Methodism, which had been already shaken by reading Charles Hennell's 'Inquiry concerning the Origin of Christianity.' Miss Hennell also published 'Christianity and Infidelity,' 'Thoughts in Aid of Faith,' and other books. Miss Hennell had reached the great age of eighty-six.—From Paris comes news of the deaths of M. Alfred Bataille of the *Figaro*, and of M. Xau, editor of *Le Journal* and *Gil Blas*.

MESSRS. SMITH, ELDER & Co. will publish immediately a novel entitled 'A Modern Mercenary,' by K. and Hesketh Prichard ("E. and H. Heron"), the authors of 'Tammer's Duel,' &c., writers who are well known by their short stories in the magazines. This collaboration of mother and son is, we should imagine, unprecedented.

A WELSH correspondent writes:—

"In deference to the opinion expressed by the Glamorgan County Council and other local authorities, the Board of Agriculture has de-

cided that on all future issues of Ordnance Survey maps Glamorgan shall be substituted for Glamorganshire as the name of the county. The historical argument in favour of this reversion to the older name is that the kingdom of Glamorgan (which etymologically means Morgan's land) was a *comitatus*, or county palatine, as early as the twelfth century, and that the Act of Union of Henry VIII. specially provided that the old name should not be changed, though the area of the county was considerably increased by the addition to it of Gower and other lordships."

THE House of Commons will be asked next week to give a second reading to Mr. Sidebotham's Bill which makes it a misdemeanour to use the title of a degree, other than those conferred by a British university, without indicating its place of origin.

It has been determined to open a hall of residence for women students in connexion with Owens College, Manchester, and a strong committee has been nominated in order to give effect to the decision. Similar halls are already attached to the Universities of Glasgow and St. Andrews, the three Welsh University Colleges, and University College, London. The hall opened last year in connexion with Liverpool University College does not appear to have attracted any students, and we understand that it has for the present closed its doors.

DONATIONS approaching to 20,000% have, it is stated, been promised by commercial firms in Birmingham and neighbouring towns towards the foundation of the new university for the Midlands.

AMONGST the efforts now being made in this country to promote commercial education, it is said that the establishment of chairs of Commerce is contemplated both in Victoria University and in the new Midlands University.

UNDER the title 'China and its Future,' Mr. James Johnston, the author of 'China and Formosa,' will issue a new work, dealing with the subject from the point of view of the antecedents of the empire and the institutions of its people. It will be illustrated by numerous photographs of the country, and will be published immediately by Mr. Elliot Stock.

THE highly prolific and at one time most popular romancer P. Galen (anagram of Lange) has recently died at Potsdam, where he was born in 1813. After having studied medicine, he entered in 1840 the Prussian army as surgeon, and in 1849 he was at the head of a *Feldlazarett* in the war against Sleswick-Holstein. In 1878 he retired from the service with the title of Oberstabsarzt. His first novel, 'Der Irre von St. James,' which has gone through a number of editions, won for him at once universal popularity in Germany, and all his subsequent numerous romances were likewise read with eagerness. His last novel dates from 1891. Galen is said to have retained his freshness to the last.

THE sixth general meeting of German Historians is to be held at Easter, 1900, at Halle. The local committee consists of Profs. Droysen, Lindner, Eduard Meyer, and Rachfahl, with Eduard Meyer as president. A conference of deputies from the many local societies which issue historical

publications will also be held, as formerly, at the same place and time.

THE Twelfth International Congress of Orientalists is to meet in Rome during the month of October. Count Angelo de Gubernatis is the president of the organization committee, and Francesco Lorenzo Pullé, Professor of Sanskrit in Pisa, the general secretary.

THE Parliamentary Papers of the week include a Return showing for each School in Scotland aided from the Parliamentary Grant the Number of Scholars on the Register at September 30th, 1897, the Actual Average Attendance, &c. (3d.); Code for Day Schools, Scotland, with Appendices (6d.); Mines and Quarries, Statistics relating to Persons Employed, Output, and Accidents at Mines and Quarries in our Colonies and in Foreign Countries (1s. 7d.); and Reports on the Endowed Charities of Southampton (9d.) and Wakefield (1s. 4d.).

SCIENCE

Wood and Garden. By Gertrude Jekyll. (Longmans & Co.)

THERE has been of late years a glut of books relating to the garden, yet not a glut, for the supply does not seem to outrun the demand. Most of these books are trivial, ephemeral, written with good intention, but little knowledge. Very different is the book before us. It is one, we venture to think, that will take its place as a classic when the host of rubbishy books beloved of the thoughtless public will be forgotten. It is the record of the author's own experience in Surrey. It is the reflex of the writer's intelligence and taste. As we read chapter after chapter with interest our sympathies are secured, our curiosity is aroused, and we feel that we are listening to one who speaks with authority. First of all we have the monthly record, the details of what is to be done, an indication of what is to be seen and looked for. And all this is told us in the most pleasant manner, devoid of technicalities, authoritative, yet not dogmatic. After this we have a succession of chapters dealing with points of detail and with generalities which give full scope for the display of the author's taste. Here we are struck with the common sense displayed; but it is common sense associated with much knowledge and experience.

The author is not rabid in her denunciations of what she does not like, nor does she fall into the folly of extremes. She does not rail against architects' gardens, nor does she wholly condemn "bedding out." Though she has her own opinions, and can express them freely, she can yet make allowance for differences in taste and diversity of environment and opportunity. We commend the chapter on the "Worship of False Gods" to the attention of horticultural societies, and especially to the lovers of so-called "florists' flowers," whose only aim and object is to produce a flower which shall look well, according to their notions, on an exhibition table:—

"When, as in chrysanthemum shows, the flowers on the board are of *no use anywhere but on that board* [the italics are the author's], and for the purpose of gaining a money prize, I hold

that the show-table has a debased aim and a debasing influence. Beauty, in all the best sense, is put aside in favour of set rules and measurements and the production of a thing that is of no use or value; and individuals of a race of plants capable of producing the highest and most delightful forms of beauty, and of brightening our homes, and even gardens, during the dim days of early winter, are teased and tortured and fattened and bloated into ugly and useless monstrosities for no purpose but to gain money."

Allowing for a little exaggeration, we endorse this diatribe as substantially true. So is this passage relating to the pansy:—

"Then the poor pansies have single blooms laid flat on white papers, and are only approved if they will lie quite flat and show an outline of a perfect circle. All that is most beautiful in a pansy, the wing-like curves, the waved or slightly fluted radiations, the scarcely perceptible undulation of surface that displays to perfection the admirable delicacy of velvety texture, all the little tender tricks and ways that make the pansy one of the best loved of garden flowers—all this is overlooked, and not only passively overlooked, but overtly contemned..... All idea of garden delight seems to be excluded, as this kind of judging appeals to no recognition of beauty for beauty's sake, but to hard systems of measurement and rigid arrangement and computation that one would think more applicable to astronomy or geometry than to any matter relating to horticulture. I do most strongly urge that beauty of the highest class should be the aim, and not anything of the nature of fashion or 'fancy,' and that every effort should be made towards the raising rather than the lowering of the standard of taste."

With all this we heartily agree, and only regret that the author's botanical tastes have not led her to lay more stress than she has done on the beauty of adaptation, the relation of form to the surroundings, as well as to the past history of the plant. The search after truth is to the full as important as the worship of beauty. The two should be inseparable. We have only to add that the book is enriched by some very pretty and unconventional illustrations.

Hospital Expenditure: the Commissariat (Scientific Press) is a useful manual. The writer, by the way, maintains that foreign meat—contrary to the general idea—is not more wasteful than home. He condemns the practice of accepting contracts at prices below those at which good meat can be supplied; and he advocates a central hospital meat store for London, after the plan of Paris and Brussels.

THE LODDIGES.

Enfield Old Park, Feb. 28, 1899.

YOUR correspondent W. R. has given a very interesting account of the Loddiges family and their nursery, which was supplemented last week by my friend and neighbour Mr. Davies. Neither of your correspondents, however, refers to the unfortunate fate of the two thousand copper-plates of the *Botanical Cabinet*—assuredly the most beautiful, as it is probably the rarest, botanical publication in this country. Some time in the forties, the original edition having become exhausted, Mr. Loddiges went to the shelf in the office where the copper-plates, carefully wrapped in paper, had been put away bookwise, with the view of considering a fresh edition, when he discovered that all the plates had been stolen, and their places supplied by thin pieces of board of the same size wrapped up in the same papers. They had probably been bartered away for so much beer, as many of the brasses in our churches have been. And so "Loddiges" can never be reproduced, and must

yearly become scarcer, as the demand for such exquisite work finds a wider circle of cultivated admirers.

JOHN W. FORD.

SOCIETIES.

ROYAL.—*March 2.*—Lord Lister, President, in the chair.—The Secretary read the list of candidates for election into the Society.—The following papers were read: 'Perturbations of the Leonids,' by Dr. G. J. Stoney and Dr. Downing,—'On Flapping Flight of Aeroplanes,' by Prof. M. F. Fitzgerald,—and 'On Hydrogen Peroxide as the Active Agent in producing Pictures on a Photographic Plate in the Dark,' by Dr. Russell.

SOCIETY OF ANTIQUARIES.—*March 2.*—Viscount Dillon, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—The President exhibited a fine example of a burgonet of the middle of the sixteenth century.—Mr. J. Starkie Gardiner exhibited an example of the so-called "Girdle of Chastity."—Mr. R. G. Rice exhibited a fine example of a neolithic flint celt found at Worthing.—The following gentlemen were elected Fellows: Messrs. J. Challenor Smith, O. M. Dalton, F. C. J. Spurrell, H. Wilson, R. C. Bosanquet, and W. H. Knowles.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*March 1.*—Mr. C. H. Compton, V.P., in the chair.—Dr. Perry, President of the Spalding Gentlemen's Society, exhibited a so-called hand brick about 4 inches in length, tapering from 2 inches wide at one end to 1½ inches at the other end, which was considered to have been used in the formation of a pavement, as similar hand bricks were discovered in the foundation of an old church at Waynfleet, *in situ*, as a pavement. In this case they were rudely shaped cylinders of baked clay.—Mrs. Day exhibited some fine drawings and engravings of St. Magnus Cathedral, Orkney; and Mrs. Collier some engravings of brasses from Brundish Church, Suffolk.—The Rev. W. S. Lach-Szyrma read a paper on 'Ancient British Costume'—or, rather, the costume of the early inhabitants of this island prior to the Aryan immigration here of the Celts and Cymri. He said there was little to lead to any satisfactory conclusion as to the probable ancient costume of the inhabitants of early Britain from the study of the habits and customs of the savage races of Australia and Africa, because the climate of those countries is more or less warm all the year round, but the climate in Britain in winter, since man settled in the island, must always have been severe, and we can hardly imagine an English winter in which the people had no need for fairly warm clothing. In Cornwall the people, assuming they were the Cassiterides (the people seen by the Phœnician traders), wore long black tunics, like the tragic Furies of the Greek drama, and it is curious that the labouring class both of Cornwall and Wales to this day have still a liking for black clothing for their men in holiday attire. The women's plaids in South Wales are black and red, which, in the absence of evidence to the contrary, perhaps may be taken as a tradition from early British times. The weaving of two textures was remarked by Roman writers as a characteristic of the Celts. The most striking survival of this is in the varied tartans of the Scottish clans. But there must have been a time anterior to weaving when mankind must have needed clothing in Britain, and the most handy material for men and women in cold climates must in early days have been the skins of animals. Perhaps the most striking survival of this kind of dress is that of the Russian peasant. The author thought that the traditional costume of early Britain may be best traced in Wales and the Scotch Highlands.—In the discussion following the paper Dr. Birch remarked that primæval man would seem to have worn no clothing, and that clothing was afterwards used as a mark of distinction. In early Welsh seals in the British Museum the men are represented without clothing and with only a kilt and a cap; in the Roman period also no clothing is represented. Dr. Birch quoted Virgil's 'Georgics' to prove that the Italian husbandman performed his agricultural duties without clothing.—Mr. Gould, Mr. Rayson, and others also spoke on the paper.

ARCHÆOLOGICAL INSTITUTE.—*March 1.*—The Rev. Sir Talbot B. Baker, V.P., in the chair.—Mr. F. G. Hilton Price exhibited 47 pewter and base-metal spoons found in London during the last few years. They illustrated a dozen varieties, ranging from the fourteenth century down to the eighteenth century. They consisted of various types known as "diamond points" (fourteenth century); "acorn" (fifteenth century); "maidenheads," "crowns," "strawberry," "baluster knobs," "seal tops" (sixteenth century); "slipped in the stalk" (sixteenth and seventeenth

centuries); "Puritan," "split ends," and "wavy ends" (seventeenth century). Among the earlier spoons one was of special interest and of great rarity. The stem of this one was hexagonal, knopped with a female head wearing a horned headdress of the type in fashion during the period of Henry V. in the early part of the fifteenth century. The exhibition was interesting from the fact that the relative dates of the spoons can be fixed by comparing them with hall-marked silver spoons of similar design. Many of the spoons also bore marks in imitation of hall-marks, as well as makers' stamps of interesting character.—Mr. H. S. Cowper read a paper 'On the Influence of the Roman Occupation on the Distribution of Population in Cumberland and Westmoreland.' He pointed out that the method he had adopted in this inquiry was somewhat new, and the conclusions pointed to would no doubt require further discussion. It would be natural to imagine that on the Roman evacuation the Britons would form permanent settlements in the deserted camps. When, however, he tabulated those in his district, he found that while ten camps were occupied by mediæval towns or villages, seventeen were isolated, and about eight were in the vicinity of villages, but not built on. It appeared that the Anglian settlers who came in the seventh century carefully avoided the Roman camps, for there are only three towns on Roman sites which bear Anglian names, while there are about fifteen camps where, though the names are Anglian, there are no towns on the sites. In like manner, though the Danish termination "by" is common in the vicinity of Roman camps, there are only four camps which have themselves names which seem Danish. Mr. Cowper suggested that this pointed to these Teutonic settlers finding the camps deserted and ruinous, and in consequence avoiding them as "uncanny" places; for if they had been inhabited by Britons there would have been a conflict, after which the new-comers, if victorious, would have occupied the sites. The evidence of the early Christian Church seemed to give similar indications; there appeared no good proof of Christian foundations in this district before the sixth century. The Kentigern churches, which preceded by a hundred years the Anglian settlements, were in the same way placed clear of the Roman camps, and the Patrician dedications told the same tale. One could not help feeling that if, when the earliest missionaries arrived, the Roman camps were the centres of British population, there the missionaries would have planted the earliest churches. Yet it was not so. Coming to historical evidences, Mr. Cowper pointed out how little there was recorded of this district. There is, however, the sixth-century chronicler Gildas, and though he has been repeatedly questioned, Skene has shown how much is trustworthy in this historian's work. Gildas has recorded in ghastly detail the weakness and cowardice of the Britons about the Roman wall, and what terrible and repeated massacres were inflicted on them by the Picts and Scots at and just after the Roman withdrawal. And his evidence, coupled with that of the sites themselves and the nomenclature, almost seems to justify the belief that the Britons on the frontier were nearly annihilated, and that when the Teutonic settlers appeared on the scene the district was depopulated, and the camps and forts left desolate and in ruins.—Mr. W. H. Knowles communicated a paper 'On an Effigy of a Knight in Warkworth Church, Northumberland.' This figure is one of particular interest, for to the mail hood is attached a movable visor, which must have been pivoted to a plate cap worn inside the hood, an arrangement unique, as far as is known, on effigies. The details of armour point to a date between 1310 and 1330.

CHEMICAL.—*March 2.*—Prof. Dewar, President, in the chair.—The following papers were read:—'Brom-methylfurfuraldehyde,' by Mr. H. J. H. Fenton and Miss Mildred Gostling,—'The Reaction of Alkyl Iodides with Hydroxylamine: Formation of Alkylated Hydroxylamines and Oxamines,' by Messrs. W. R. Dunstan and E. Goulding,—'Derivatives of *aa'* Dibromocamphorsulphonic Acid,' by Dr. A. Lapworth,—'Note on the Optical Activity of Gallotannic Acid,' by Drs. O. Rosenheim and P. Schidrowitz,—'The Action of Metallic Thiocyanates on Certain Substituted Carbamic and Oxamic Chlorides; and a New Method for the Production of Thioburets,' by Dr. A. E. Dixon,—'Ethylic $\beta\beta$ Dimethylpropanetetra-carboxylate,' by Mr. W. Trevor Lawrence,—and 'A Reaction of some Phenolic Colouring Matters,' by Mr. A. G. Perkin.

MICROSCOPICAL.—*Feb 15.*—Mr. E. M. Nelson, President, in the chair.—The President called attention to a beautifully-made microscope by the late Andrew Ross, which had been presented to the Society by Messrs. Watson & Sons. It had a rotating

foot, into which the standard was fixed eccentrically. This was not, however, an original idea, having been used by Cuff in 1760.—Mr. Beck exhibited a very ingenious and compact reversible compressorium, designed by Mr. H. R. Davis.—Dr. Tatham said that, being made chiefly of ebonite, it was comparatively light, and, in his opinion, would be found a useful accessory by the naturalist.—Messrs. Watson & Sons exhibited a new model of their Van Heurck microscope, designed to give complete rotation to the stage, a feature which the President described as a step in the right direction, the great desirability of which, he said, had been insisted upon by Dr. Dallinger and Mr. Michael. Messrs. Watson also exhibited a new cover-glass clip devised by Mr. Pakes, of Guy's Hospital, for making blood films.—Dr. Hebb thought it likely to be of use, especially as the technique of the blood was coming more and more into notice.—The President referred to the Martin microscope presented to the Society last year. He had come to the conclusion that it was not made by Benjamin Martin, but it was a very good imitation, probable date about 1850. He next read a letter he had received from Mr. Keeley, of Philadelphia, with a slide of diatoms mounted on edge and some photographs of the latter. He had examined the slide, and could corroborate Mr. Keeley's description of the structure of the diatoms. With regard to the Coscinodiscus and Triceratium, he believed Mr. Morland was the first to work out and correctly describe these structures, and Mr. Keeley's observations confirmed those results; but he thought the account of the structures of Heliopelta and Auliscus now given was original. A very interesting discovery had been made by Mr. Morland, who found that the bracket which strengthened the "plate" in Arachnodiscus was neither more nor less than what an engineer would call a bead-headed girder, in the invention of which the engineer has only copied what nature had already accomplished in the strengthening girders of this diatom.—Dr. Hebb said the fourth part of Mr. Millett's paper on the Foraminifera of the Malay Archipelago had been received, but owing to its technical character he proposed that it should be taken as read.—The President read a paper descriptive of the Powell iron microscope, constructed by Hugh Powell in 1840; the instrument, which was exhibited in the room, was still in constant use by the President.—Mr. Vezey suggested that an exhibition should be held of historic microscopes, showing the various stages of the development of the instrument, and the President said he hoped the Society would see its way clear to arrange for an exhibition of the character proposed.—Mr. Rheinberg read a paper in explanation of the chief features of the exhibition of objects shown under multi-colour illumination, arranged under twenty-seven microscopes.—The President said he believed one of the chief values of this method of illumination was that it might make it possible to use a larger axial cone than heretofore, and that if they could only combine the Gifford screen with this new method an advantage would be secured, but caution would be necessary in the selection of the colours. In photomicrography Mr. Rheinberg's method would prove useful.

INSTITUTION OF CIVIL ENGINEERS.—*March 7.*—Mr. W. H. Preece, President, in the chair.—It was announced that seven Associate Members had been transferred to the class of Members, and that eighteen candidates had been admitted as Students.—The monthly ballot resulted in the election of four Members and of fifteen Associate Members.—Two papers relating to recent advances in marine engineering were read. The first, 'On Water-Tube Boilers for Marine Engines,' by Mr. J. T. Milton, consisted mainly of a description of the various types of water-tube boilers most in use for marine purposes in this country. For all recent vessels of the Royal Navy water-tube boilers of different type had been adopted, while very few had been fitted in merchant steamers. The second paper, 'On Machinery of Warships,' by Sir A. J. Durston and Mr. H. J. Oram, gave particulars, and remarks on the construction, of warship machinery and details of the results obtained since the paper read at the Institution in November, 1894.

SOCIETY OF ENGINEERS.—*March 6.*—Mr. J. C. Fell, President, in the chair.—A paper was read 'On the Shan Hill Country and the Mandalay Railway,' by Mr. E. Wynter Wagstaff.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*March 7.*—Prof. A. H. Sayce, President, in the chair.—A paper was read by the Rev. C. J. Ball, entitled 'The Babylonian Analogies for the Egyptian Alphabet.'

MEETINGS FOR THE ENSUING WEEK

MON. Surveyors' Institution, 7.—'The Profitable Cultivation of the Sugar Beet in Great Britain and Ireland,' Mr. A. H. Dellschaft. (Junior Meeting.)
— Society of Arts, 8.—'Cycle Construction and Design,' Lecture IV., Mr. A. Sharp. (Cantor Lectures.)

MON. Aristotelian, 8.—'Can Pleasures be Summed?' Rev. H. Rashdall.
— Geographical, 8½.—'The Uses of Practical Geography as illustrated in Recent Frontier Operations,' Col. Sir T. H. Holdich.
TUES. Royal Institution, 3.—'The Morphology of the Mollusca,' Lecture IX., Prof. E. Ray Lankester.
— Asiatic, 4.—'Gems of Wisdom,' Prof. D. S. Margoliouth.
— Institution of Civil Engineers, 8.—Discussion on 'Water-Tube Boilers for Marine Engines' and 'Recent Trials of the Machinery of Warships.'
— Colonial Institute, 8.
— Anthropological Institute, 8½.—'Secret Tribal Societies of West Africa,' Mr. H. P. FitzGerald Marriott.
WED. United Service Institution, 3.—'Bicycles for War Purposes,' Capt. B. F. S. Baden-Powell.
— Meteorological, 7½.—'The Prolonged Deficiency of Rain in 1897 and 1898,' Mr. F. J. Brodie; 'The Climate of Jersey,' Rev. H. W. Yorke.
— Society of Arts, 8.—'Liquid Fuel,' Sir M. Samuel.
— Microscopical, 8.—'The Projection Microscope,' Mr. L. Wright.
— Entomological, 8.
— British Archaeological Association, 8.—'Crannog at Dumbuck,' Mr. C. A. Donnelly; 'Survival of Old Customs at Peterborough,' Mr. C. Dack.
— Folk-lore, 8.—'Japanese Myth,' Mr. W. G. Aston; 'Two Thousand Years of a Charm against the Child-stealing Witch,' Dr. Gaster.
THURS. Royal Institution, 3.—'English Playhouses,' Lecture II., Mr. W. Poel.
— Royal, 4½.
— Linnean, 8.—'So-called Quintocubitalism in the Wing of Birds,' Mr. P. C. Mitchell; 'Some Facts concerning the so-called Aquitocubitalism of the Bird's Wing,' Mr. W. P. Pycraft; 'A Further Contribution to the Freshwater Algae of the West Indies,' Messrs. W. and G. S. West.
— Chemical, 8.—'Influence of Substitution on Specific Rotation in the Borylamine Series,' Dr. M. O. Forster; 'Rotatory Power of Optically Active Methoxy- and Ethoxy-propionic Acids prepared from Active Lactic Acid,' Messrs. T. Purdie and J. C. Irvine.
— Society of Antiquaries, 8½.—'A Mediæval Stamped Leather Case from Beighton Church, Norfolk,' Mr. J. Watney; 'Note on the Broad Arrow,' Viscount Dillon; 'A Find of the Later Iron Age from Norway,' Mr. C. H. Read.
— Society for the Encouragement of the Fine Arts.—'The Diary of a Sarum Worthy of the Seventeenth Century,' Mr. E. Doran Webb.
FRI. Royal Institution, 9.—'The Electric Fish of the Nile,' Prof. F. Gotch.
SAT. Royal Institution, 3.—'The Mechanical Properties of Bodies,' Lecture VI., Lord Rayleigh.

Science Gossip.

News has come to hand of the decease, at the early age of fifty-six, of Prof. Sophus Lie, of the University of Christiania, and one of the Royal Society's Foreign Members. He was a voluminous writer, chiefly in the department of pure mathematics, and had but lately resigned a professorship of geometry in the University of Leipzig in order to return to Christiania to resume his teaching in its university.

MR. MARCONI has consented to repeat his lecture and demonstration on Thursday next, as a very large number of members and others failed to gain admission to the meeting on March 2nd. Tickets of admission may be obtained of the Secretary of the Institution of Electrical Engineers.

THE Royal Society has nominated Sir J. Norman Lockyer a member of the Board of Visitors of the Royal Observatory, Greenwich, in place of the late Rev. Prof. Price.

CIRCULAR No. 38 of the Harvard College Observatory states that Dr. De Lisle Stewart, who had charge of the Bruce photographic telescope last year, has recently detected on two plates, taken on October 14th and 20th respectively, an interesting group of nebulae, situated principally in the constellation Horologium and the southern part of Eridanus, between the limits R.A. 3^h 10^m and 3^h 50^m, and N.P.D. 139° 50' and 143° 40'. No fewer than forty-six objects are tabulated, two only of which are identical with nebulae in Dr. Dreyer's 'New General Catalogue.' Four appear to be spiral, and one is described as having "a bright elongated centre, faint nebulous wisps in ellipses or spiral."

A NEW comet (*a*, 1899), described as bright enough to be visible to the naked eye, has been discovered by Prof. Lewis Swift at the Lowe Observatory, California. It was, when first seen, situated near the star γ Eridani, and moving in a north-easterly direction.

FINE ARTS

The Temple of Mut in Asher. By Margaret Benson and Janet Gourlay. (Murray.)

IN this volume Miss Benson and Miss Gourlay give an account of their three seasons' work on the small temple of Mut in the village of Asher, midway between

Luxor and Karnak. In spite of the usual obstacles, intensified in their case by the fact that they are the first female excavators who have received the Government permission, these two ladies stuck to their work, and succeeded in disinterring many valuable relics. Of these, the blocks of stone from the wall of a chamber built by Piankhi, the Ethiopian conqueror of Egypt in the time of the twenty-fourth dynasty, are, from the historical point of view, perhaps the most important. On them is represented the return (?) of Piankhi's fleet "from a great foreign expedition," which Mr. Newberry, who translates the inscriptions on Miss Benson's discoveries, conjectures may have been to the country beyond Khartûm. The blocks, which are a good deal injured, still give the dimensions of the vessels and the particulars of their cargoes and crews. It appears from them that one vessel was laden with gold, and that the other had on board one "Tai-ef-nekht, general of the soldiers of Herakleopolis," who the authors assume was the Tnephtus of the Greeks, and who afterwards headed the rebellion against the Ethiopians and became Pharaoh. They also consider that the expedition referred to is hitherto unrecorded, although it does not seem impossible from the data given by them that the scene portrayed may really be the setting out of Piankhi for the conquest of Egypt from his Ethiopian kingdom, the vessels here shown being those of his commissariat. This is a point that will probably be elucidated later, but there can be no doubt as to the value of the discovery. Of importance, too, is the statue of Senmut, the favourite architect of Queen Hatasu, or Hatshepsut, who is already known to us from the sitting statue in the Berlin Museum which has been reproduced for English readers in M. Maspero's 'Struggle of the Nations.' From the present volume it appears that, besides being chief architect, as described on the Berlin statue, he was "the great one of the great" in the land of Egypt, and probably the vizier or chancellor of the great queen. He was also certainly the builder of the Temple of Mut, which accounts for the occurrence of his statue there. The authors discovered also the statues of Amenemhat, a royal scribe of the time of Amenhetep II., and of Bak-en-Khonsu, high priest of Amen under Rameses III., both of whom are historical personages previously known to us; and a great quantity of statuettes and smaller works. Altogether, they make a very good piece of work.

The book is extremely well got up, the illustrations being reproductions of photographs taken *in situ*, and the hieroglyphics being given with translations (as we have said) by Mr. Newberry. A sketch of the history of the period covered, taken chiefly from Prof. Flinders Petrie, and a similar one on the Egyptian religion, in which Prof. Wiedemann's views are faithfully followed, go to make up the book. Although not "epoch-making," it is a creditable record of good work creditably done.

MINOR EXHIBITIONS.

At the Goupil Gallery may be seen a number of pictures and drawings by well-known artists, mostly of the modern Low Country schools,

none of which is ambitious, though several are more or less meritorious and, technically speaking, more than ordinarily skilful. The best is Mr. Peppercorn's richly toned and coloured marine piece called *The Grey Sail* (No. 7). By A. Mauve, a capital artist, now deceased, whose obvious mannerisms injured his reputation, is a cliff scene named *Carting Sand* (9), which is deftly and firmly handled, with good colour and tones. Heer J. Bosboom's *Interior of a Church, Haarlem* (30), is excellent as a study, the coloration is rich, and the chiaroscuro harmonious. We did not expect to see again in a gallery such as this Mr. J. McN. Whistler's *Nocturne, Blue and Silver, Battersea Reach* (31), an original and powerful masterpiece of its highly artistic kind. Corot's *Meadow and River* (32), though the best of his works here, is hardly up to that master's highest standard. There are also noteworthy works by Messrs. J. Israëls, M. Maris, J. Maris, L. L'Hermitte, J. M. Swan, J. Isabey, and Diaz de la Pena.

The exhibition of water-colour drawings and so-called "frescoes" by Heer N. W. Jungmann, representing domestic scenes, landscapes, and social incidents, which the Messrs. Dowdswell have formed under the title of 'Picturesque Holland,' will repay visitors who take pleasure in sketches of character and good colour, as well as spirited humorous designs, manifestly as veracious as they can be. The studies of the costumes and physical aspects—some of them very quaint, but unbecoming—of Dutch peasantry and artisans are deftly drawn and brightly painted. There are a few portraits and marine pieces. Technically speaking, they must needs be called silhouettes in brilliant colours, and they are not unlike tarsia work richly and vividly tinted. At their best they are, though by no means dull or trivial, not likely to excite enthusiasm in the visitor's mind, who, however that may be, will find among the best of them *Study of an Old Man* (No. 1), a rough and ugly senior; the picturesque figure of a damsel *Fetching Water* (9); the telling attitude and character of *A Zeeland Girl* (13); the richly toned and effective interior *In the Church* (18); and those vigorous, energetic, and expressive originals, the two groups of choir-singers and others, named *Cantus ad Senectutem* (25 and 27). Passion and sadness distinguish *The First Kiss* (38), *Thoughts Far Away* (45), and *Memories* (50). Heer Jungmann claims to have devised a new process.

There is much brilliant colour and vivid lighting in Mr. F. W. Sturge's 'Drawings of the Land's End and Scilly Isles,' which are now in the Graves Galleries, Pall Mall, when, as is most frequent, they represent bright sunlight on the sea, and are full of sympathy with the romantic aspect and picturesqueness of the landscapes and sea views which have attracted the artist. The sapphirine seas, the wide plains half obscured by opaline vapours surcharged with sunlight, and the pearly effects of dawn and evening have found in him a translator who is ambitious of doing justice to each peculiar charm. A little more solidity and somewhat greater finish are all that is required.

The feverish exaggerations, the somewhat inharmonious colours, and the unnatural brownness of the shadows are defects which tell against Mr. J. R. Reid's more than fifty ambitious 'Pictures of Rural Life,' now on view in one of the Fine-Art Society's rooms, and prevent us from praising an artist whose extreme cleverness and dashing vigour would, but for these excesses, make a favourable impression. The most successful of his pictures are *Lost* (No. 19), a child asleep in a verdurous waste; *Teatime, Pilgrims' Way, Elstree* (23); *The Farmer's Daughter* (34); *A Daughter of the Soil* (36); *Golden Sunshine* (38); and *The Sun's Declining Ray* (51). The worst is *Smugglers, Cornwall* (22), a libel on nature. At their best Mr. Reid's technique, and, to a certain extent, even his motives in design, are exaggerated versions, not

developments, of what we must needs accept in the far superior pictures of Mr. R. W. Macbeth.

NOTES FROM ROME.

THE first and best pieces of the Forma Urbis, or plan of Rome engraved on marble under Severus and Caracalla (203-211 A.D.), were discovered by Giovanni Antonio Dosio da San Geminiano, under the pontificate of Pius IV. (1559-65), at the foot of the back wall of the Templum Sacræ Urbis, now occupied by the church of SS. Cosma e Damiano. Had the discoverer taken the precaution of joining the fragments, however small, of each slab there and then, as they were found lying at the foot of the wall, the scientific results of the discovery would have been far greater; but we have reason to believe that they were heaped up in great disorder and thrown into baskets to be removed to the Farnese Palace. The search itself was most negligently carried on, as shown by the fact that when Augusto Castellani and Effisio Tocco tried their chance again in the same garden of SS. Cosma e Damiano (October, 1867), they found at once another great piece, containing the plan of the Porticus Liviae. Forty or fifty more, of no importance, were discovered in the same place in 1890.

The fate of the original fragments found by Dosio has been rather remarkable. Once removed to the Muséo Farnesiano, they were sorted, not according to their mutual connexion or to the light they were capable of throwing on the topography of the old city, but according to their size. The larger and more conspicuous ones were exhibited in the museum, the smaller bits thrown away as useless, and stored in the cellars of the palace. Many years later a master mason must have laid hands on the precious heap, and used the fragments as the vilest building material in the foundations of a house at the back of the Palazzo Farnese, on the left of the Fontana del Mascherone, Via Giulia. And when this house was partially pulled down in 1888, to make room for the embankment of the Tiber (Lungo Tevere dei Tebaldi), 188 pieces were extracted from its walls.

Nothing more was done for the space of eleven years. At the end of January last, however, a new search was instituted, in consequence of which 400 more fragments have been restored to light, and we have not yet reached the lowest level of the foundations. Some of these last fragments had already been seen and copied in facsimile in Cod. Vatic. 3439; others are new, and give the plan (whole or fragmentary) of many celebrated buildings of ancient Rome, such as the Serapeum, the Temple of Mars Ultor, the Porticus Æmilia, &c. I have been entrusted by the Archæological Commission with the task of recomposing, as far as possible, the whole plan, with the view of exhibiting it in the proper way, and making it really useful to students.

A remarkable inscription of the time of Sulla has been discovered, lying in pieces on the floor of the Comitium, at the foot of the arch of Septimius Severus. The document, a lengthy one, engraved on several slabs of travertine, each four feet three inches high, four feet six inches wide, must have been originally affixed at, or near, the official residence of the Censors. It has, therefore, no connexion with the place in which it was discovered, except in the sense that Diocletian or Maxentius, or whoever repaired the damages of the great fire of A.D. 283, made use of it in restoring the pavement of the Comitium. The document refers to the *locatio* (leasing) of certain *opera publica* in Rome itself, and was written in columns of about twenty-four lines each, of which columns only two have been, so far, brought to light. Owing to the fragmentary state of the document and to the loss of the headlines, we cannot satisfy ourselves of the exact nature of the *opera locata*. These works were to be executed along certain streets,

or sections of streets, of Republican Rome. The beginning of each paragraph is marked by a square sign. Here is the wording of one: "In the region of [name of quarter missing], starting from the foot of the *clivus*, where the Busta Gallica are, and proceeding towards the summit of the ascent (*vorsus summum cleivom*), so many feet.....at one hundred sesterii per foot." On other sections of the deed appear the names of the Aventine, of the Collis Vi(minalis), of the Sacra or Nova Via, of the Ve(labrum?), &c.

There were in those days only three kinds of works of public interest that the Censors could carry along the streets of the city: the paving of the roadway, the laying of water-pipes, whether of lead or stone, and the construction of drains. Whichever of these enterprises the document refers to, one thing is certain: they were comparatively *cheap* works, not exceeding the value of one hundred to one hundred and nineteen sesterii per foot, viz., from twenty to twenty-five *lire* of our money.

The paving of streets, which were manifestly of unequal width, must be put aside, because it ought to have been valued in *square feet* ("pedes quadratos tot"); the laying of water-pipes is likewise improbable, such a simple affair being hardly worthy to be honoured by a public document. The building of drains is the most probable of the three surmises, and has in its favour the following remarkable statement of Livy, xxxix. 44. Speaking of the works of public interest executed in Rome in 183 B.C., under the famous censorship of M. Porcius Cato and L. Valerius, he mentions: "Lacus sternendos lapide, detergendasque, qua opus esset cloacas: in Aventino et in aliis partibus, qua nondum erant, faciendas locaverunt." It may seem strange that such a distinguished quarter as the Aventine should have been left without drains for nearly six centuries (anno urbis 569); we must remember, however, that drains are useless—in fact, most dangerous—unless they are flushed by water, and water was only brought within reach of the Aventine in the sixth century of Rome.

In examining the various details connected with St. Paul's visit to Rome, his execution at the Aquæ Salvie, his burial on the Via Ostiensis, we must sift archæological or Biblical evidence from traditions and legends. For instance, when we are told that the house in which the Apostle "mansit biennio," lived for two years, and preached the Gospel "sine prohibitione," is the one the remains of which are to be seen under the church of S. Maria in Via Lata, we must not give credit to the statement, because those remains belong not to a private dwelling, but to a great public edifice, the Septa Julia, one of the architectural masterpieces of Agrippa. On the other side, when we come to the question of the friendship between St. Paul and Seneca the philosopher, Afranius Burrus, prefect of the Prætorium, M. Annæus Gallio, Governor of Greece, and other eminent personages of the imperial court, archæological evidence has shown the fact to be absolutely true.

St. Paul visited Rome for the second time in the year 64, and, after a long term of imprisonment, was executed at the Aquæ Salvie, on the Via Laurentina, June 29th, somewhere between A.D. 65 and 69. This is a fact. Tradition adds that his body was claimed by a matron named Lucina, who buried it in her own sepulchral crypts or catacombs, in the heart of the rocky spur which even now overhangs the basilica of S. Paolo on the eastern side. We are told, furthermore, that the Emperor Constantine, wishing to raise a basilica over the Apostle's grave, cut away a portion of the rocky hill, and destroyed the greater part of Lucina's cemetery, leaving only that grave in its original place, which was enclosed by him in a safe or box made of solid sheets of bronze, measuring five feet in height, depth, and breadth.

The belief in such a state of things—viz., that Paul had been laid to rest in the rock cut

catacombs of Lucina—was so universally shared by Roman archaeologists, De Rossi included, that in 1867 Mgr. de Merode, the pugnacious Minister of War of Pius IX., was induced to purchase the Vigna Salviucci, where the crypts were supposed to be, with the view of laying them bare and ascertaining their precise connexion with the basilica and its "confession." No crypts of Lucina were found—in fact, no traces of any Christian cemetery of the first century which might possibly have been connected with the burial of St. Paul.

The solution of the problem has just been obtained in consequence of a deep cutting made between the basilica and the rock, to find an outlet for the main sewer of the right bank ("il collettore di destra"). The sewer, which will empty into the Tiber at Tor di Valle, six miles below the city, and which equals in diameter a good-sized railway tunnel, cuts the ground under dispute at the depth of 34 ft. under the floor of St. Paul's (6 ft. 9 in. above sea-level). From this extensive and deep excavation we have learnt the following facts.

First, that there is no connexion between the Apostle's grave and whatever Christian underground chamber may have been hewn out of the rock of the Vigna Salviucci, either in apostolic times or during the later persecutions.

Secondly, that the whole neighbourhood, from the foot of the cliffs to the middle of the plain in which the basilica stands, is densely crowded with pagan tombs, of the first and the second century, mostly of the columbaria type. One of these columbaria, with five or six rows of pigeon-holes for cinerary urns, was found almost intact in 1850 within a few feet of the tomb of the Apostle. However incredible the fact may seem, no attention was paid to the discovery, no drawings or plans taken, and no copies made of the inscriptions which probably were affixed to the pigeon-holes. It is possible that the columbarium was the property of the same person or of the same family who owned the burial plot where St. Paul had been laid to rest.

Thirdly, that this burial plot was enclosed by two roads running at an angle of 16° or 17°, until they join some 300 ft. below the present church. One of the roads is the Via Ostiensis; the other was probably a *diverticulum* connecting the Via Ostiensis with the towing-path of the left bank of the Tiber.

About two hundred inscriptions have been discovered in the cutting of the sewer. They are of no special value. The pavement of the road itself has been laid bare twice: once at the south-east corner of the Monastery of St. Paul, once at the Vicus Alexandri or Ponte Fratto, the Gravesend of ancient Rome. In either case the roadway appears to run between two strong walls constructed underneath of *opus quadratum*. A stone cippus, discovered *in situ* on the margin of the road at the Vicus Alexandri, contains the words

VIA . LATA
P . XXXV.

Thirty-five Roman feet equal 10m. 10ct., an unusual breadth for a Roman road.

RODOLFO LANCIANI.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 4th inst. the following pictures: Berkeyden, Buildings on a Canal, 173*l*. F. Hals, Head of a Youth in Red Cap, 110*l*. K. du Jardin, Portrait of the Artist, 173*l*. J. van Ravestein, Portrait of an Old Woman in Black Dress, 220*l*. Rembrandt, Head of a Rabbi, 278*l*. H. Fragonard, The Coquette, 210*l*. Francia, The Madonna and Child, 152*l*. J. Ruysdael, A Landscape, with cottages and windmill, 147*l*. Botticelli, The Madonna and Infant Saviour, with St. John and an angel, 168*l*. J. Hoppner, Portrait of a Young Girl, a blue kerchief round her hair, 168*l*. G. Morland, A

Winter Scene, 199*l*. N. Lancret, A Woody Lake Scene, near a castle, 1,071*l*.

On the 6th inst. Du Maurier's pen-and-ink drawing A Gallant Reply fetched 157*l*., and A. L. Egg's picture Viola, 126*l*.

Fine-Art Gossip.

THE Royal Academy exhibition of Rembrandt's works, which has enjoyed an immense popularity, and has been almost unprecedentedly profitable to students, will be finally closed this (Saturday) evening.

THE exhibition of Burne-Jones's drawings at the Burlington Club will be closed on the 12th inst., to-morrow (Sunday), and the exhibition of pictures and drawings at the New Gallery will be closed on the 8th prox. It will be opened during the previous week in the evenings, the admission fee being sixpence for each person.—The summer exhibition at the latter gallery will be opened on April 24th.

AN exhibition of the works of Alfred Stevens has been formed at Messrs. Carfax's Gallery, 17, Ryder Street, St. James's, to see which visitors will be admitted from to-day (Saturday).

ON and after Monday next Messrs. Dowdell will exhibit a series of drawings of 'Old-World Gardens,' by Mr. E. A. Rowe. The private view is appointed for to-day (Saturday).

THE advantages of a chronological arrangement of the pictures of a "one-man" exhibition, like that of the Royal Academy this winter, are so great that, if a decorative arrangement cannot be dispensed with altogether, we should like to suggest the desirability on future similar occasions of rehanging the pictures in chronological order for at least the last fortnight of each exhibition. Rehanging is effected every year at the Salon with its thousands of paintings. In the case of Van Dyck, Holbein, Rembrandt, and, among the moderns, Millais and Leighton, chronological hanging would prodigiously facilitate an understanding of the career of each artist, and throw valuable light upon the technique, character, and history of the pictures as such, and even on the nature of the subjects of certain examples. For instance, had there been an attempt to put Mr. J. Pierpont Morgan's admirable so-called 'Portrait of the Painter,' No. 68 of this season at Burlington House, in its proper place as to time, it would have become manifest at a glance that whereas it represents a young man drawing on a board which he holds on his knee, the technique of the picture belongs to an advanced stage in Rembrandt's art, that is, it was painted long after he passed the age of the portrait. Besides, the bones of the face are radically unlike those of the master. These bones, the eyes, the form and proportion of the nose, the shape of the lips, and the expression of every feature, especially the eyes, are those of Titus, Rembrandt's son, and they exactly resemble those in Capt. Holford's 'Portrait of Titus,' No. 82 of this year's exhibition. With the actual age of Titus (c. 1660) at the date of this portrait the technical style of his father in No. 68 agrees very well. No. 68 is therefore, we have no doubt, a likeness of Titus Rembrandt, not of his father. An attempt to settle the chronology of the notorious 'Man in Armour' from Glasgow would put an end to its pretensions.

A NEW edition of the 'Catalogue of the British National Gallery, Millbank,' including historical and descriptive notices of the Chantrey, Watts, Tate, Vernon, and other collections of pictures, drawings, and sculptures, has been published, and is much better than its forerunners.

THE obituary of the 6th inst. mentions the death, at the age of eighty years, and at his house in Stanmore, Middlesex, of that prince of collectors of ceramic works Mr. Charles Drury Edward Fortnum, D.C.L., author of

many essays on his favourite studies, as well as of that more ambitious work, which we reviewed soon after its publication, 'A Descriptive Catalogue of the Maiolica, Hispano-Moresco,' and other wares in the South Kensington Museum, 1873.

THE Royal Society of Antiquaries of Ireland and the Cambrian Archaeological Association have decided upon a joint archaeological excursion to the western and northern islands and coast Highlands of Scotland. The trip will be made in the Belfast S.S. Company's twin-screw steamer Magic, which will start from Belfast on June 20th, returning on the 28th. In a preliminary programme which has just been issued it is stated that

"the excursion is undertaken at the request of some of the leading archaeologists of the United Kingdom to enable places and objects of great antiquarian interest to be visited, otherwise inaccessible, except at considerable expense and a good deal of inconvenience."

Mr. Robert Cochrane, F.S.A., has charge of all the arrangements, and is preparing an illustrated programme and map of the routes.

MUSIC

THE WEEK.

ORATORIO IN PARIS.

THE successes of the so-called oratorios of Dom Lorenzo Perosi in Italy have, very naturally, led to performances of some of them in various foreign cities. In Germany the reception of the composer and his music seems, on the whole, to have been decidedly cold; but, so far as we may judge from the second performance of 'La Risurrezione di Cristo' at Paris last Thursday week, he has created a more favourable impression in the French capital. Three of his works are to be produced at the Queen's Hall in May, so that we shall soon be able more fully to gauge the merits of this new Italian composer.

'La Risurrezione di Cristo' is the fourth of the series of twelve oratorios which the composer proposes to write, and Italian papers declare that it shows a marked advance on his earlier works. A visit, then, to the Cirque des Champs Élysées, where Perosi himself was conducting three performances of this oratorio, seemed to offer an excellent opportunity for making acquaintance with this new man and this new music. We had perused the vocal scores of the earlier works, and were, therefore, prepared for the general form and character of the latest production; and this, of course, was an advantage, seeing that we could compare and judge how far there was any development, any progress.

The performance of the first part, entitled 'Dalla Morte al Sepolcro,' which lasted forty minutes, left us in an un- if not exactly dis-satisfied state. The Preludio is appropriately sad, and the restless figure on which it is based, also the frequent chromatic harmonies, betoken the agitation connected with the tragic scene on Golgotha, the opening words of the *storico* being "Jesus clamans voce magna emisit spiritum." The "earthquake" music which follows is disappointing. The short chorus, "Vere filius Dei," for tenors and basses, and the contrasting chorus (based on Gregorian music) for female voices, "Crux fidelis," are both quaint and, in the best sense of the word, effective; the writing is skilful, yet not laboured.

The second part, specially entitled 'La Risurrezione,' opens with a Preludio, which foreshadows in fitting manner the triumph of Christ over death and the grave. It opens with a broad theme, assigned, unfortunately, to the *cornetti*, instruments whose associations are neither noble nor sacred. It is this theme which furnishes the material for the salient points of the Gospel story. When the weeping Mary gazes into the empty sepulchre, amid an expressive passage over a pedal bass are heard the opening tones of this theme uttered by trombones and horns. And when in him whom she supposed to be the gardener Mary recognizes the Master, it again assumes prominence. The words, moreover, of Christ which follow, are sung to a phrase taken from the same source; and then in the closing "Alleluja," comes a bold sequence of rising notes which occurs in this theme, and which is also to be found in the earlier 'Trasfigurazione' oratorio, just before the hymn "Cristo risuscito." In realistic, yet not in any way forced manner, it typifies the risen Christ, being effectively woven into the body of the music, not introduced in a mere formal manner, after the method sometimes employed by Perosi. This Preludio appears to us most satisfactory from a dramatic point of view; for the work is, indeed, a drama in the highest sense of that term. Without break in the music the chorus now enters with a thrice intoned "Alleluja," in unison and in octave. Attention is at once arrested; the music becomes broad and elevating. This is followed by the running of Mary to the sepulchre; but we must confess that the realistic "running" accompaniment, which at the commencement recalls a well-known Mendelssohn canzonetta, has a small, even unbecoming effect. Again the "Allelujas" are heard, and then the *storico* relates the coming of Simon Peter, the appearance of the two angels, and the recognition of Christ by Mary. This recognition scene is passionate and exciting. The resurrection theme is heard in the orchestra, and chords from the strings palpitate, now in triplet quavers, now in semiquavers, while Mary utters her cry of "Rabboni." But this cry of the Magdalene is of the stage, stagey. The music is powerful, it stirs one's musical pulse, but it is misplaced. The final "Alleluja" chorus has life and power. It makes one forget dull moments in the work; it compensates for some of the earlier music, born chiefly of the intellect; and it sets one wondering what Perosi will be when he has assimilated all that he has learnt from Bach, Wagner, and other composers—when he can fully express his feelings and develop his thoughts. There is breadth and dignity in the music, and, moreover, it is unconventional. Short ejaculations, now from one, now from another part of the choir, produce a vivid effect, and when, towards the close, the whole body of singers rend, as it were, the skies with their repeated "Allelujas," and follow on with the 'Resurrection' theme, one feels that the composer has fairly risen to the height of his great argument. Perosi here reminds us of Beethoven, who in his 'Mount of Olives' wrote much that one could scarcely call inspired, but put forth his full strength in the final "Alle-

luja" chorus. There is, perhaps, finer fugal, or rather fugato, writing in 'Lazarus,' but this chorus seems to us Perosi's highest achievement.

He has evidently made a deep study of Palestrina, of Bach, and of Wagner. The influence of the first two is, however, to be found more in his first three works than in the present one. In the 'Resurrection' a phrase or harmony here and there may recall Wagner; yet the composer has been influenced by the spirit rather than by the letter of the Bayreuth reformer. The system of representative themes is made use of, at times in a crude, at other times in a skilful, yet always restrained manner. The music is continuous, and the airs, concerted pieces, and choruses of ordinary oratorios are, with one or two exceptions, conspicuous by their absence. The characteristic duet of the two Marys in the first part and the final chorus of the work may be named as exceptions, though even these could not well be taken from their surroundings.

Orchestration is not, as yet, one of Perosi's strong points. The frequent use of the trombones, instead of reserving them for special effects, becomes wearisome. Of the *cornetti* we have already spoken. The orchestration generally lacks striking contrasts, blending, and variety of colour, and it often sounds as if a score had been made from a written pianoforte part. There are, however, some good specimens of tone painting, as, for instance, in the duet mentioned, in which English horn, oboe, and horns are effectively employed. A passage for organ solo, for lack of an organ in the Cirque, had, unfortunately, to be played on an harmonium. The Paris performance was interesting, seeing that the youthful composer wielded the *bâton*; but when he comes to London he will do well to entrust his works to an experienced conductor like Mr. Riseley. He can convey his intentions at rehearsal, and he can satisfy the curiosity of the public by appearing on the platform at the close of the performance. We have read in the Italian papers of constant applause interrupting performances of Perosi's oratorios, even in churches and cathedrals. There were, perhaps, fewer interruptions at Paris, yet quite enough to cause distraction. And we were indeed sorry to see the composer turn round towards the audience and acknowledge the applause. Italian custom, in ordinary circumstances, might be pleaded by way of extenuation; the priest-composer, however, so we are led to understand, is not an artist seeking mere worldly fame, but one endeavouring by means of the art of music to draw men to the Gospel of Christ. Setting entirely aside the claims of art, this religious motive surely ought to suggest self-effacement.

Of the principal vocalists, Mlle. Éléonore Blanc and Jenny Passama (Marie-Madeleine and Marie) sang well, though their voices proved somewhat harsh. The *storico* (M. Joseph Reschighan, tenor) rendered his part well, but the quality of his voice was not pleasant. The most successful was M. Daraux, who declaimed the words of Christ with becoming simplicity and dignity. The chorus of the Schola Cantorum and the Lamoureux orchestra deserve praise. The composer, however, missed many lights and

shades which would have given more point and interest to the music.

Musical Gossip.

MR. WALTER FORD, a tenor but modestly endowed in the matter of voice, remains a shining example of how much can be accomplished by study and cultivation. At his vocal recital, given at the Queen's Small Hall on Friday of last week, he was heard first of all in a group of interesting old French songs, then in four of Schumann's *Lieder*, and finally in four English songs by Mr. Arthur Somervell. Taking great pains over his interpretation of each of these examples, Mr. Ford experienced no difficulty in enlisting the close attention of his audience, and securing their warm approval. He was assisted by Miss Fillunger, Signor Simonetti, and Miss Fanny Davies, who introduced a thoughtful and attractive Ballade from the pen of Gustav Jenner, a Viennese composer.

HERR ERNST VON DOHNÁNYI, who assisted, for the last time this season, at the Popular Concert on Saturday afternoon, brought forward an elaborate, well-wrought, and difficult 'Passacaglia' of his own composition, which he played in masterly fashion. His clever and melodious Pianoforte Quintet in c minor obtained a careful rendering at the hands of Messrs. Kruse, Haydn Inwards, Gibson, and Paul Ludwig, with the composer at the piano. A second hearing of this remarkable work serves but to strengthen admiration of its numerous engaging qualities. Mr. Kruse's performance of Tartini's Violin Sonata in d major proved sound and artistic, and Mr. Gregory Hast, who replaced Mr. Ben Davies, sang pieces by Franz Ries and Madame Liza Lehmann with taste and expression.

THE only novelty submitted at the London afternoon Ballad Concert at Queen's Hall on Saturday was a song by Mrs. A. A. Needham, entitled 'The Fairy's Lullaby,' a graceful and dainty setting of Eugene Field's lines, which was agreeably presented by Miss Louise Dale. Two well-written vocal duets by Mr. R. H. Walthew were effectively rendered by Miss Evangeline Florence and Miss Ada Crossley, and songs were contributed by Miss Clara Butt, Mr. Gregory Hast, Mr. Thomas Thomas, and Mr. H. Lane Wilson. M. Vladimir de Pachmann went to the Chopin storehouse for most of his solos, while Mr. Henley exhibited remarkable technical skill as a violinist.

MISS CHERRY ENRIQUEZ, a daughter of the much-esteemed contralto vocalist Madame Enriquez, made a successful *début* as a pianist at the Elderhorst Chamber Concert at Steinway Hall on Tuesday evening. This youthful artist has studied to good purpose with Miss Marie Schumann and Miss Fanny Davies, and comes forward well equipped as to technique. She played two of Chopin's studies and Schumann's Romance in f sharp with agreeable fluency and intelligent appreciation of the requirements of the pieces, and undertook the pianoforte part in the last-named composer's only quartet for piano and strings, interpreting all that fell to her share in highly creditable fashion. Brahms's String Quartet in B flat, Op. 67, No. 3, was performed by Messrs. Elderhorst, Kornfeld, Hobday, and Whitehouse.

THE first Philharmonic Concert took place at the Queen's Hall on Wednesday evening. Herr Ernst von Dohnányi played Liszt's Concerto in E flat with skill and brilliancy, and with the same success as recently at the Crystal Palace. Miss Leonora Jackson displayed fine technique and intelligence in her rendering of the Mendelssohn Violin Concerto, but her tone was not always sympathetic. Schumann's First Symphony in B flat was, on the whole, well played, under the direction of Sir A. Mackenzie, but the second and third movements were taken too

slowly, and the finale was played at too rapid a pace. A fine performance was given of the conductor's orchestral ballad 'La Belle Dame sans Merci.'

THE first concert of the Westminster Orchestral Society was given at the Westminster Town Hall on Wednesday evening. Mr. Stewart Macpherson was, unfortunately, unable to occupy his usual place at the conductor's desk. Mr. Frederick Corder proved, however, an efficient deputy, and conducted his clever, excellent 'Tragic' Overture in c minor, written for Messrs. Parker and Carson's play 'The Termagant,' produced last September at Her Majesty's Theatre. The rendering of Beethoven's Symphony No. 8 reflected credit both on orchestra and conductor. Mr. C. Wilson, the vocalist, was successful, particularly in the English songs.

DOM LORENZO PEROSI no sooner finishes one oratorio than he commences another. Now he is said to have completed the first part of a Christmas oratorio, to be performed at Como in September.

A PROLIFIC author and editor of sacred music, Herr H. Böckeler, recently died at Aix-la-Chapelle, where he was the Director of the School for Church Music. Among his original works may be mentioned his 'Motetten berühmter alter Meister,' his 'Orgelkunde,' &c. He was, besides, editor of the *Gregoriusblatt*.—We also hear of the death of Dr. F. Hausegger, Privatdocent of the History and Theory of Music at the University of Graz, at the age of sixty-two. He wrote several works on music, and was, besides, a learned jurist.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7. Queen's Hall.
MON.	Monday Popular Concert, 8. St. James's Hall.
WED.	Elderhorst Chamber Concert, 3. Steinway Hall.
—	Madame Frickenhau's Pianoforte Recital, 3. St. James's Hall.
THURS.	Adela Verne's Pianoforte Recital, 3. St. James's Hall.
FRI.	Irish Ballad Concert, 8. St. James's Hall.
—	Mr. Walter Ford's Second Vocal Recital, 8.30, Queen's Small Hall.
SAT.	Saturday Popular Concert, 3. St. James's Hall.
—	Crystal Palace, Orchestral Concert, 3.
—	Ballad Concert, 3. Queen's Hall.
—	Mozart Society Concert, 3. Portman Rooms.

DRAMA

THE WEEK.

AVENUE. — 'The Cuckoo,' a Comedy in Three Acts. Adapted from the French of M. Henri Meilhac by Charles H. Brookfield.

THERE was a time, not yet remote, when a Palais Royal or a Variétés farce had to undergo some processes of expurgation before it was held fit for production on an English stage. With the aid of skilful teachers we are rapidly advancing, and it seems as if before long pieces of home manufacture might exercise the minds of French censors as those of French growth once exercised the minds of English Readers of Plays. Mr. Brookfield's adaptation of 'Décoré' is perhaps a little less flippant than the original, but it is very much more cynical. The nudities of speech of the negro prince who in 'Décoré' is always dreaming of "les petites femmes de France," and expresses his regret at their absence from the bill of fare provided him, are expunged. In their place we have such moralizing as "Women don't always think what a serious step they take on going back to their husbands; they may leave them again, but it is not the same thing." 'Décoré,' by M. Meilhac, was produced at the Variétés on January 27th, 1888, and was held at the time a species of public appeal on behalf of the author's candidature for the Academy, where, on the 26th of the following April, he was appointed to the fauteuil previously occupied by Eugène

Labiche. It is a witty, highly indecorous, and humorous piece, the satire in which was almost too fine for the Parisian public.

The lesson to be drawn from the play is that adultery is the main occupation of wedded life. Against this view it is apparently useless to protest. In France the breach of marriage laws is not committed, the hero, at the moment when the lady is most accessible, being dripping wet from a plunge in a river. In England, on the contrary, as the title of the piece denotes, the intrigue is carried to the natural termination. To leave no doubt on the subject, the husband wears, in the fashion of Hogarth's plate of 'Evening,' the honours awarded in 'As You Like It' to him who "killed the deer." The English play is, in fact, coarser, but more comic, and obtained a reception in significant contrast with that awarded the original. In one or two parts 'The Cuckoo' is well played. A very poor substitute is found for Madame Réjane, the original heroine. On the other hand, Miss Constance Collier obtained a remarkable success as Lady Alexandra Park, a *cocotte* in which Madame Crouzet, the exponent of La Comtesse, was not equally fortunate. Mr. Hawtrey played the hero in his most plausible and insinuating manner. Mr. Brookfield's play is clever and amusing, and will probably be popular. We cannot honestly call it very decent.

Dramatic Gossip.

MISS MARION TERRY has been the victim of a severe accident, having been thrown from a cab and picked up unconscious. Miss Terry is at present in hospital, and is not allowed to see her relatives.

MISS ADA REHAN's appearance in the autumn at Drury Lane, announced in last week's *Athenæum*, is for three months only, at the close of which time she purposes to take over to America Mr. Raleigh's piece, in which she is to be seen.

'CHUMS' is the title of a one-act comedietta produced on Monday at the Duke of York's Theatre, with a cast comprising Miss Dorothea Desmond, Miss Eva Williams, Mr. A. E. Raynor, and Mr. J. C. Buckstone.

MISS ELLEN TERRY has been playing during the week at the Grand Theatre, Fulham, as Madame Sans-Gêne, Portia, and Olivia.

'THE MAYFLOWER,' by Mr. Louis Parker, was produced at the Métropole Theatre on Monday.

'WOMAN AND WINE,' a piece first seen at the Pavilion Theatre on October 11th, 1897, was on Wednesday night produced at the Princess's. The authors are Mr. Arthur Shirley and Mr. Ben Landeck.

THE services of Miss Kate Rorke being required for 'The Man in the Iron Mask,' produced this evening at the Adelphi, her part in 'The Three Musketeers' has been taken by Miss Beatrice Lamb, who makes in it her first appearance since her return from Australia.

'CARNAC SAHIB' is the title of Mr. H. A. Jones's new piece which is now in rehearsal at Her Majesty's. It is, as its title indicates, a drama of Anglo-Indian life, in which Mr. Tree, as Carnac Sahib, and Mr. Lewis Waller will contend for the favours of the heroine, to be played by Mrs. Brown Potter.

MR. MARTIN HARVEY's tenure of the Lyceum has been extended to the close of the month.

TO CORRESPONDENTS.—M. M.—F. W. F.—T. F. H.—T. R. S.—received.
L. P.—H. R. B.—W. H.—Not suitable for us.
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Chinese usage. It is not, however, easy to make a selection from Mrs. Hugh Fraser's pages. In general the places described are well-known resorts at no great distance from Tokyo, while the social pictures limned for us portray mainly the life of the official classes in the capital—Tokyo, by-the-by, does not mean "river-door," but merely "eastern capital." The older and much more picturesque name was Yedo or Edo, and this might fairly be rendered Crickmouth. Atami, Hakone, Ikao, Enoshima, and Nikko must be pretty familiar now to most readers, but Mrs. Fraser sets forth the distinctive and characteristic charm of the places she visits in a manner that invests them with a new interest—almost lends them a new existence. Atami is exactly pictured as a "sea-side nest lying in the arms of two green hills, that slope down on either side of it (fragrant with lilies just now) to the gentle sea that breaks in one long roll day and night on the smooth sands." But it is better to reach it, not by the coast road followed by Mrs. Fraser, but by a tramp over the volcanic boulder-strewn hills from Hakone. The quaint legend of its temple and geyser—the fortune of the place—is charmingly told, nor are the vast camphor trees and great oaks that embower the fane forgotten, nor the big, heavily perfumed orange and white lilies that, with asclepiads, hemerocallis, various orchids, and pyrethrums, relieved by masses of shining, deep-green, rigid, falcate-fronded aspidiums, decorate in due season the undulating ground that lies between the foot of the hills and the grey strand whence, far over the heaving Pacific, may be descried the smoking volcanic island of Oshima, towering above the furthest horizon. The one thing wanting here, and too often in Japan, is the soft, cool, sweet, grassy sward or thymy bank of England. At Karuizawa, not far from the still active volcano Asamayama, was spent the summer of 1890, in a country house lent by a friend, fitly enough dubbed the Palace of Peace, of the surroundings of which the author furnishes the following charming description:—

"I am writing in the most lovely study in the world. Over my head the pine branches meet in arches of kindly green; the pillars of my hall are warm brown trunks, roughened in mystic runes by the sun and the wind, and full of sweet gums that catch and cling to my hand if I lay it against the bark; underfoot a hundred layers of pine needles have been weaving a carpet so elastic that the weariest foot must press it lightly; and, lest I should want for music, a stream, deep running between hedges of wild clematis and white hydrangea and crowding wistaria tangle, sings a cool tune near by, while the hum of happy insects in the air sounds the high note of noon—the hot Eastern noon—when every bird is still."

There is a pretty illustration of the Palace of Peace, and the story of the *villeggiatura* is delightfully told. The episode reads like a page out of an idyllic romance, varied by a lively account of one of the terrible typhoons that visit Central Japan almost every August, a vivid representation of which will be found facing p. 86 of the second volume.

But we must turn from places to people, and in Japan popular storms are as common as physical. The period of Mrs. Fraser's

residence was not free from them, for during it grew to an unexampled height the agitation incident to treaty revision. What was objected to was the presence of foreign judges in mixed courts, on grounds so utterly futile, trivial, and unjust that it is hard to understand how even a *soshi* (political bravo) could entertain them. But then—and still more is it so now—a considerable party in the governing class (but not in the Government), drunk with a strangely absurd and grotesque national conceit, assumed an attitude that recalled the worst days of the earlier period of foreign intercourse. The high-minded and liberal, if somewhat erratic, Arinori Mori was murdered by one fanatic; Count Okuma was blown up by a bomb and lost his leg in consequence, his would-be assassin cutting his own throat as he threw the missile; Japanese statesmen went about armed with revolvers and accompanied by policemen, and the foreign ministers ran no slight risk of being murdered in house or street; while a savage attempt was made on the life of the Tsarevitch—now the Tsar—near Lake Biwa. This sort of patriotism is probably merely a cloak hiding projects of vengeance by disappointed seekers of petty offices rather than a manifestation of true political megalomania, and it is still one of the dangers of the Japanese state that almost all the young men of birth and education seek employment under Government and despise the independent avocations of civil life.

In general the attractive aspects of Japanese modern life are survivals from the Tokugawa period. The peculiar and somewhat effusively empty yet pleasing courtesy of all classes, the modest contentment with a back place characteristic of Japanese women, the simple decoration of rooms, the costumes of ladies, the festivals, theatres, daily street and country life, the arts and crafts, are all more or less well or ill preserved forms of a society seen in its perfection in the early sixties, and unforgettable by those who witnessed the last phase of Japanese mediævalism. On the whole, we are not much impressed by the palace receptions and various social functions described—excellently though they are described—by Mrs. Fraser. There is a *rococo* air about them; their atmosphere is neither Oriental nor Occidental; the Japanese imitate their old selves and the West at the same time, and the result is unreal and full of unpleasing contrasts—to those at least who are familiar with the *ancien régime*. Again, even to Mrs. Fraser's observation little more than the external side was open. What the social life of the Japanese is among themselves is scarcely better known than it was forty years ago, and the extremely mediocre modern literature throws little or no light upon it. What is the inner condition of Buddhism—of Shintoism? What is the nature of the esoteric materials of Japanese thought? What, even, are the real objects of the different political parties? It is doubtful whether these are clearly known to political leaders themselves. How far, even, is loyalty to the Emperor likely to be a permanency and not a dwindling survival of an ancient veneration, founded not upon reason or even strictly upon history, but upon myth, legend, and tradition?

To arrive at an adequate answer to these questions requires a knowledge of one of the most difficult languages in the world, if we include the written scripts and various literary styles; a familiarity with an immense literature old and new, scarcely explored, which no European has the time to acquire; and a daily and intimate intercourse with the various classes of Japanese society, which for an Occidental is scarcely possible under existing conditions.

Something must be said, in conclusion, upon the illustrations with which these volumes are so lavishly enriched. A few seem to be European imitations of Japanese originals, and are wholly bad; but the majority are extremely good, especially the numerous reproductions of Japanese drawings, such as those of the singular artist Kiyosai, who as a child of eleven is said to have begun his career by sketching the features of a human head he fished up out of a river. Those readers who look for a little amusement may turn to the chapter on "Acclimatized English," and those who like to read with comfort will complain that each of these volumes weighs nearly three and a half pounds.

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WESTMINSTER is from some points of view the most interesting of all our public schools. Its position on the Mount Zion (or Capitoline Hill) of the English race, in the most sacred precinct of the empire, is at once enough to stamp it with a character and a body of associations such as not Eton herself can match. Nor has the school failed to respond to the stimulus of its locality. In proportion to its numbers it can boast at least as many eminent names in Church, Bar, and Army, in literature and politics, as any of its rivals. In its corporate capacity it has once or twice even gone near to be a power in the State. Thus, in the Commonwealth days, the Westminsters, following the lead of their head master, Busby, and being, as all good schoolboys should be, for the most part staunch Tories, showed their sympathies with the lost cause so uncompromisingly that John Owen, the Independent Dean of Christ Church, who had, of course, ample facilities for knowing their minds, is reported to have said that "it would never be well with the nation till the school was suppressed."

Yet the fortunes of Westminster cannot but give rise, in the mind of a lover of old institutions, to somewhat melancholy reflections. The situation which had secured it its pre-eminence among schools led inevitably to its decay. Standing on the outskirts of a great capital, the school gradually became enclosed by houses and a population not of the most desirable character; and as the facilities for locomotion increased parents naturally preferred to send their boys to almost equally accessible schools and pleasanter and wholesomer surroundings. In all probability an Arnold or a Thring would have been powerless to check the tendency of things; and the head masters who actually ruled during the earlier part of the present century do not seem to have been either Thrings or Arnolds. Then, too, owing to the view taken by the Chapter as to a due

apportionment of the endowments between themselves and the school, the educational branch of the foundation had become very poor. By 1830 the school received scarcely 1,400*l.* a year out of revenues which had grown very large; and the injustice was not remedied till the Public Schools Commission reported in 1868: "The scholarships lost much of their income.....The Chapter gave the boys [the scholars, that is] no breakfast, and they had to pay for it in a boarding-house. The total fees of a Queen's scholar came to amount to nearly 100*l.* a year." Meantime, the life was rougher than that of a midshipman in Marryat, and was lived amid a squalor such as no boatswain would have tolerated for an hour. No wonder that "the school, which had numbered 324 boys in 1818, fell to 100 in 1835," and to less than 80 in 1841. Even so, the few had energy enough to beat Eton on the water in 1837, under the eyes of William IV., whose decease was currently believed to have been hastened by disappointment at the result. The accession of H. G. Liddell to the headship in 1846 stemmed the decline. In his nine years' rule the numbers increased over 50 per cent., and the improvement has been maintained under his successors. Quite recently it has been found practicable to increase materially the number of the Queen's scholars. Westminster can never hope again to hold a commanding position among English public schools; but that which she holds is honourable enough, and her children are justly proud of her.

Mr. Sargeant does not touch on the question—much discussed some years ago—of the removal of the school. Of this it may suffice to say that the endowments of Westminster might no doubt be found very useful in starting a new school at Hitchin or elsewhere; but such a school would not be Westminster. The case of Charterhouse is no precedent.

As a popular history of the growth of the school and its graver traditions, the book is all that can be desired; but many readers—and old Westminsters especially—would have liked a somewhat fuller account of the intimate life of the place during the time covered by living or recently living memory. Does the name of "Gell's birds" no longer stir any emotion in the Westminster boy's heart? Are the humours of "Fairy" and Cleghorn wholly forgotten?—though, indeed, these latter are perhaps more fitted for oral recital over the social pipe than for the publicity of the printed page. And surely any account of "water" at Westminster is incomplete without a mention of the Third Trinity Boat Club, which has no less than five representatives in the present Cambridge crew.

One or two small slips may be noted. Abbot Feckenham, born in 1518 or thereabouts, was hardly an "old man" in 1559. "*Amicum mancipium domus*" is probably a misprint; but who were the "Roundsides" who won a victory about 1640? Once Mr. Sargeant launches into etymology, with unfortunate results. He deduces the schoolboy's interjection "pax!" from "the *πάξ* of Aristophanes and Menander." Would he give a reference? The *παππάξ* of Ar. 'Nub.' 390 seems hardly in point, and any way too advanced a source

for the lingo of small boys. The "Pax" of the same writer we know indeed, but that is a different thing, though the school-boy is doubtless right in thinking it to be the same word as he uses.

Lectures and Essays on Natural Theology and Ethics. By William Wallace. Edited, with a Biographical Introduction, by Edward Caird. (Oxford, Clarendon Press.)

ALIKE to those who enjoyed any personal acquaintance with the late Professor of Moral Philosophy at Oxford and those who take a real interest in the higher questions of the philosophy of religion this volume will be most welcome; and the Master of Balliol deserves the gratitude of both for the labour which he has spent upon it. Since Prof. Wallace's untimely death two years ago all his friends must have entertained the hope that the unpublished contents of his desk, and in particular his series of Gifford Lectures, would see the light in some convenient form. But in this case the office of literary executor presented difficulties that might well have restrained the most courageous admirer. In the first place, Prof. Wallace had not himself prepared for the press more than a very small portion of what he left; and in the second place, the very high ideal of literary form which he always pursued was such as to deter any one else from attempting to give it the revision which it required. Mr. Caird has adopted what on the whole must be pronounced the wisest course. He has selected such parts of the writings on ethical or theological subjects as were best calculated to interest the public, and he has printed them, apparently, as they stood. He observes, most justly, that if they are lacking in completeness, or in consecutiveness of treatment, or in finish, they afford an excellent insight into the working of a philosopher's mind.

No more appropriate criticism than this could, indeed, be passed upon the five or six hundred pages which contain the latest thoughts of a thinker who, however firm his grasp of a general principle, was nothing if not many-sided. Although Prof. Wallace was an ardent Hegelian, it was in no servile spirit that he interpreted the ideas of his master. He was so well able to explain the secret of an abstruse philosophical system because he himself rediscovered in that system the main ideas and aspirations of his own mind. That allegiance of this sort should leave a man most free to appreciate the excellences of other systems may seem paradoxical. But certain it is that this Oxford Hegelian was always ready, and even eager, to look at philosophical opinions in new lights, to reconsider old views, and to interest himself in the lives and works of thinkers who were as widely removed from Hegel as it was possible to be. No one who has read and enjoyed the excellent little volume which Prof. Wallace devoted to Schopenhauer, for instance, or who heard the lectures in which he gave a critical, but by no means altogether unsympathetic account of the writer to whom the great idealist was as a red rag to a bull, can have any doubt that he possessed a mind singularly alive to truth in any form,

and ever responsive to the attractions of a better statement of it.

This characteristic of Prof. Wallace's intellectual endeavour comes out very strongly in his Gifford Lectures. The fragmentary shape in which they now appear gives an added emphasis to a feature of them which can hardly fail to strike the reader, namely, their discursiveness. They range freely over the whole field of the philosophy of religion, gathering a thought there, an illustration here, and offering a view which, if difficult to describe in a single word as other than the general idealistic position, is above all things comprehensive. The reader is carried from the early Greeks to the early Christians, from what is called the natural theology of Christ to the conceptions of modern science, from the leading ideas of the Reformation to the leading ideas of a purely ethical religion, from Spinoza and Leibniz to Mr. Balfour. The utterance everywhere is that of a writer who throughout the whole course of his studies has thought for himself, and although sometimes, perhaps, extremely perplexed by the conflict of opposites, yet conveys the impression that he has a cheerful confidence in his ability to find the right way through it all in the end. But that he always makes the way clear to others would be saying too much. To follow Prof. Wallace through his expositions is like following a man who is trying to clear some sort of practicable path through a dense thicket. It is not always easy to discover why, after hewing away in one direction, he should suddenly turn his efforts in another; or make experiments in retreating when he ought to be advancing; or guide those who imagine that they are being led forward through a mass of difficulties back again to the place from which they started. These are objections which many may feel to attach to most philosophical exposition; but they seem exceptionally applicable to Prof. Wallace's Gifford Lectures. But these lectures contain at the same time so many luminous observations on tendencies and systems as well as individual writers and single facts that it is difficult not to regret the want of revision. They provide us with materials for a philosophy rather than with anything that has a very definite claim to be accepted as a complete and coherent statement of a position.

The 'Essays on Moral Philosophy' exhibit the same general tendency to philosophical experimentation—to the perpetual testing of this, that, and the other view, which, however interesting to the profound student, does not, as a rule, exercise the best educative influence on that multitude of readers which no writer who aims at instructing the minds of his fellows ought to ignore. But to those who will honestly make the attempt to keep in close touch with his various turns of thought Prof. Wallace has much to offer. Although often rough and abrupt in the spirit no less than in the expression of what he says, there is beneath it all a hardihood, a courage, a dogged persistence in holding to what is true and noble, that cannot but work for good, and cannot but ultimately attract. Nor is there any other recent writer who can supply the philosophical inquirer with a larger number of considerations on almost every topic in which he is likely to be interested. But the in-

quirer must be prepared to exert himself, or he will gain little.

Of Mr. Caird's biographical introduction there is, perhaps, this to be said, that it might have been more biographical and less critical. A full memoir of Prof. Wallace's life is not likely to be written. He was one whose philosophy was not a thing apart from the rest of his life, but the expression of the thoughts of one who had a rough upbringing and never acquired the external polish that Oxford is supposed to give and expect, and an excellent opportunity of providing something more than a bare sketch of a remarkable individuality has been missed. But that sketch is good, and it gives a not unpleasing picture of an existence outwardly uneventful, but replete with the experience of thought. The criticism of Prof. Wallace's philosophical achievements, even if couched in the language of frank admiration, has yet an appearance of sober justice which singularly adds to its effect; and it may be doubted whether any one else could so successfully have discharged the task.

The Palæography of Greek Papyri. By F. G. Kenyon. (Oxford, Clarendon Press.)

No volume is more opportune at the present moment than a survey of Greek papyri from the pen of one who is familiar with almost every valuable specimen in the world. Mr. Kenyon's exceptional position in the very centre to which most of them converge, and as a constant correspondent with all the specialists whom his well-known courtesy and sympathy encourage to ask his opinion upon any new or vexed problem; his own acuteness and patience as a decipherer, aided by other keen minds around him in his Department—all these advantages make him the one man whom all students of papyri would choose for such a work as this. He has accordingly written a most comprehensive and yet detailed history of our knowledge up to the present date in this important branch of Greek philology, and his book is one which for the present every Greek scholar must find indispensable. But no one knows more clearly than Mr. Kenyon that in such a complex and growing subject it cannot be final; nay, more, that many of his judgments must be regarded as subjective, and therefore likely to come into conflict with the subjective views of other scholars. Who is to decide between such friendly foes? Thus, to take an obvious instance from these pages, Mr. Kenyon, with all his experience, decides that the most beautiful hands on papyrus known to him are the hands of the early Roman period (first century), of which he presents a specimen in his pl. xv. To us it appears that the MSS. of this epoch are far inferior to the earliest known, represented by the 'Petrie Papyri'—both literary and non-literary. Mr. Kenyon even twits the first decipherer and Sir E. M. Thompson with having been carried away by the excitement of the discovery to overrate these unique specimens of archaic calligraphy. Yet it may be fairly argued that these scholars were right, and we only wish we could here produce facsimiles side by side to show the superiority of our taste in MSS. over Mr. Kenyon's. The handwriting which he ad-

mires seems to us vulgar and clumsy beside the old Ptolemaic hands.

But we differ from him on more serious points than this. We are not at all satisfied with his theory of a separate filiation of literary and non-literary hands at this early period, and we think this very distinction, upon which he has based the main divisions of his book, is greatly overrated by him. He endeavours to show that as the non-literary hands of the second century are derived from those of the third (both B.C.), so the literary hands of the second are the direct descendants of the earliest specimens, such as the Petrie 'Phædo' and 'Antiope' (reproduced in the Royal Irish Academy *Memoirs* by Prof. Mahaffy). But he sets aside, though he mentions, the real ancestors of the second-century (B.C.) hands, given on plates xi. and xii. Among the 'Petrie Papyri' there are not only the minute and delicate book-hands just mentioned, but fragments of classics in larger, though not cursive writing, of great clearness and beauty, such as the fragment on the barbarian customs ('P. P.' I. ix.) and the scraps from florilegia of the poets. Closely allied to these are the finest non-literary hands, when written with care, such as that of Polykrates, the son of Kleon, of whose letters to his father two or three specimens remain. The best is reproduced in Mahaffy's 'P. P.' II. ii. 6. This hand is not only peculiarly beautiful, but interesting, for we can compare it with the fine but sprawling hand of his elder brother Philonides—both being young men of the high official class, brought up in Egypt in the later years of the second Ptolemy. The differences between the two hands are perhaps greater than we usually see nowadays between the handwriting of two brothers. Any one who will compare the writing of this Polykrates, on the one hand with the literary fragments just cited, which are exceedingly uniform and exceedingly like his writing, on the other with Mr. Kenyon's pl. xi. (a century later), cannot avoid acknowledging that here is the true filiation.

What, then, is to be said about the minute hands of the early literary fragments? Simply that they have left no direct successors. The minute book-hand disappears forthwith from the history of Egyptian Greek. This curious fact points to a reason suggested in Prof. Mahaffy's original publication, but not since ventilated, that these early specimens are the remains of the books brought with the Greek adventurers from Hellenic lands when they settled in the Fayyum. They are, in fact, most likely Attic, and not Egyptian, MSS. (The hand of the 'Laches'—'P. P.' II. xvii. xviii.—is the smallest Egyptian literary hand known to us.) This would account for their elegance, perhaps also for their minute writing, because papyrus must have been far dearer in Hellas than in Egypt, and therefore used with greater economy. When the settlers in the Fayyum began to copy out the classics for themselves, they had cheaper paper and larger incomes, so they adopted a larger and more wasteful writing, which became permanent in Egypt. But Mr. Kenyon gives on pl. xii. another very different hand, the Louvre Hypereides, which he attributes to the same second century B.C. So far as this conclusion rests on M. Revillout's asser-

tion that demotic writing on the verso proves it, there is no danger in playing the sceptic. Mr. Kenyon's æsthetic judgment is a safer guide. But even that is not in this case convincing. Can we find in the hands of the 'Petrie Papyri' any direct parent for this hand? Mr. Kenyon, by the way, to our amazement, contrasts its "grace and roundness" with the "strength and squareness" of the previous specimen. So far as these epithets apply to either hand, they might fairly be reversed; but this, again, is purely subjective. The parent, however, of pl. xii. may possibly be found in some very peculiar specimens of round hands in the 'Petrie Papyri,' such as the Iliad fragment ('P. P.' I. iii.), the rhetorical fragment, which Mr. Kenyon seems to have overlooked ('P. P.' I. x.), and the fragment on the 'Contest of Homer and Hesiod' (*ibid.* xxv.). These are apparently the prototypes of this somewhat ungainly and unattractive hand, of which the M differs from all Ptolemaic hands known to us.

But these filiations are not so demonstrable as the former deduction, for they rest upon the general character of the hands, though, strange to say, this is often far more decisive than an analysis of single letters. There are statements of Mr. Kenyon's on these single forms which appear to be more than doubtful. The *a* made with a single *ductus*, which he regards as distinctly Roman, is frequent enough in early Ptolemaic papyri. The three-lined Ξ , which he regards as distinctively Ptolemaic, occurs in Herculanean papyri, which can hardly be called transition documents, but are clearly Roman. It almost seems as if his admiration for hands of the Roman period has led him to pass by with scantier study the Ptolemaic epoch. Thus he tells us (p. 38) that the T of these early hands "is almost always without the right-hand portion of the cross-bar, being written with a single stroke of the pen" (like the capital T of our present writing). There are, indeed, many instances of this cursive T. But there are at least as many of the perfect T, made either with two strokes, or in one by running back from the right extremity before making the down stroke. His next sentence is equally disputable. Y generally has a large (shallow) loop, extending rather to the left. There are plenty of Ptolemaic Y in this form, but some also of exactly the V shape, which he would regard as Roman. Nor is he quite right about the ω either. It were well if he had given us more than one specimen from the 'Petrie Papyri.' Such a hand as that in I. xix. of that publication would have corrected many of his descriptions of the Ptolemaic alphabet. But there are such uniformities, as well as varieties, in single letters that the fixing of a date by means of them is often chimerical. On examining, for instance, the newest famous MS.—that of Bacchylides (pl. xiii.)—no one can wonder that the best judges vary two hundred years in their estimates of its age; for it shows both archaic and later forms (the C is notably such) in puzzling alternation. Mr. Kenyon has in this very book warned his readers more than once against dogmatism in these matters; it were well if he had added the important consideration that the hand of each generation is

not a new hand, but represents the rise into fashion of certain peculiarities in older hands, which produce a gradual change.

A few more points may be noted for the benefit of Mr. Kenyon's next edition. He says that though there was a blank column at the beginning of a roll the title of the book was not written on it, but appended on a separate strip of papyrus. This may be so, but we surely remember in the Herculanean papyri blank columns with titles of treatises in large letters on them. Messrs. Grenfell and Hunt also found a page with Sophron's *Μῆμοι Γυναικεῖοι* and nothing else upon it; but the form of this fragment is still unknown to us. So also among papyrus books the *Λόγια Ἰησοῦ* might have been quoted as a rare example. Mr. Kenyon says that subsidiary marks (accents, stops, &c.) may be expected in fuller amount according to the excellence and care of the writing. He should have added according to the antiquity, for very old texts have certainly fewer such helps (if any), however carefully written. He should also have said that in very early papyri there are properly no abbreviations, except the use of the first two letters of a word for the whole. Indeed, his list of symbols and abbreviations at the end of the volume is very imperfect as regards the early period. The semi-pictorial symbol for *artaba* in the 'Petrie Papyri' is omitted; so are several abbreviations; while the signs for 90 and 900 (the *koph* and *sampi* of the Phœnician and old Greek alphabets) are called symbols. If so, why not cite $k=20$, $o=70$, and the other numerals?

An exceedingly interesting and comparatively new part of the book is the exhibition of large round uncial hands on papyrus, which are closely analogous to the uncials of our earliest vellum codices of the Scriptures. The dates of the Vaticanus, Alexandrinus, and Sinaiticus have always been matters of dispute, or at least of doubt. Cobet, in our hearing, set down the Sinaiticus as not earlier than the fifth or sixth century. But now the whole question is changed by the discovery of a large uncial round hand on papyrus in the first and second centuries, a dated example being given (A.D. 88) in pl. xvii. Hence it follows that, palæographically at least, such codices as the Vaticanus may be fully as old as the fourth century, and possibly even earlier. Before the discovery of uncial papyri, which are the obvious forerunners of our early Bible MSS., it was natural to assume that this peculiar and stately handwriting had not arisen before the transition from papyrus to vellum as the material for handsome books. The splendid MS. of the second book of the Iliad on papyrus, now in the Bodleian, found at Hawara by Mr. Petrie, where (if we remember rightly) it had pillowed the head of a young girl in her tomb, has all the appearance of an early codex of the Scriptures, so much so that it was first assigned to the fifth century. Mr. Kenyon now places it in the second. So great are the variations still to be found among competent palæographers!

The above remarks are but a tithe of those suggested by this highly interesting book, the modest compass of which is in no proportion to its importance.

Francis Turner Palgrave: his Journals and Memories of his Life. By Gwennlian F. Palgrave. (Longmans & Co.)

THOUGH this volume does not altogether escape the faults of a biography written by a daughter's hand, Miss Palgrave is to be heartily congratulated upon her unaffected narrative. Praise in her father's case, after all, will not readily be estimated as overpraise by the present generation of lettered English people. His range of sympathy was limited, but it may be questioned if any critic or anthologist has done more to create a pure taste in literature than the collector of 'The Golden Treasury.' Miss Palgrave reminds us, too, that he was a thoroughly competent judge of art, and that if he trounced the spirited barbarities of Marochetti a little too severely, his 'Handbook to the Fine-Art Collection of the Exhibition of 1862' served largely to rescue sculpture from a condition of absolute destitution. Nor has she failed, as she fears, to reveal

"that intense appreciation of all that is good and beautiful, that tenderness and chivalry, that humble-mindedness which never allowed him to recognise his own singularly varied gifts, that perfect truthfulness, and above all that simplicity and transparency of nature which made him incapable of inconsistency—of ever saying anything that was not strictly true to his innermost thoughts or feelings."

On the contrary, Mr. Palgrave's own letters and diaries are distinctly those of a high-minded scholarly gentleman, admirable alike as a friend and parent.

The son of a learned and conscientious historian and of a brilliant mother, the daughter of Dawson Turner, Mr. Palgrave had all the advantage of an intellectual and pious upbringing of the High Church kind. A surviving brother relates that his mother took great pains in teaching him to commit poetry to memory:—

"He had by the time he was six years old, she narrates with pleasure, 'learned by heart all the "Lay of the Last Minstrel," for his own pleasure, and he understands it well.' He commenced Cæsar's Commentaries when he was seven, 'and the Greek grammar, which he considers as a great amusement.'"

His father, who, by the way, wrote Murray's Italian guides, carried him off to Italy when a mere child, and the delight in foreign travel continued with him until almost the last. It cannot be said, however, that his jottings of impressions in Rome or Lisbon are particularly noteworthy. They read rather tamely by comparison with his brother Gifford's 'Personal Narrative of a Year's Journey through Central and Eastern Arabia,' but that is to submit them to a very trying and rather unfair criterion. At home the boy, as he grew towards manhood, was fascinated by Blake, and became one of the first of the Blake "preachers." Years afterwards there overtook him disillusionment:—

"I have been carefully through the exhibition of works by Blake with Maud Cecil and Lord Cranborne. The result is other than I had expected. Blake is greater as a poet than as an artist: greater as an engraver than a painter. It is painful to see how rapidly in proportion to increased size he advances to bad drawing, distorted expression, coarseness and inefficiency of colour. One sees that although Blake has a strange intensity, yet that it pro-

duced a very few types in art; but he has a directness of idea, an absolute sincerity in his mannerism. Had he lived with Giotto he would have been the leading mystic, the first inventor of new types of his age.....If we compare his imperfection—amounting as it often does to sheer artistic incompetency—with the imperfection of most minor artists, we must feel that there is a high and rare gift in the intensity of his vision, lifting him into a far deeper sphere of interest than belongs to many men far more æsthetically competent, but of less intellectual aim."

At Balliol Mr. Palgrave was a student, but not a recluse. Among his friends were Sir Alexander Grant, Sir Robert Morier, and Matthew Arnold. He estimated dignities at about their just value:—

"This morning I went first to St. Mary's: the preacher thought it his duty to protest very greatly against what he fancied the errors of the day, in a commonplace railing manner, and when I got out I was surprised to find that it was Dr. Hampden. His sermon was evidently meant for a counterblast to Dr. Pusey's, which I cannot but think very indecent."

Mr. Palgrave's serenely uneventful life was naturally unproductive of incident. A year's experience as private secretary to Mr. Gladstone was followed by five years' residence at Kneller Hall as Vice-Principal, and then by his work in 1855 and onwards at the Education Office. Miss Palgrave has next to nothing to tell us about her father as an official; we gather, however, that he found the Deanery at Westminster a welcome refuge from routine. When Stanley's biography appeared, Mr. Palgrave wrote of him, not untruly:—

"With fervour and unselfishness and strongest desire to do good, he is all through grasping at problems not even by him more than 'half graspable.' He has *les défauts de sa qualité*: so chivalrous, that he, perhaps open-eyed-ly, perpetually backs men he only half or not at all agreed with from pure charity.....Yet the intense magical charm of that exquisite nature to whom Charity was all in all, the unselfishness, the bravery, the many-sided interests, the boy's heart almost to the very end—these things, which were his real influence in making every one love and admire the man, pierce through the atmosphere of the book.....Some of the verses are charming in feeling—perhaps rise to poetry or very near it.....I might trot on thus much longer. *Sed jam satis!*"

March 31st, 1849, was an epoch in Mr. Palgrave's life, for on that day he first met Alfred Tennyson:—

"Walked towards Hampstead with A. Tennyson. Conversated on Universities, the 'Princess,' his plans, &c.; he very open and friendly: a noble, solid mind, bearing the look of one who had suffered greatly:—strength and sensitiveness blended."

Our knowledge of that intimate association is not materially increased by Miss Palgrave; but then her book appears at the heels of the Tennyson biography, and she has not been allowed to print Tennyson's letters to her father. On Mr. Palgrave's side the attitude was that of admiration, but not of adoration; yet he wrote to his daughter of 'Teiresias':—

"I read several printed but unpublished poems, and was much interested;.....a narrative poem, on the subject of the Theban prophet Teiresias, was magnificent; and equally so two rhymed poems, one humorous, one sad, which made a kind of frame to the main subject:—these were written with a grace and

a depth of feeling which probably no one alive could even approach."

Palgrave stoutly maintained the superiority of Tennyson to Browning, not only as a poet, but as a thinker:—

"I have just finished reading 'The Ring and the Book' through to my wife. Within a rather narrow range it has amazing power and subtlety. What I do not find are charm and delicacy.....Tennyson seems to me ten times the greater poet, and ten times the wider and deeper thinker. But Browning's individuality is of course his own.....However, the whole poem certainly adds some marvellously living figures to our gallery of English poetry, and is excellent *sui generis*."

He foreboded, nevertheless, but a qualified triumph for 'Queen Mary' on the stage:—

"I confess that to me it is always hard work to read a play meant for the stage, though this, in its turn, is much less hard than to read one not meant for it. 'Queen Mary' hovers between these classes; I cannot imagine it will succeed at the Lyceum. Yet it has singular merit, and, on the whole, improves act by act. I hope Tennyson will try again; when I saw him in the summer he was anxious to do so."

We will confine ourselves to quoting two of the many pieces of penetrating criticism that are scattered up and down these pages. The first takes the form of advice to Lady Eastlake about her biography of Sir Charles. Seldom has an always difficult task been more adroitly accomplished:—

"I fully agree with you that the tone of such a book must be, and ought to be, one of warm admiration. But the writer's object is not so much to have the pleasure of expressing this, as to carry the reader's mind with him. It seems to me that (as a general rule) this is effected best by restraining phrases of praise to a man's nature and character, leaving the praise of his ability as an artist or a thinker to come from the reader, as the result of the reader's knowledge of the works, or his perusal of the writings. Holding this opinion, you will not, however, find that I have wished to suggest many changes, although I have here and there ventured to put the words in what seemed to me a more effective, because a more impersonal, form."

And this on 'Philip van Artevelde' is quite to the point:—

"I read 'Philip van Artevelde' through, and other poems by H. Taylor. There is so much merit in them that one wonders all the time what 'one thing is wanting.'"

Miss Palgrave cites many opinions of her father's own poems, though we are afraid that they are mostly judgments coming from the heart rather than the head. That gifted man the late Lord de Tabley contrived, however, to say what was honest about them, while leaving, perhaps, just a little unsaid:—

"Your whole volume is a very pleasant and healthy one. The work is good throughout and extremely even. It will not bore even the Philistine, while it contains plenty to interest even the children of light. I dare say it is very presumptuous my writing all this, as really on all poetry, except classical, I have no right to give an opinion. And I believe few people have a better critical knowledge of English poetry of all ages and kinds and schools than yourself."

Mr. Palgrave, as many people are aware, declined to stand for the Professorship of Poetry at Oxford because his uncle, Sir Francis Doyle, who "could do the work very tidily" (but did he?), was competing.

On a second occasion he retired in favour of Principal Shairp, much to the gratitude of the latter. It was not until he became inevitable that he claimed the honours that were so entirely his due. That was quite in keeping with a modesty of disposition which was perfectly sincere and never unmanly. But we have left ourselves no space to speak of his renewed connexion with his university, while we will not spoil the reader's pleasure by extracting passages bearing on his tender home life as Miss Palgrave remembers it. Let us rather conclude with two meetings, both memorable in their way. The first was with Barnes, the Dorsetshire poet:—

"Mr. Barnes had invited me when Frank visited him last Christmas, and truly glad was I, and honoured did I feel, to accomplish it. A very finely cut face, expressive blue eyes, a long white beard, hands fine like a girl's—all was the absolute ideal of a true poet. Few in our time equal him in variety and novelty of motive: in quantity of true sweet inspiration and musical verse. None have surpassed him in exquisite wholeness and unity of execution. He was dressed in red with white fur of some sort, and a darker red cap: Titian or Tintoret had no nobler, no more high born looking sitter among the doges of Venice. His welcome was equally cordial and simple; and, despite his bodily weakness, the soul, bright and energetic, seemed equally ready for death or for life."

The second occurred during a visit to Birmingham for lecturing purposes:—

"I was allowed an interview with Cardinal Newman at the Oratory. There sat that aged man with his snow-white hair; he rose and thanked me for coming and for caring for him with a sort of young child's gracious simplicity. He was much changed, of course, since I had last seen him many years ago: the look of almost anxious searching had passed into the look of perfect peace. His mind was not only bright as ever, but with the cheerfulness and humour of youth. He talked of his old Oxford days."

Miss Palgrave wisely concludes her biography with some sentences from one of her father's letters touching upon his pain at surviving his friends, for he had the genius of friendship.

NEW NOVELS.

Swallow. By H. Rider Haggard. (Longmans & Co.)

THIS tale of the Voortrekkers of 1836 is a good plain story; it lacks, however, the force and intensity of 'Jess,' though the adventure is well put together. *Swallow* is a beautiful daughter of the Boers, who finds as a child a young English castaway, and grows up to love and marry him. He and she go through plenty of adventure and separation, due to a rival for her hand, who is floored by a benevolent "witch doctress." The figure of *Vrouw Botmar*, *Swallow's* mother, who tells the story, and is dour in a creditable sort of way, shows an advance in characterization, a point where Mr. Haggard's work was not strong, and suffered by being compared with Mr. Stevenson's. The progress of the action seems rather handicapped by the use of the first person in the narrative and the introductory matter supposed to create a sense of verisimilitude. A dash in *medias res* would be less cumbersome, and probably quite as convincing. Also the naïve and simple way the story is told may

bore some people, but on the whole it is preferable to the common overdose of affection.

No. 5, John Street. By Richard Whiteing. (Grant Richards.)

It is a curious fact that a modern scientific discovery has had as much effect upon literature as upon art—that what we call “Zolaism” had its birth in photography. If this scientific discovery had never been made, a great deal of the art of our time could never have existed. And so in literature such work as that of realists like Mr. Morrison, Mr. George Gissing, and the author of the powerful story before us would have been impossible. Though photography was discovered in Dickens’s day, there would then have been no place for such writing, for what the public wanted was not realistic pictures of life, but pictures coloured by sentiment or humour, or both. Although Dickens was fond of inculcating moral and social lessons by fiction, he never forgot the old tradition handed down through Scott, that the final cause of the novel is to amuse. A very important kind of novel has now sprung up, which takes amusement to be the novelist’s secondary quest—which takes the final cause of fiction to be what Goethe would call *Gestaltung* pure and simple. The new kind of novelist, however, is apt to forget one important canon of criticism. “Un ouvrage d’imagination,” says Benjamin Constant,

“ne doit pas avoir un but moral, mais un résultat moral. Il doit ressembler, à cet égard, à la vie humaine, qui n’a pas un but, mais qui toujours a un résultat dans lequel la morale trouve nécessairement sa place.”

As if to illustrate this admirable artistic maxim, Mr. Whiteing gives us extremely vivid descriptions of the moneyed class and the unmoneyed class, and lets us see the way in which they act upon each other. Although it is evident enough what are his views of the class typified by Sir Marmaduke Ridler and the class typified by Low Covey and Tilda, his attitude is unbiassed. In depicting Seton Ridler, the son of Sir Marmaduke, chief owner of the factory in which poor girls are poisoned by sulphur fumes, in showing us the monstrous extravagance of the millionaire’s son and his blindness to the rights of any class save his own, the writer does not make us loathe him—on the contrary, he induces us to like him in a mild way. We recognize that his movements are guided by impulses as instinctive, unimaginative, narrow, and selfish as those of William Barnes’s “yellow-banded bee,” flying from flower to flower:—

A yellow-banded bee did come,
An’ softly pitch, wi’ hushèn hum,
Upon a beân, an’ there did sip,
Upon a swâyen blossom’s lip:
An’ there cried he, “Aye, I can zee
This blossom’s all a-zent vor me.”

Remarkable as is the truthfulness of the writer’s picture of the moneyed class, the picture of slum life is so amazingly realistic that one feels the writer must have done a deal of slumming himself. One feels that No. 5, John Street, is an actual house, that its inmates are all real, and that the author resided there, for a time at least, with them.

Covey, the working man of low conscience and easy ethics, who finds it, on the whole, more politic and more convenient to live by honest labour than by any other means, but is perfectly ready to adopt those other means should occasion require it, brave in the bulldog way, loyal to his friends, good-natured, and even generous, is a figure so full of vitality, and is drawn with such a rich humour, that it can never be forgotten by those who have made acquaintance with it.

The most fascinating character in the volume, however, is Tilda, the Amazonian flower-girl, who sacrifices all her beloved gauds to support her friend in sickness, and who finally loses her life by attempting to frustrate the murderous design of an anarchist. Among the many portraits of the coster-girl which novelists have produced, we cannot remember one who for charm can approach the flower-girl of No. 5, John Street. No doubt Mr. Whiteing felt that, having made her so winsome, the only thing to do with her was to kill her. To have married her to the autobiographer, an educated man of the upper classes, who tells the story, and who was evidently in love with her, was impossible. Equally impossible would it have been for her to marry Covey, while to have left her unmarried would have been unsatisfactory. There was, we say, nothing left but to kill her. And her death is extremely touching.

The book is written with brilliancy and humour throughout.

Two Men o’ Mendip. By Walter Raymond. (Longmans & Co.)

SOMERSETSHIRE furnishes the scenery and the dialect for this sombre drama of rural life in the early years of the present century. The hostility always existing between the farmers or village folk and the miners living almost as outcasts at their gates gave rise to frequent crimes of violence, followed by the ghastly festivities known as “hang-fairs.” The author has made good use of local colour and of these dark episodes in a story which shows no little ability and artistic perception. It nearly touches tragedy on more than one occasion, and would quicken into far finer intensity if the vital spark of humour could have made its presence felt in many scenes which have a tendency to drag in a lifeless fashion. Nevertheless Patty Winterhead’s ill-fated love for the miner and the crime which destroyed her father’s life form a moving tale of considerable merit. The Somersetshire dialect is not exactly easy reading, but it compares favourably in this respect with the obscure Northern tongues so often forced upon public attention of late years.

Miss Nanse. By Sarah Tytler. (Long.)

THIS latest volume of a prolific writer is suggestive both of scenes and books of which a reminiscence clings to the reader. The east-coast seaport is like others he has seen and read of; and it is no disparagement to the historian of Miss Nanse that there is a touch of a vanished hand in this specimen of her work, for to recall the style of Mrs. Oliphant is a certain achievement in a writer of Scottish fiction. The gentle

mantua-makers, Miss Nanse Fotheringham and her elder and severer sister, Miss Mattie, are just such a pair as that lamented lady would have loved to draw. The faithful love of the younger of these aristocratic spinsters for old Peter Purves of the post-office, returned with a full sense of his presumption by that sterling adorer, is both a pathetic and humorous outcome of that phase of social life which prevailed in country towns when the century was young. Nothing less than the return of the nabob brothers from India, and their threatened uprooting of their sister from the associations of half a lifetime in the kindly atmosphere of Pitaird, could have inspired the mature pair of lovers with courage to defy conventionality and the claims of gentle blood. ‘Miss Nanse,’ both as a study of character and of a period, is the best work we have yet seen from Sarah Tytler’s pen.

The Amazing Lady. By M. Bowles. (Heinemann.)

It is to be hoped that a generation for whom healthiness of mind and body has no value is still afar off; but Mrs. Bowles is not apparently of this opinion. Her heroine is a neurotic study. Magda’s lovers spend quite a large proportion of their time in putting her upon the sofa. Her delicacy of body and decadence of mind are dwelt upon with obvious enjoyment on every page, and intended to enhance her attractions. It is difficult to repress an honest shudder when we are told that “what blood she had” seemed “a delicate mauve instead of crimson.” What a gruesome vision of anæmia! and one, unfortunately, too often met with in substance at this end of the century to be worth reading about. There is a strain of morbid sensuality running through the book. When we read, amongst many suggestions of the same sort, that Magda’s “bare white neck shouted her influence to the senses” of her first lover, we cannot consider her hypersensitive in turning from him in disgust. Nor is there anything very surprising in her choice of Julius Baldwin—who is a *divorcé*, but a far more decent person—as a husband. Every character in the story is more or less tarred with the brush of cheap modernity. And yet the tale is not without ability. Most of the situations are lifelike, and several are treated with intelligence. The “Amazing Lady” herself is not impossible. Were she relieved of the redundancy of epithet in which her character and surroundings are swamped, and were her egotism and superficial heartlessness less exuberantly commented upon, she would remain a natural and almost lovable character.

Until the Dawn. By S. E. Walford. (Chapman & Hall.)

THE efforts of a novelist to impart probability to a melodramatic story of murder are sometimes almost ludicrous; and it is impossible to congratulate S. E. Walford on any measure of success. There are signs of wit in the book, though they are apt to degenerate into flippancy. It is an easily read volume, quite inoffensive, and not particularly interesting.

The Desire of their Hearts. By Margaret Parker. (Jarrold & Sons.)

THIS pleasant domestic story has little to distinguish it from others of its amiable, but not literary class. A pretty young governess in Australia wakes up one morning to find herself in possession of a fortune and a Scotch castle. She speedily takes possession of both, and begins a series of flirtations and friendships. A subsequent turning of the tide of fortune saves her from a mercenary marriage, but leaves her a more sensible young person than it found her, and one, moreover, whose prospects of happiness appear to be founded upon a rock of solid worth.

The Mistake of Monica. By Nella Parker. (Routledge & Sons.)

THE good qualities of this story consist of a pathetic subject and careful treatment. The marriage of a model girl to a bad husband is only terminated by the fact that he is killed through falling from his bicycle on a heap of stones; the coincidence that she happened to be on the spot when the catastrophe occurred seems quite gratuitous. The disadvantages of the book lie in excess of detail and absence of proportion in treatment. It is in every way harmless, but not the best we have seen from this pen.

Hoya Corney. By Mrs. Bertram Tanqueray. (Digby, Long & Co.)

WITH more experience the writer of 'Hoya Corney' should arrive at success. Portions of her story are singularly vivid and well written; in other places it is evidently forced and artificial. On the whole, the book may be regarded as showing a native capacity for writing, and one worthy of encouragement. Scenes in the fen country of Lincolnshire are invariably well described.

The Hermits of Gray's Inn. By G. R. Burgin. (Pearson.)

A SIMPLE and pleasant narrative, unpretentious in form and fairly successful in its objects—these are the main characteristics of Mr. Burgin's latest publication. It is a more homogeneous story than the same author's 'The Cattle-Man,' which we reviewed in these columns not long ago, and deserves much wider recognition. The love episodes, though slight, are well handled, and the book may be regarded as an agreeable contribution to the fiction of the day. The list of Mr. Burgin's writings is beginning to assume some dimensions.

L'Anneau d'Améthyste. Par Anatole France. (Paris, Calmann Lévy.)

THE new novel of M. Anatole France continues 'L'Orme du Mail' and 'Le Mannequin d'Osier,' and the adventures of M. Bergeret have even less story running through them in the present volume than there was in the first or second. On the other hand, while the earlier part of this third volume drags, the reflections of M. France himself, speaking through the mouth of the professor, have never been more full of charm for the admirers of his particular kind of "sweet philosophy." He makes, too, in the present work an incursion into dog-life which will delight all lovers of those "dumb" beasts, who to M. France

are armed with plentiful means of communicating their impressions.

The amethyst ring of a bishop, promoted by improper methods, takes us behind the scenes of the Republic, and an undercurrent of ridicule of the majority for their blindness to justice, as evinced in the Dreyfus case, runs through the book. Truth, M. Bergeret tells us, does not prevail—on the contrary, generally perishes obscurely under public contempt and insult. Philosophy leads M. Bergeret, however, in excuse of the mob, to reflect that truth has evidently points of inferiority as compared with the lie, which must lead truth to disappear. The lie, for instance, is multiple, and truth has against it numbers. This is not its sole defect. Truth is inert; it is not susceptible to modification, it does not lend itself to combinations which enable it to enter easily either into the intelligence or into the passion of men. The lie, on the other hand, has marvellous resource. It is ductile; it is plastic. More than this, it is natural, and even moral, inasmuch as it corresponds with the habits of man, who has based his idea of good and evil upon the most holy and the most absurd of lies. The lie, therefore, becomes the principle of virtue and beauty in man, and the rejection of the lie in the search for truth can only be inspired by the culpable rashness of men of intellect. The progress of that evil, which evidently the search for truth must be, is, however, so slow that truth will never be able to get any real hold upon the lie, and a few simple lies will continue to suffice "to gild millions of existences." It is not to be expected that posterity will take any other view than that of the present. Posterity is impartial only if it is indifferent, and that which no longer interests it, it naturally and properly forgets. The conversation between a violent supporter of Dreyfus and M. Bergeret—the placid, but indulgent friend of truth—is brought to an end by the arrival of the mob to break their windows, whereupon the professor merely says:—

"Popular enthusiasm is not constructive. It is essentially subversive. On this particular occasion we are the people it wishes to destroy. But we ought not to take too much into account this special circumstance, and we ought rather to search for the laws to which its thought corresponds."

M. Bergeret's dog barks, however, at the crowd, and he was, perhaps, more right than was his master. In a subsequent conversation on the religious idea, in answer to the suggestion that religion is, whether true or false, a moralizer of the mass, M. Bergeret replies: "The opinion is widespread," "elle m'est suspecte par sa vulgarité même. Les opinions communes passent sans examen. Le plus souvent, on ne les admettrait pas si l'on y faisait attention."

Le Mal Nécessaire. Par André Couvreur. (Paris, Plon.)

M. COUVREUR's most able and most unpleasant book is as hostile to the surgeons as was 'Les Morticoles,' but is worked up like a volume of Zola, and entirely founded on fact. It is the facts which are exceptional. The novel is full of indecencies and of horrors.

TRANSLATIONS.

Gösta Berling's Saga. By Selma Lagerlöf. Translated by Lillie Tudeer. (Chapman & Hall.)

The Story of Gösta Berling. Translated from the Swedish of Selma Lagerlöf by Pauline Bancroft Flach. (Gay & Bird.)

The Dawn. By Émile Verhaeren. Translated by Arthur Symons. (Duckworth & Co.)

The Storm. By Ostrovsky. Translated by Constance Garnett. (Same publishers.)

Two translations come almost at the same moment of Selma Lagerlöf's 'Gösta Berlings Saga,' one under the same title by Lillie Tudeer, and described as the "authorized" rendering, the other as 'The Story of Gösta Berling,' by Pauline Bancroft Flach. The latter is certainly much curtailed, though it reads better than the authorized version. This novel or romance, Selma Lagerlöf's first venture, was, we believe, first published in 1891 or 1892. Miss Flach's preface says 1894; but that is surely a mistake. Like the 'Story of an African Farm,' it did not attract immediate attention. But as soon as it began to be noticed the author's reputation rose of a sudden to a great height. There is always something which excites suspicion in sudden reputations. Few people would contend that Miss Schreiner's later works were on a level with the 'African Farm.' But in the case of Selma Lagerlöf there has certainly not been a falling-off. Most people, however, are agreed that her last novel, 'Antikrists Mirakler'—it came out in the autumn of last year—is the best thing she has done. Of this a translation is announced. No doubt we may look for one also of the intermediate 'Osynliga Länkar' ('Unseen Links') before long.

We all know that if the Iliad had never begun with its *Mḗνιν ἄειδε θεά*, and so forth, Virgil would not have written (more egotistically) his "Arma virumque cano," nor Tasso his "Canto l'armi pietose e'l capitano," nor Ariosto his

Le donne, i cavalier, l'arme, gli amori,
Le cortesie, l'audaci imprese io canto;

and 'Paradise Lost' would have had a different beginning. In the same way, it is impossible to say what Scandinavian fiction would be like had it not the tradition of the old Norse sagas lying heavy upon it. One sees how this tradition has affected most of Björnson's tales; but nowhere is the influence more apparent than in the book before us of Selma Lagerlöf. But though this inheritance does, in the French phrase, "leap to the eye," it seems to have escaped the notice of a good many of our author's critics, in her own country and elsewhere. These have spoken of this 'Gösta Berlings Saga' as a work of untrained genius, whose very defects were those of a wild originality. It is nothing of the sort. It was an ingenious idea, no doubt, to write the history of a certain small locality in Värmland only sixty years ago in something the same way that the Icelanders wrote their 'Eyrbyggja' or their 'Weaponfirth' sagas; and up to a certain point it has been excellently well done. But the prototypes were easy to find. There is no wild originality in the notion. For this reason, for all that the Swedish word *saga* means no more than story, Miss Tudeer has been well inspired in adhering exactly to the title of the original—still better inspired in giving a map on which are shown all the localities mentioned in the tale, just such a map, in fact, as would be needed to make plain the histories of the Icelandic 'Weaponfirth' or 'Waterdale.' In the edition of the original which has come under the eye of the present writer no such map is to be found.

From what has been said it may be gathered that it is not possible to give an adequate description of the plot of this novel. Gösta Berling is a priest who has been suspended for drunkenness, and when the story opens has been rescued from the lowest depths of the vice by Margaret Celsing, of Ekeby, a virago who rules her own and her husband's property, and who has estab-

lished a kind of almshouse for gentlemanly ne'er-do-weels, who are called the Knights of Ekeby. He is represented as a magnificent man, this Gösta Berling—handsome as an Apollo, adventurous, a great drinker, but a poet for all that. To women he is irresistible, and a large proportion of the chapters of his history are devoted to his successive conquests. But they turn out to be very innocent conquests for the most part, so that Mrs. Grundy may be reassured; nor do they lead to consequences so tragic as did the loves of a Gisli or a Gunnar of old. First it is Anna Stjärnhök. Gösta has promised to bring her back from a ball and marry her with one to whom she had been previously betrothed. But he falls in love with the lady himself, and she with him, and only by an interposition of Providence—or the Prince of Darkness, it is not clear which—is he brought to perform what he had promised. Then it is Marienne Sinclair who kisses Gösta in the course of some private theatricals, and is eventually turned out of house and home by her father for her “goings-on,” and left to perish in the snow. She is rescued by Gösta and the Knights of Ekeby. Finally, more serious than all, it is the young Countess Dohna, whose love is innocent, though it is passionate; but her innocence does not save her from being repudiated by her husband. In all these adventures of Gösta, and in some separate ones of their own, the Knights of Ekeby play a rôle not dissimilar to that of Balzac's “Thirteen.” One does not know whether to regard them as heroes or criminals. Their conduct to their benefactress, Margaret Celsing, would stamp them with eternal infamy, save that we have to take into account a mysterious Sintram, who is either a man or the Prince of Darkness himself, we are never clearly told which, and who sets people at loggerheads by devices which seem rather palpable.

There is a great sense of locality—of topography, one might say—all through the story, which gives it a peculiar charm, and there are some really fine descriptions of scenery. On the other hand, the author's style is a very long way behind that of the old sagas which she has taken for her models. We get in the end sadly bored by the constant apostrophes to the reader, of which the following may be taken as a specimen:—

“Friends! Children of men. You who dance and you who laugh, I pray that you dance carefully and laugh kindly, for much sorrow may come to pass if your thin-soled silken shoe treads upon a tender human heart, instead of the hard floor planks, and your gay, silver, ringing laugh may drive a soul to despair.”

It may be suggested that the Greek gods did not steer the world “from the cloud-covered heights of Olympia.”

“Les Aubes” is the maturest work which its author—after M. Maeterlinck decidedly the most interesting figure in the Belgian wing of the French army of literature—has produced. Though still a young man, M. Verhaeren may be said to be already in his third period. His earliest work was of the senses. He was pre-occupied with the attempt to give an exact and sometimes even a brutal transcript of what he very literally saw. And then he discovered an imagination, and his visions began to take colour, not so much from the things seen as from the personality of him who saw—from the nerves, Mr. Symons would have it, for he considers that “the poetry of Émile Verhaeren, more than that of any other modern poet, is made directly out of the complaining voices of the nerves.” But a further stage in the poet's evolution was still to come. Without losing his unembarrassed view of material facts, without losing his individual gift of various and coloured metaphor, he has advanced to the possession of ideas. “Les Aubes” is full of an idea—works out, indeed, to quote Mr. Symons once more, “a sort of deliverance through ideas.” It is

largely planned as a criticism, a prophecy, even a menace to the modern civilizations. On the one hand you see the festering cities and the farms ruined by progress and by narrow greed; on the other not an impossible pastoral ideal built up again, but the cities once more, regenerated from within themselves. Hérénien, the man of ideas, the man of books, is leader of the revolt, and the dawn is nigh at hand when the besiegers and the besieged of Oppidomagne alike throw off the militarism of their worthless rulers and hail the new era of fraternity with garlands and iconoclasm. Mr. Symons has achieved his version with more self-suppression than is common in translators. He has made it his business to reproduce as far as possible the precise rhythm of M. Verhaeren's *vers libre*, only replacing, with the author's approbation, the rhyme of the original by blank verse. And we think he has been unusually successful in catching some of the more characteristic qualities of his model: the repetition playing with such wonderful effect on the nerves of the reader, the almost Ollendorffian simplicity of the main web of the dialogue, lending itself to Ollendorffian parody, we mean, but giving such value by contrast to the passages of vivid imagery, to the occasional delicate symbolisms, which it encloses. Here is a sample of the rendering, chosen because of the rhythmic transitions over which it is victorious. Hérénien, in the midst of the beleaguered city, addresses his wife:—

Ah, you indeed are my wife!
When, on a night in June,
Long ago now, sweetly you gave me your soul,
Did I not swear that my lips
Never again should kiss
Another's lips,
Another's breast?
You were the flower of all the lakes and mists
That my impetuous hands
Have wrested from my haggard country
And planted in the heart of Oppidomagne;
And 'tis the soil, the waters, and the meadow-lands,
That I behold and worship in your naked eyes.
And shall not we remain, hand in hand, heart to heart,
Lost in the love that sets us free,
Adoringly, forgivingly, exultingly,
While the insatiable days eat up the time
Our fates shall let us live?
Death like a fire enrings us round about,
Night is an ambush set, and evening a disaster;
And see, in the insensate skies,
The stars hurtle together and consume,
And the hot fiery ashes fall!

Of course we feel that Mr. Symons's gifts are rather wasted in this kind of work. For, after all, how few there must be to whom “Les Aubes” can have a message who are not prepared to read it in the original!

We are glad to find that at last Ostrovsky, the Russian dramatist, has been introduced to the English public. We say *introduced* advisedly, for although a clever article upon his plays was published in the *Edinburgh Review* thirty years ago, it remained unnoticed. At that time Russian authors were not in fashion, and it is fashion that decides these things. The present play presents a sad picture of domestic life in Russia; but the tragedy might have been enacted in any other country. A gentle, impulsive girl is led astray through having a coarse, unsympathetic husband and a harsh stepmother. There is nothing especially “Tatar” about this, to use the cuckoo cry. Similar things have occurred and are occurring, no doubt, within the sound of Bow bells. The characters are powerfully drawn, and the suicide of poor Katia at the end of the play is deeply pathetic. The peasant Kuligin with his mechanical inventions is a genuine Russian study. The translation is accurate and very readable; we hope that this is only an instalment, and that Mrs. Garnett will follow it up by versions of some of the other plays of this clever writer, who has now been dead thirteen years. Why not try “Poverty is no Vice” (“Biednost ne Porok”)?

SHORT STORIES.

MR. S. LEVETT YEATS discourses agreeably in a volume of short stories entitled *The Heart of Denise, and other Tales* (Longmans & Co.). The

first occupies more than a third of the book, and consists of a story of the days of Henri of Navarre; the next is much shorter, and relates to the time of the Condottieri in Italy, and is followed by seven narratives, nearly all relating to Indian or Anglo-Indian life. The exception among these seven is probably the cleverest contribution in this collection. It is entitled “The Devil's Manuscript,” and both in name and form is suggestive of obligations to Edgar Poe. Some passages in this purely imaginative story are remarkable for their strength, especially one in which the author of the manuscript urges his publisher to go into Parliament, and there “strongly uphold all those measures which, under a moral cloak, will do harm to mankind.” Part of this speech might have come from the pen of the late Mr. Laurence Oliphant. The book is hardly adorned with an unnecessary frontispiece, and is printed (with an undue proportion of misprints) in the United States. It is scarcely necessary to recall the author's name as that of the writer of “The Honour of Savelli” and “The Chevalier d'Auriac.”

Accessory after the Fact, by Mrs. Leith Adams (Digby, Long & Co.), is the name of the first of nine stories, which show throughout the hand of a practised writer. Some of these stories are of considerable length, and the whole volume is one for which the most rapid reader will require ample leisure. No one of them seems to stand out prominently among its fellows; all are of average merit and careful workmanship, though hardly calculated to excite enthusiasm. With one exception they might be read by girls of tender years, and the exception refers to one unsuitable paragraph only. Mrs. Leith Adams might be criticized for allowing too much of her story to appear in dialogue and too little in narrative. The balance is not easy to keep, and the present tendency on the part of numerous lady writers is to err on the side of dialogue. But there is little occasion to find fault with the work of a writer who is nearly always pleasing.

OUR LIBRARY TABLE.

MESSRS. INNES & Co. publish *A Diary of St. Helena, the Journal of Lady Malcolm*, which contains the conversations of Napoleon with Sir Pulteney Malcolm, the admiral on the station. Sir Arthur Wilson, who edits the journal, has apparently let alone some extraordinary French which Lady Malcolm puts into the mouth not only of Sir Hudson Lowe, but even of “Bonaparte.” Napoleon appears as a prophet—the Duke of Orleans will come to the French throne (p. 97), and will be forced to “raise a monument to my memory” (p. 94); the Suez Canal is feasible; beetroot sugar will destroy the West Indies. He also appears as a “Little Englander” who holds that we should “be better without Canada.”

FROM Mr. Fisher Unwin comes *The “Maine,” an Account of her Destruction: the Personal Narrative of Capt. Sigsbee, U.S.N.* The full list of the crew, with the addresses of their relatives, is of great interest as showing the exact composition of the *personnel* of the navy of the United States. The British and Irish are fewer than we expected, the Swedes and Norwegians far more numerous. The dominant element is the true American, but the pure Scandinavian is a good second. The German Americans are third, the Scandinavian Americans fourth. The Irish Americans and the pure Irish together are very few, and the pure British hardly more numerous than the pure Germans. The Japanese are numerous, but as cooks and servants, not seamen. The negroes are only to be identified here and there, as they are not specially named in the list of saved. They are probably not so numerous among seamen as they were in the royal navy at Trafalgar.

MR. HENRY ATTWELL has published with Mr. George Allen, under the title *Gleams from Goethe*, a translation of various passages selected from the poet's prose writings and from the well-known conversations with Eckermann. The selection is made with some discrimination as to what is really significant in Goethe's sayings, and the translation, if not remarkable for its polish, is, on the whole, sufficiently accurate. Mr. Attwell supplies an introduction in which he sets forth in brief the main facts of Goethe's life, and makes due mention of the more important efforts to render his works into English. But he seems to be under the impression that Carlyle's attempt to make the author of 'Wilhelm Meister' intelligible to the public in this country may be referred to without any word of warning. When Carlyle purposely mistranslated the famous "Im Ganzen, Guten, Schönen resolut zu leben," he showed that there was a whole side of Goethe, namely, the æsthetic side, the importance of which he quite failed to appreciate.

Μωρίας Ἐγκώμιον: *Stultitiæ Laus*, Des. Erasmi Rot. *Declamatio*. Recognovit et annotavit I. B. Kan, Erasm. Gymn. Rect. emer. (The Hague, Nijhoff).—A new edition of the 'Praise of Folly' is always welcome, especially when, as in the present instance, it contains the characteristic illustrations of Holbein. Dr. Kan has not retained many of the time-honoured, but mostly obsolete notes of Gerard Listerius, or Lijster, and has made his references and explanations for himself. Generally these are brief and to the point; but sometimes he supplies unnecessary information. There was, for example, no obvious reason for inserting the biographical notices of St. Thomas Aquinas, Albertus Magnus, William of Ockham, and Duns Scotus, which fill the greater part of p. 118, where, by the way, the date of Ockham's death is wrongly given, and Duns Scotus is credited particularly with commentaries on the Bible and on Aristotle. His quodlibets and logical treatises would have been more in place. But if the editor now and then errs by excess, his classical references are beyond reproach, and he has done a real service to the study of Erasmus by the use he has made of his 'Adagia' as a leading guide to the 'Stultitiæ Laus.' The book is beautifully printed, and deserves to be widely known.

UNDER the person of Mr. Dooley: in *Peace and in War* (Grant Richards), a Chicago journalist who obviously owes something to Hosea Biglow indulges in a number of shrewd comments and innuendoes on the recent war with Spain and such general topics as football, books, Christmas presents, &c. Mr. Dooley deals with many matters of the war which are, we fancy, already a little unintelligible "on this side," and the spelling of his Irish dialect seems rather wilfully difficult. Still he makes his points well, with a decided gift for that humorous and solemn exaggeration which is a notable characteristic of American drolls. A good deal of the comic invention, such as the talk of "Leonidas at th' pass iv Thermometer," is not of the sort that keeps well. The book is striking on the whole, and fertile in suggestion.

WE have received the annual *Report of the Council of Administration of the Ottoman Public Debt*. It is more wooden and less picturesque than it was in Sir Vincent Caillard's day, and gives no such general picture of the Turkish Empire as he used to offer to us once a year.

En Sibérie, by M. Jules Legras, published by MM. Armand Colin & Cie. of Paris, is one of the best books on a journey across Siberia of the many which we have perused. It is well illustrated by the author's photographs.

THE latest addition to the neat little series of "Canterbury Poets" (Scott) is *Aurora Leigh*. Mr. E. Wingate Rinder's note by way of introduction is sensible, but not brilliant.

UNDER the title of *Shelf Classification List* Mr. Hagberg Wright has brought out a serviceable guide to the arrangement of the books in the London Library.

WE have received that useful and compact volume *Willing's Press Guide* (Willing).

MESSRS. BLACKWOOD have shown a wise boldness in bringing out a sixpenny edition of Mr. Steevens's popular narrative *With Kitchener to Khartoum*.—There will also, no doubt, be a large public for the sixpenny reprint of the late Mr. Spurgeon's *Messages to the Multitude* (Sampson Low & Co.); but both in paper and type Messrs. Blackwood have the advantage.—We welcome a cheap edition of the first volume of *Cassell's New Popular Educator* (Cassell & Co.).

WE have on our table *What is Property?* by P. J. Proudhon, translated from the French by B. R. Tucker, Vol. I. (W. Reeves).—*A Text-Book of Botany*, by J. M. Lawson (Clive).—*The Young Estate Manager's Guide*, by R. Henderson (Blackwood).—*The Coming of the Kilogram*, by H. O. Arnold-Forster (Cassell).—*Sursum Corda: a Defence of Idealism* (Macmillan).—*Mahabharata, the Epic of Ancient India*, condensed into English Verse by Romesh Dutt (Dent).—*Annual Report of the Smithsonian Institution, 1896* (Washington, U.S., Government Printing Office).—*City and Guilds of London Institute: Programme of Technological Examinations, Session 1898-9* (Whittaker & Co.).—*Mad Humanity: its Forms, Apparent and Obscure*, by L. Forbes Winslow (Pearson).—*The Romance of a Ritualist*, by V. Brown (Lane).—*The Mirror Lake*, by I. Belside (Fisher Unwin).—*Strange Stories of the Hospitals*, by F. Aubrey (Pearson).—*I am the King*, by S. Stevens (Gay & Bird).—*The River of Pearls*, by René de Pont-Jest (Macqueen).—*Bachelorland*, by R. S. Warren Bell (Grant Richards).—*The Angel of the Tenement*, by G. M. Martin (Jarrold).—*Robert Hardy's Seven Days*, by C. M. Sheldon (S.S.U.).—*Captured by Indians*, by E. E. Ellis (Cassell).—*A Prince of Edom*, by J. Ballingal (Gardner).—*His Counterpart*, by R. M. Garnier (Harper).—*The Loves of the Lady Arabella*, by M. E. Seawell (Macmillan).—*The Attack on the Farm*, by A. W. Arnold (F. V. White).—*Our Own Magazine*, Vol. XIX. (Children's Special Service Mission).—*Love Triumphant*, by W. Bedford (Stock).—*Versiculi Versicolore*, by W. R. B. (Williams & Norgate).—*The Teaching of Christ on Life and Conduct*, by S. Bryant (Sonnenschein).—*The Teacher's Roll of Bible Illustrations*, by the Rev. C. J. Ball (Eyre & Spottiswoode).—*A Concise Instruction on Christian Doctrine and Practice*, by A. G. S. Gibson, D.D., and the Ven. W. Crisp (S.P.C.K.).—*The Christian Creed and the Creeds of Christendom*, by S. G. Green (Macmillan).—*Paul the Man, the Missionary, and the Teacher*, by O. Cone, D.D. (A. & C. Black).—*Literature of the Old Testament*, by E. Kautzsch, translated by John Taylor (Williams & Norgate).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bright's (W.) *The Law of Faith*, cr. 8vo. 6/
Cavalier's (A. R.) *In Northern India, a Story of Mission Work*, imp. 16mo. 3/6
Ingram's (A. F. W.) *Banners of the Christian Faith*, 3/6
Lorimer's (G. C.) *Christianity and the Social State*, 8vo. 7/6
Palmer's (J.) *The Gospel Problems and their Solution*, 6/
Parker's (J.) *Studies in Texts*, Vol. 3, cr. 8vo. 3/6
Smith's (H. P.) *A Critical and Exegetical Commentary on Samuel*, 8vo. 12/
Strong's (A. H.) *The Great Poets and their Theology*, 7/6

Fine Art and Archaeology.

- Art Annuals: William Morris and Walter Crane, 4to. 7/6
Law's (E.) *Vandyck's Pictures at Windsor Castle*, in 3 parts, 120 net.
Sexton's (J. J.) *The Municipal Parks, Gardens, and Open Spaces of London*, royal 8vo. 21/

Poetry.

- Carew (T.), *The Poems of*, edited by A. Vincent, 12mo. 5/ net. (Muses' Library.)
Mahabharata, condensed by Romesh Dutt, 12/6 net.

Music and the Drama.

- Newman's (E.) *A Study of Wagner*, 8vo. 12
Shakespeare, *The Works of*, Vol. 2, Eversley Edition, 5/

Philosophy.

- Strong's (D. M.) *The Metaphysic of Christianity and Buddhism*, cr. 8vo. 2/6

History and Biography.

- Beavan's (A. H.) *James and Horace Smith, a Family Narrative*, cr. 8vo. 6/
Beesly's (A. H.) *Life of Danton*, 8vo. 12/6
Belloc's (H.) *Danton*, 8vo. 16/
Deane's (M.) *The Book of Dene, Deane, Adeane*, 4to. 10/6 net.
Douglas's (R. K.) *China*, cr. 8vo. 5/. (Story of the Nations.)
Footprints, a Memoir of the late Alexander Hay, by his Widow, cr. 8vo. 3/6
Gentleman's Magazine Library: English Topography, Part 11, Staffordshire and Suffolk, ed. F. A. Milne, 7/6
Henderson's (B. W.) *Merton College*, cr. 8vo. 5/ net.
Knapp's (W. I.) *Life, Writings, and Correspondence of George Borrow*, 2 vols. 8vo. 32/
Mahaffy's (J. P.) *A History of Egypt under the Ptolemaic Dynasty*, cr. 8vo. 6/
Palgrave's (F. G.) *Francis Turner Palgrave*, 8vo. 10/6
Saint-Simon's (Duc de) *Memoirs on the Time of Louis XIV.*, abridged by K. P. Wormeley, 4 vols. 8vo. 73/6 net.
Trevelyan's (G. M.) *England in the Age of Wycliffe*, 8vo. 15/

Geography and Travel.

- David's (Mrs. E.) *Funafuti, or Three Months on a Coral Island*, 8vo. 12/
Fraser's (Mrs. H.) *A Diplomatist's Wife in Japan*, 2 vols. 32/
Johnston's (J.) *China and its Future*, cr. 8vo. 3/6
Thornhill's (M.) *Haunts and Hobbies of an Indian Official*, 6/

Education.

- Russell's (J. E.) *German Higher Schools*, 8vo. 7/6

Philology.

- Cambridge Compositions, Greek and Latin, edited by R. D. Archer-Hind and R. D. Hicks, cr. 8vo. 10
Carroué's (P.) *A New Course of Commercial French*, 3/
Satyricon of Petronius Arbiter, a Roman Knight, made English by Mr. Wilson, 8vo. 21/ net.

Science.

- Campigneulles's (V. de) *Observations at Dumraon, Behar, during the Eclipse of 22nd January, 1898*, 10/6 net.
Davenport's (C. B.) *Experimental Morphology*, Part 2, 9/ net.
Hett's (C. L.) *A Dictionary of Bird Notes*, 2/6 net.
Leaf's (H. M.) *The Internal Wiring of Buildings*, cr. 8vo. 3/6
Pearman (T. H.) and Moor's (C. G.) *The Analysis of Food and Drugs*, Part 2, 8vo. 5/ net.
Williams's (F. H.) *English Roses*, cr. 8vo. 6/

General Literature.

- Blatchford's (A. N.) *Idylls of Old Greece*, cr. 8vo. 2/6
Boothby's (G.) *Pharos the Egyptian*, cr. 8vo. 5/
Burgin's (G. B.) *The Hermits of Gray's Inn*, cr. 8vo. 6/
Dean's (Mrs. A.) *Cousin Ivo*, cr. 8vo. 6/
Dougall's (L.) *The Mormon Prophet*, cr. 8vo. 6/
Furlong's (A.) *Roses and Rue*, cr. 8vo. 2/6 net.
Gallon's (T.) *The Kingdom of Hate*, cr. 8vo. 6/
Griffith's (G.) *Knives of Diamonds*, cr. 8vo. 3/6
Hornung's (E. W.) *The Amateur Cracksmen*, cr. 8vo. 6/
Hume's (F.) *The Silent House in Pimlico*, cr. 8vo. 3/6
Kinross's (A.) *An Opera and Lady Grasmere*, cr. 8vo. 3/6
Le Gallienne's (R.) *Young Lives*, cr. 8vo. 6/
Nisbet's (H.) *Comrades of the Black Cross*, cr. 8vo. 3/6
Official Year-Book of the Church of England, 1899, 8vo. 4/
Ouida's *La Strega*, and other Stories, cr. 8vo. 3/6
Prescott's (E. L.) *Helot and Hero*, cr. 8vo. 6/
Scott's (Sir W.) *St. Ronan's Well, Border Edition*, cr. 8vo. 3/6
Sterne's (L.) *Tristram Shandy*, 2 vols. 18mo. 3/ net. (Temple Classics.)
Upward's (A.) *Athelstane Ford*, cr. 8vo. 6/
Webb's (Mrs. J. B.) *Ishmael*, cr. 8vo. 2/6
Whiteing's (R.) *No. 5, John Street*, cr. 8vo. 6/
Whyte-Melville's (G. J.) *Market Harborough and Inside the Bar*, extra cr. 8vo. 3/6

FOREIGN.

Fine Art.

- Knapp (F.): *Piero di Cosimo, e. Ubergangsmeister vom Florentiner Quattrocento zum Cinquecento*, 15m.

Music.

- Robert (G.): *La Musique à Paris, 1897-8*, 3fr. 50.

Philosophy.

- Duprat (G. L.): *L'Instabilité Mentale*, 8fr.
Saussure (L. de): *Psychologie de la Colonisation Française*, 3fr. 50.

History and Biography.

- Brisson (A.): *Portraits Intimes, Series 4*, 3fr. 50.
Montagne (C.): *Histoire de la Compagnie des Indes*, 3fr. 50.
Muel (L.): *Les Crises Ministérielles en France, 1895-8*, 3fr.
Rodocanachi (E.): *Bonaparte et les Îles Ionniennes, 1797-1816*, 5fr.

Geography and Travel.

- Blanchard (G.): *Formation et Constitution Politique de l'État Indépendant du Congo*, 7fr. 50.
Stieglitz (A. de): *L'Île de Crète, le Blocus Pacifique et le Plébiscite International*, 2fr. 50.

Science.

- Friedrich (P. E.): *Rhinologie, Laryngologie u. Otologie*, 8m.

General Literature.

- Bertrand (L.): *Le Sang des Races*, 3fr. 50.
Bonsargent (A.): *Cabinet d'Affaires*, 3fr. 50.
Champol: *Les Justes*, 3fr. 50.
Claretie (J.): *La Vie à Paris, 1898*, 3fr. 50.
Estantié (E.): *Le Ferment*, 3fr. 50.
Grandfort (M. de): *Les Franches-Fileuses*, 3fr. 50.
Laëre (L. de): *Le Drame de Bellevue*, 3fr. 50.
Paris-Hachette, 1899, 3fr. 75.
Valdès (A.): *Orages du Cœur*, 3fr. 50.

THE ORIGIN OF THE SURNAME "CHAUCER."

MR. STEVENSON, in striving to throw light upon the name Chaucer, raises a side issue by his inability to understand the name "Chonel," which he hesitatingly assumes to represent John. Is it not tolerably clear that "Chonel" is merely the palatalized form of the common Gaelic name Connell or Connal? It is by no means the only instance of the occurrence of a Celtic name in mediæval English records; and no one must know better than Mr. Stevenson how indiscriminately the Norman scribes practised palatalization—how, for example, in this roll we find "Chettle," in that "Kettle"; here "Chen," there "Ken"; "Kirkeman" and "Churcheman"; "Chenulf" and "Kenulf"; "Carleton" and "Charleton"; "Northfolk" and "Northfolch"; and so on.

HENRY HARRISON.

Guildhall, March 10, 1899.

As a small contribution to the discussion as to the origin of the surname Chaucer, I should like to refer your readers to the remarks made by the late H. T. Riley in his Introduction (p. xxxiii) to 'Memorials of London and London Life in the Thirteenth, Fourteenth, and Fifteenth Centuries,' published in 1868. The volume was compiled from the earlier so-called Letter-Books preserved among the archives of the City of London. He writes:—

"The name 'Chaucer' frequently occurs in the early Letter-Books, but as it was the then French term commonly in use for 'shoemaker' it is doubtful in some instances whether it is employed strictly as a surname.....or merely as a designation of its owner's trade."

He then proceeds to set out the instances of "Chaucer" (whether as surname or name of craft) he had come across whilst making selections from the Letter-Books for the purpose of his compilation. Among these he gives Baldwin le Chaucer, who in one instance, at least, is designated as "de Cordwanerstrete," the date being 1307. Again, Elias le Chaucer, according to Riley, appears in the List of Lay Subsidies, anno 12 Edward II., as assessed in the ward of "Cordewanerestrete." In the face of such instances as these, as well as of others that might be produced from other sources, and more especially the deeds enrolled in the earlier Rolls of the Court of Husting, I fail to understand the surprise expressed by Mr. Stevenson at the statement that "in the fourteenth century Chaucer, or Le Chaucer (the shoemaker), was not an uncommon name."

I may add that whilst preparing an abstract of Letter-Book A for the press (under directions from the Library Committee of the Corporation) I recently came across an individual styled William "Seuelesho," or "Sevelesho," the nature of whose occupation was further defined by the addition of "Chaucer." The date is 1289, but the Letter-Books afford numerous instances of "chaucer" as a trade name of a later date.

R. R. SHARPE.

A GRAY MS.

10, Leonard Place, Kensington.

A GRAY MS. of some interest has recently come into my hands. Like the Johnson MS. which you kindly allowed me to describe in the *Athenæum* of August 6th, 1898, this MS. belonged to Samuel Rogers, and is now the property of his grand-nieces, the Misses Sharpe. The inscriptions prefixed to it show that it formed part of Isaac Reed's collection, and was bought at his sale for one guinea by "J. B." From a note of Mitford's, in which he refers to the MS., we learn that "J. B." was James Bindley, at whose sale the MS. was purchased by Rogers for eighteen guineas (see Mitford's edition of Gray, vol. iii. p. 181; and Dr. Gosse's edition, vol. ii. p. 344).

The MS., consisting of nine folio pages entirely in Gray's handwriting, may be described as a letter of instructions addressed to James

Dodsley as publisher of the 1768 edition of the 'Poems.'

Gray begins as follows:—

Let the Title be only 'Poems by Mr. Gray' without any mention of notes or additions. You will judge, whether what few notes there are should stand at bottom of each page, or be thrown to the end. All I desire is, that the text be accurately printed, and therefore whoever corrects the press, should have some acquaintance with the Greek, Latin, and Italian, as well as the English, tongues. Let the order stand thus, unless you have begun to print already: if so, it is indifferent to me.

1. Ode. (Lo, where the rosy-bosom'd, &c.)
2. Ode, on the death of a favourite Cat.
3. Ode, on a distant prospect of Eton-College.
4. Ode, to Adversity.
5. The Progress of Poesy, a Pindaric Ode.
6. The Bard, a Pindaric Ode.
7. The Fatal Sisters.
8. The Descent of Odin.
9. The Triumphs of Owen, a fragment.
10. Elegy, written in a country-churchyard.

You will print the four first and the last from your own large edition (first publish'd with Mr. B's plates). In the 5th and 6th you will do well to follow the edition printed at St. Hill. I mention this, because there are several little faults of the press in your Miscellanies. Remember, the 'Long Story' must be quite omitted now for the notes.

Then follow the notes, advertisements, &c., to the first six poems. The seventh, eighth, and ninth, 'The Fatal Sisters,' 'The Descent of Odin,' and 'The Triumphs of Owen,' not having been published before, are given in full with their advertisements and notes. After them follow the notes to poem No. 10 (the 'Elegy'), and the letter ends as follows:—

I hope you have not begun to reprint: but if you have, you must throw the notes, &c., to the end, or where you please, omitting the mottoes, which do not much signify.

When you have done, I shall desire you to present in my name a copy to Mr. Walpole in Arlington-Street, another to Mr. Daines Barrington (he is one of the Welch Judges) in the Inner-Temple; & a third to Mr. J. Butler at Andover: whether this latter gentleman be living or not, or in that neighbourhood, I am ignorant: but you will oblige me by making the enquiry. If you have no better means of knowing, a line directed to the Post-mistress at Andover will bring you information. After this you may (if you please) bestow another copy or two on me.

I am

Your obed^t humble Servant,

T. GRAY.

P.S.—It is Mr. Foulis of Glasgow who prints them in Scotland: he has been told, that you are doing the same. I have desired he would not print a great number, and could wish the same of you.

Mitford, in the note above referred to, quotes these directions as to the presentation of copies, but his reference to the rest of the MS. is so brief as to be a little misleading. He merely says that in it "Gray has mentioned how he wishes his poems to be printed, and added some notes," &c. No one would infer from this that the MS. contained the three new poems in full and all the notes. Dr. Gosse, for example, states in his edition of 'Gray' (vol. i. p. 68) that "of 'The Triumphs of Owen' no MS. is known to exist in Gray's handwriting."

It is needless to say that the MS. is beautifully written. I have collated it with the 1768 edition, but the only variation I have discovered is in the spelling of one or two words, such as "rhimes" for "rhymes" (in the MS.) and "aerie" for "eiry."

I may take this opportunity of stating that the owners of these two MSS. have decided to carry out Boswell's generous intention by presenting the Johnson MS. to the British Museum, where, at length, "the curious may see it."

ARNOLD GLOVER.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 9th and 10th inst. the choice library of first editions of Mr. Egerton H. Clarke. Some of the chief prices follow:—Ainsworth's Novels (13), 47*l.* 5*s.* Barham's Ingoldsby Legends, 16*l.* Bentley's Miscellany, 24 vols., 16*l.* 5*s.* Blackmore's Lorna Doone, 1869, 11*l.* 10*s.* Brontë,

Poems by Currer, Ellis, and Acton Bell, Aylott & Jones, 1846, 28*l.*; The Novels of the Brontë Sisters, 22 vols., 60*l.*; E. B. Browning's Prometheus Bound, 1833, 10*l.* 10*s.* Cruikshank's Fairy Library, 11*l.* 10*s.* Grimm's Popular Stories, 1823-6, 37*l.* Roscoe's Novelists' Library, 19 vols., 18*l.* 10*s.* Dickens's Writings (40 separate works), 172*l.*; Pickwick Papers, 1837, 22*l.* Sibson's Illustrations to Master Humphrey's Clock, Tyas, 1840-1, 16*l.* 15*s.* George Eliot's Works, 29 vols., 30*l.* 10*s.* Fielding's Joseph Andrews, Miscellanies, Tom Jones, and Amelia, 1742-52, 15*l.* 10*s.* Thomas Hardy's Novels, 38 vols., 40*l.* Victor Hugo's Novels, with plates, 29 vols., Japanese paper, Nichols, 1895, 40*l.* Charles Kingsley's Works, 15 vols., 20*l.* Charles Lamb's Rosamund Gray, 1798, 30*l.* Charles Lever's Novels (34), 105*l.* Capt. Marryat's Novels, 80 vols., 111*l.* George Meredith's Works (24, including Poems, presentation copy), 73*l.* Charles Reade's Novels, 40 vols., 40*l.* Sir W. Scott's Novels (19), 226*l.* Smollett's Novels, 30*l.* R. L. Stevenson's Works (43), 140*l.* Surtees's Novels (8), 57*l.* 5*s.* Swinburne's Writings (37), 64*l.* Tennyson, Poems by Two Brothers, 1827, 30*l.*; Poems, 1830, 15*l.*; Poems, 1833, 16*l.*; Poems, 1842, 13*l.* Thackeray's Works (47), 130*l.* Vanity Fair, original parts, 32*l.* Ruskin's Modern Painters, 14*l.* 10*s.*; Stones of Venice, 10*l.* Total of two days' sale, 2,311*l.* 18*s.*

The same auctioneers sold on Saturday, the 11th inst., a portion of the library of a well-known amateur, deceased. Cokain's Small Poems, 1658, realized 24*l.* Cotgrave's Wit's Interpreter, 1655, 10*l.* Suckling's Fragmenta Aurea, 1646, 17*l.* 5*s.* F. Beaumont's Poems, 1640, 10*l.* 5*s.* Forty-four Illuminated Modern Miniatures, 124*l.* Sketches by Boz, 3 vols., 1836-7, 30*l.* Grimm's Popular Stories, very fine copy, first issue, with "Marchen" for Märchen, 1823-6, 92*l.*

THE SPRING PUBLISHING SEASON.

MESSRS. KEGAN PAUL & Co. have in hand: In the "British Empire Series," 'India' and 'Africa,'—'On Buds and Stipules,' by Sir John Lubbock, — a translation of 'Evolution by Atrophy: in Biology and Sociology,' by J. Demoor, J. Massart, and E. Vandervelde, — 'The Geography of Mammals,' by P. L. Sclater, — 'The Bases of Mystic Knowledge,' by E. Recejac, translated by S. C. Upton, — translations of 'Experimental Physics,' by the late Prof. von Lommel, and 'The Principles of Bacteriology,' by Dr. F. Huppe, — 'The Evolution of General Ideas,' by Prof. T. Rebot, — 'Science and Faith,' by Dr. P. Topinard, — 'History of Modern French Philosophy,' by Prof. L. Lévy-Bruhl, — 'Truth and Error; or, the Science of Intellection,' by J. W. Powell, — 'Sewage Analysis,' by J. A. Wanklyn and W. J. Cooper, — 'First Steps in International Law,' by Sir Sherston Baker, — 'A Palestinian-Syriac Lectionary,' by A. S. Lewis and M. D. Gibson, — 'A Dictionary of English Homonyms,' by His Excellency Inglott Bey, — 'History of Elementary Mathematics,' by Dr. K. Fink, — 'Mathematical Essays and Recreations,' by Prof. H. Schubert, — in the "Wolseley Series," 'The Conduct of War,' by Baron von der Golz; 'Cromwell as a Soldier,' by Major Baldock; 'Gourko's Raid,' by Col. Epauchin; 'Napoleon as a General,' by Count Yorck von Wartenberg, — Vol. VI. of 'The History of the Popes, from the Close of the Middle Ages,' from the German of Dr. L. Pastor, — a translation of 'The Tragedy of Calvary' and 'The Morrow of Life,' from the French of the Abbé Bolo, — 'General Nursing,' by E. C. E. Lückes, — 'A History of English Romanticism in the Eighteenth Century,' by H. A. Beers, — 'Wild Humphrey Kynaston,' by H. Hudson, — 'Shueypingsin,' by an Englishman, — 'Memorials in Great Britain and Ireland,' by C. E. Savery, — completion of 'An Index to the Early Printed Books in the British Museum from the

Invention of Printing to the Year MD.,' by R. Proctor,—'Short Poems,' by J. Ottwell,—'The Epic of Humanity,' edited by an Apologist,—completion of 'Elizabethan Sonnet-Cycles,'—'The Hill of Visions,' by J. H. Lenane,—'A Drama of Two Lives, and other Poems,' by E. J. Chapman,—in the "English Bookman's Library," 'English Embroidered Bindings,' by Cyril Davenport,—and other volumes.

Mr. John Long's spring announcements include 'A Fair Fraud,' by Mrs. Lovett Cameron,—'Pursued by the Law,' by J. M. Cobban,—'A Weaver of Runes,' by W. D. Burrard,—'Wicked Rosamond,' by Mina Sandeman,—'The Kingdom of Mammon,' by Violet Tweedale,—'The Silent House in Pimlico,' by Fergus Hume,—'Miss Nanse,' by Sarah Tytler,—'From the Land of the Wombat,' by W. S. Walker,—'A Dream of Fame,' by Jean Delaire,—'Didums,' by Jean Macpherson,—and 'Dramatic Criticism,' by J. T. Grein.

Among Messrs. Isbister & Co.'s announcements are a new edition of Plumptre's translation of 'The Divina Commedia and Canzoniere of Dante,'—'Ripon Cathedral,' by Canon Danks,—'Lichfield Cathedral,' by Canon Bodington,—'Worcester Cathedral,' by Canon Teignmouth Shore,—'Love hath Wings,' by Constance Smith,—'Brown Robin,' by Eleanor C. Price,—'The Ascent of the Soul,' by Dr. Robertson Nicoll,—and 'Public School Sermons,' by Dr. Butler, Master of Trinity, Cambridge.

Mr. Grant Richards's spring books include: 'Russia in Asia,' by Alexis Krausse,—'The Human Machine,' by J. F. Nisbet,—'Francesco Crispi,' by W. J. Stillman,—'Genius Loci,' by Vernon Lee,—'The Hooligan Nights,' by Clarence Rook,—'Idylls of the Sea,' by F. T. Bullen,—'The Parson's Handbook,' by P. Dearmer,—'The Realms of Gold,' by John Dennis,—'The Open Road,'—'The Little Land,' by Laurence Housman,—'Milestones,' verses by Frances Bannerman,—'Notes on Colour,' by W. Clifton,—and in Fiction: 'A Duet, with an Occasional Chorus,' by A. Conan Doyle,—'Miss Cayley's Adventures,' by Grant Allen,—'No. 5, John Street,' by R. Whiteing,—'Morgan Hailsham,' by F. C. Constable,—'Contraband of War,' by M. P. Shiel,—'God Save England!' by Frederic Breton,—'Cross Currents,' by George Egerton,—'The Man Between,' by R. Halifax,—'Michael Dred, Detective,' by Marie C. Leighton and R. Leighton,—and 'Shanghaied,' by F. Norris.

"EVERE," "NEVERE," &c., IN CHAUCER.

THE writer of the kind and appreciative review of the 'Globe Chaucer' in your issue of March 4th, in dissenting from my theory as to Chaucer's pronunciation of the final *e* in *evere*, *nevere*, &c., appears to believe that I have since abandoned it. It is due to him, as well as to Chaucer readers, to say that this is not so, though I am open to conviction by evidence to the contrary. The grounds on which I base it may be briefly summarized as follows:—

1. The O.E. forms are *afre*, *nafre*; and many M.E. scribes write *evre*, *nevre*.

2. MSS. of Chaucer, otherwise the most correct as to grammatical forms and use of final *e*, usually write *evere*, *nevere*. To those who have studied the relations of O.E. to M.E., and of Chaucer MSS. to Chaucer, neither of these points is worth much as evidence. They merely make the possibility not improbable.

The following facts, if taken together, have more weight.

3. Chaucer treats the words as (a) dissyllabic before a consonant, and (b) monosyllabic before a vowel.

4. Though in 'Troilus' they rhyme only with each other, *evere* rhymes in 'Cant. Tales,' G. 874-5, with *to disserve*. True, both Prof. Skeat and Mr. Pollard print *ever*: *disserve* (contrary to the Ellesmere MS., which is the basis of their texts); but before I can accept their

reading I must be shown other cases where Chaucer does not sound the final *e* of the infinitive after a consonant at the end of a line.

5. Of the words to which my hypothesis applies I gave only three examples, as occurring most frequently; but there are many others: *hevene* (rhyme *nevene*, inf. 'Troil.' I. 876); *sevene* (r. *hevene*, T³ 1203); *stevne* (r. *hevene*, T³ 1723); *fevere* (r. *kevere*, inf. T¹ 916); *wivere*, *slivere* (r. *delivere*, inf. T³ 1010); *lettire*, *bettire* (r. *unfettire*, inf. T² 1213). To these I add at random *evene*, *swevene*; and, among others not quite analogous, *ordre*, *chambre*, *botme*, *sorwe*, *morwe*, *temple*, *humble*, &c. All these words are dissyllabic before a consonant and monosyllabic before a vowel. In Prof. Skeat's text of 'Troilus' there are three exceptions to this rule, where I have other readings, viz., '1646, '782, '947. I do not know of any others in either text of 'Troilus.'

There is a sixth argument I might adduce, connected with my views regarding Chaucer's rhythm and metre; but as this is naturally more convincing to me than it would be to others, I prefer to rely for the present on points 3, 4, and 5.

Against my theory the only evidence I am able to bring is that, in the 8,239 lines of 'Troilus,' six lines seem to contradict rule 3 as to *evere* and *nevere*. I do not include in these the phrases *nevere the* ('86, '1564) and *nevere so* ('59, '1034, '1203, '3411), where the *e* is slurred or lost in the constant use of the combination, just as *e* is lost in the middle of a word when it is followed by an unaccented syllable. Nor do I include three other cases ('1624, '403, '511) where *evere* is monosyllabic from a similar cause. The exceptions I refer to are:—

- (a) So hyd it wel! I tolde it *nevere* to mo ('613).
To *nevere* no man, for whom that he so ferde ('739).
(b) But wel is me that *everé* I was born ('904).
God help me so, I *nevere* other mente ('264).
For this forth, shal I *nevere* ete bred ('244).
And *nevere* other créaturé serve ('448).

Possibly some Chaucerian scholars would find no difficulty in passing over these as cases of "slurring" and "hiatus"; and there are certainly many similar instances in our present texts of Chaucer where the words involved have a final *é* which is not disputed. My belief in Chaucer's punctilious observance of the metrical laws he had set himself prevents my taking this easy view—at least as to the first three lines. If they are correct, they offer a serious objection to my hypothesis. But, from the brief indications in my notes to these lines, it will be seen that the MSS. are so variable in their readings as to make some corruption probable. Though I refrained from emendation in my text, I believe the true readings are:—

So hyd it wel! I tolde it *nevere* mo

[see '1675,

That I shal *nevere* mo discoverén thee,

where H₃ (G in my notes is an *erratum*) has to *mo*, the *to*, as in the former line, inserted to make the sense more obvious. See also '370].

Nevere to no man, for that he so ferde

[for whom does not seem to give the meaning intended; and for *whi* of the a MSS. (evidently the original mistake) has been taken by Adam from the line above].

But wel is me, *everé* that I was born

[notice the mistaken correction that *everé* that of some MSS.; or we may take the reading of R, that *everé* was I, which seems either to be another correction of the original mistake, or to indicate the original reading as that *everé* I was y-born].

The remaining three lines may be correct as they stand, though emendation is obvious (as I—*nevere* shal I—*nevere* another). In any case, they cannot of themselves controvert my hypothesis, as we have other instances, apparently genuine, of the non-elision of *é* before accented *o* and *e* (e.g. *Thé observances*, '783, and *thé estres*, 'Cant. Tales,' 1971).

'Troilus' represents about a quarter of the

extant poetical work of Chaucer. Amid the hundreds of instances which seem to support the hypothesis, the above are the only exceptions. Though in itself a small matter, it is a sample of so many other debatable points in Chaucerian pronunciation and metre that I think it worth discussing.

W. S. M'CORMICK.

* * We are sorry to learn that Mr. M'Cormick has not abandoned his theory.

THE NEW EDUCATION BILL.

It is a little remarkable that the Duke of Devonshire's Secondary Education Bill, which was introduced on Wednesday, should have been spoken of in the House of Lords and outside as though it were a modest and tentative measure, whereas it might be more correctly described as revolutionary. Its effect will be to create in this country what we have never yet possessed—a separate Department of the Government, with a President of Cabinet rank and a Parliamentary Secretary, charged with the interests of education as a whole, and responsible for the ultimate control of every school in England and Wales, whether elementary or secondary, public or private, from the lowest to the highest. This in itself is a far-reaching innovation, from which the secondary schoolmasters of twenty years ago would have shrunk with alarm, and which does, as a matter of fact, alarm many of the schoolmasters of to-day. With the creation of the new Board, the entire system of the Science and Art Department, which has grown up during the last two generations at South Kensington, is to be "revised" by a Departmental Committee, and then merged in the central authority in Whitehall; whilst power is to be given to the Queen in Council to transfer to the Education Board all such functions of the Charity and Endowed Schools Commissioners as may appear to relate to education exclusively. It would be difficult to imagine any administrative change more thoroughgoing and more revolutionary.

The last-mentioned provision for the transfer of the powers of the Commissioners—a transfer which is to "come gradually into operation"—is an advance which the new Bill makes upon that introduced at the close of last session. Other advances have been made which are of the highest importance and interest to the teaching profession, and they are evidence of the loyal manner in which the Duke of Devonshire has redeemed his pledge to be guided by the opinions of experts on the proposals introduced in August last. First and foremost, the Government have agreed that the Consultative Committee of the Education Board, two-thirds of whose members are to represent the universities and the chief educational bodies, shall be a permanent committee or council. Great stress has been laid by all the experts upon the permanence of this body, as a guarantee against any attempt of the political Department to impose upon secondary schools anything like uniformity of instruction or curriculum. Next, the Committee is to exercise inspection of schools under the Act; but, for the present at least, the inspection is not to be compulsory—a provision which should disarm most of the opposition expected from the private schools. Inspection by the universities and certain other bodies is to be accepted as alternative to that of the State.

Last, and not least of the modifications introduced by the new Bill, two separate registers of teachers, elementary and secondary, are to be framed "with and on the advice of the Consultative Committee," and to be "kept by the Department." When we remember that the compulsory registration of secondary teachers has been steadily advocated by the oldest of the educational bodies for more than half a century, we have another proof that the Government Bill is by no means a merely tentative measure. As the Consultative Committee

is to be partly elective, on the basis of the registers, it is much to be desired that the work of registration could be put in hand on the passing of the Act, instead of being deferred until April 1st, 1900, which is the date named for its coming into operation.

We have been necessarily brief in summarizing this highly important measure. Its genesis and its elaboration have been of such a kind as to remove it from the domain of party controversies, and the country would do well to sink all minor differences, and accept it as a sound basis for the educational system of the future.

Literary Gossip.

MR. HENRY JAMES has in the press a new novel called 'At the Awkward Age.' While the damage done to his house at Rye lately by fire is being made good Mr. James has gone abroad.

FOLLOWING the success of the biographical edition of Thackeray's works, Messrs. Smith, Elder & Co. have in preparation a new edition of the novels by the sisters Brontë and of Mrs. Gaskell's 'Life of Charlotte Brontë.' Mrs. Humphry Ward will write a preface to each of the novels, and the biography will contain illustrative notes by Mr. Clement K. Shorter, the well-known authority on Brontë literature, with the fullest available information on all matters connected with the family. The edition will be in the six-shilling format, and will be illustrated.

THE first section will shortly be issued of a large national survey of England as it appears at the commencement of the twentieth century. With Her Majesty's approval the title of 'The Victoria History of the Counties of England' has been given to the undertaking, and Her Majesty has not only accepted the dedication of the series, but has given it her support by subscribing for a complete set. Mr. H. Arthur Doubleday, F.R.G.S., and Mr. Laurence Gomme, F.S.A., are the joint general editors, and are supported by an advisory committee which contains, among others, the Marquess of Lorne, the Earl of Coventry, the Bishop of London, the Bishop of Oxford, Lord Acton, Sir Frederick Pollock, Sir Archibald Geikie, Sir Edward Maunde Thompson, Sir Joseph Hooker, Sir Henry Maxwell-Lyte, Mr. Horace Round, Prof. York Powell, and Mr. Lionel Cust. The series will be sumptuously printed and bound, and will contain many thousands of illustrations and maps, a special feature being the family coats of arms blazoned in colours. The first history will be that of Hampshire, complete in four volumes, large imperial. Work is being done on nearly all the other counties simultaneously. The series will be published through Messrs. Archibald Constable & Co.

PROMINENCE is assigned in the April *Cornhill* to two military articles, one being an account of the work done by the Sirdar's camel corps, by Lieut. Hopkinson of the Seaforth Highlanders, who was twice wounded at Omdurman, while the other, interest in which is heightened by the acquittal of M. Gohier, relates the experiences of a French recruit under the title 'Service Militaire.' Mr. Sidney Lee contributes a paper (based on his recent lecture at the London Institution) on the Shakspeare First Folio, in which he advocates the consecration of November 8th,

the date of publication of the folio edition, in preference to April 23rd, to the memory of the poet. Short stories are contributed by Miss Sarah Orne Jewett, Mr. J. A. Barry, and Mr. George Calderon; and the number also contains a 'Conference on Books and Men,' a further budget of 'School Inspection Humours,' and chaps. xvi.-xix. of Mr. Crockett's serial 'Little Anna Mark.'

THE new volume of the 'Dictionary of National Biography,' to be published on the 25th inst., extends from Ubaldini to Wakefield. Mr. Sidney Lee writes on Nicholas Udall, the author of 'Ralph Roister Doister,' and Edward de Vere, seventeenth Earl of Oxford; Mr. Thompson Cooper on Bishop Ullathorne; Mr. Thomas Seccombe on Sir Thomas Urquhart, Sir John Vanbrugh, and Barbara Villiers; Mr. Henry Bradley on Thomas Usk, author of the 'Testament of Love,' formerly ascribed to Chaucer; the Rev. Alexander Gordon on Archbishop Ussher; Mr. Lionel Cust on Van Dyck; Mr. C. H. Firth on Sir Henry Vane and on George Villiers, second Duke of Buckingham; Mr. William Carr on Nicholas Vansittart, Lord Bexley, Chancellor of the Exchequer; Mr. Cosmo Monkhouse on John Varley, the landscape painter; Lord Edmond Fitzmaurice on Benjamin Vaughan, political economist; Mr. Richard Garnett on Henry Vaughan, the poet; Sir Herbert Stephen on George Stovin Venables, Q.C.; Mr. J. Horace Round on the family of Vere; Mr. James Tait on Robert de Vere, Duke of Ireland, Richard II.'s favourite; Mr. W. A. J. Archbold on Polydore Vergil; Lady Verney on Sir Harry Verney; Prof. J. K. Laughton on Admiral Vernon, Sir Charles Wager, and Lieut. Waghorn; Mr. F. M. O'Donoghue on George Vertue, the engraver; Prof. York Powell on Gúðbrandr Vigfússon, the Icelandic scholar; Mr. H. J. Robinson on Charles Pelham Villiers; Sir Herbert Maxwell on Edward Villiers, first Earl of Jersey; Mr. S. R. Gardiner on George Villiers, first Duke of Buckingham; Mr. J. A. Hamilton on George William Frederick Villiers, fourth Earl of Clarendon; Mr. Campbell Dodgson on George Vincent, the Norwich artist; Col. Vetch, R.E., on General Lord Vivian; Mr. Joseph Knight on Frederick Mortimer Vokes and his sisters; Mr. R. C. Christie on Florence Volusene, scholar and humanist; Dr. Norman Moore on Luke Wadding, the Irish Franciscan; Mr. Charles Dalton on Field-Marshal Wade; Prof. R. K. Douglas on Sir Thomas Francis Wade, diplomatist in China; Mr. A. F. Pollard on Nicholas Wadham, founder of Wadham College; the Rev. Dr. Lupton on Archbishop Wake; Mr. E. Irving Carlyle on Edward Gibbon Wakefield; and Mr. A. A. Brodribb on Gilbert Wakefield.

MR. E. H. COOPER, the clever author of 'The Marchioness against the County' and 'Mr. Blake of Newmarket,' has finished another novel.

WE regret to learn that Prof. Sayce has been seriously ill since the New Year, at Assouan, from blood poisoning. Indeed, for two or three days the doctors gave him up; but he rallied wonderfully, and is now making his way down the Nile by slow stages, in order to return home as soon as possible.

BEDFORD COLLEGE, London, will cele-

brate its jubilee in June — the close of its fiftieth session. A great feature of the commemoration will be a meeting at the University of London, on the afternoon of Friday, June 23rd, at which the Duke of Devonshire and the Bishop of London have consented to speak.

MISS CHOLMONDELEY's new tale, which we mentioned some two months ago, will be published by Mr. E. Arnold in the course of the summer.

IT is curious to note how unstable is the "standing," so to speak, of a unique book. For very many years the honour of being unique has been accorded to the first quarto (1591) edition of 'The Troublesome Raigne of John, King of England,' in the Capell Collection at Trinity College, Cambridge, of which a facsimile by Prætorius was edited by Dr. Furnivall in 1888. The uniqueness of this copy no longer holds good, for another example of the same issue is to be sold at Messrs. Sotheby, Wilkinson & Hodge's next month. The Capell copy is very much shorn, even right through the headlines. The second copy is, unfortunately, wanting the title-page of part i., which is a serious defect, but beyond this it is exceptionally "tall." 'King John,' as it appears for the first time in the folio edition of 1623, is the genuine work of Shakspeare's matured genius, but the quarto editions of 1591, 1611, and 1622 are all of the highest interest to the Shakspeare student.

MR. EDWIN CANNAN, of Balliol College, Oxford, is engaged on an edition of Adam Smith's 'Wealth of Nations' for Messrs. Methuen. It will contain an introduction and numerous notes and appendices. Mr. Cannan has made a collation of the early texts.

ON the 25th inst. Messrs. Sotheby offer for sale the original manuscript of 'A Choice of Emblemes' by Whitney. It is on paper, with the emblems drawn in pen and ink, and, though not quite perfect, constitutes an interesting memorial of the author. The first edition of Whitney's book was printed by F. Raphelengius at Leyden, "in the house of Christ. Plantyn," and is dated 1586, and being the first English book of emblems is, on that account alone, of considerable importance. The manuscript seems to have been presented by the author to Robert, Earl of Leicester, and is specially referred to in the printed address to the reader which appears in the edition of 1586. Whitney's words are as follows:—

"When I had finished this my collection of emblemes (gentle reader), and presented the same in writinge unto my Lorde, presentlie before his Honour passed the seas into the lowe countries: I was after earnestlie required by somme that perused the same, to have it imprinted."

The MS. is bound in old vellum and enclosed in a morocco case.

THE printing of the facsimile reproduction of the Codex Bezae has been completed, and it will be published at Easter. The last day for securing copies at the subscription price will be Wednesday, April 5th.

WE regret to record the death, on Wednesday, the 8th inst., in his eightieth year, of Mr. James Shirley Hodson, for thirty-seven years the respected Secretary of the

Printers' Pension, Almshouse, and Orphan Asylum Corporation. During his tenure of office the funds of this institution increased very materially owing to his exertions, and it was at his suggestion that special sermons were preached at Westminster Abbey and at St. Margaret's; he was also the originator of the Caxton Celebration in 1877 at South Kensington, and as the result five pensions, named the Caxton and Westminster Abbey Pensions, have been founded. The deceased was the author of 'The History of the Printing Trade Charities' and 'Charity Voting and its Reform.'

COL. NEWNHAM DAVIS is going to bring out a guide to the fashionable restaurants of London. Sir Douglas Straight supplies an introduction. The volume is called 'Dinners and Diners,' and will be published by Mr. Grant Richards.

THE first and larger part of the library of the late Mr. John Crosby, a well-known Glasgow newsagent, is to be sold at the Town Hall in Sauchiehall Street next week. It is strong in editions of Dickens, books illustrated by Leech, &c. Nearly a set of the Kelmscott books and vellum copies of thirteen of them are included in Mr. Crampton's library, which is to be sold next Friday at Sheffield, along with Keats's 'Lamia' (1820), first editions of the poems of the Brownings, &c.

THE annual meeting of the Selden Society will be held on the afternoon of Wednesday next at Lincoln's Inn. The Master of the Rolls will preside if he finds himself well enough to do so.

MR. WILLIAM BROUGH, one of the oldest of the provincial second-hand booksellers, died at Acocks Green, near Birmingham, on the 3rd inst., at the age of seventy-five. His catalogues have been well known to book collectors for nearly half a century.

MESSRS. WARD & LOCK point out that the edition of Whyte-Melville's 'Songs and Verses' which they publish contains five drawings by Mr. Waller, and not two as we said last week.

FROM Paris comes the news of the death of M. Erckmann, the colleague of M. Chatrian in writing the famous novels which made their names illustrious: 'Docteur Mathéus,' 'Madame Thérèse,' 'Le Conscrit,' 'L'Invasion,' 'Waterloo,' &c. He died at Luneville, where he had lived of late years, not caring to return to his native Phalsbourg after it had been conquered by the Germans and separated from France.—The death is also announced of M. Paul Mesnard, formerly of the *Débats* and author of an 'Histoire de l'Académie Française.' He edited Racine in the "Collection des Grands Écrivains de la France," and completed the edition of Molière in the same series.

THE death is also announced of the Berlin professor Heymann Steinthal, the philologist and psychologist, and author of 'Abriss der Sprachwissenschaft,' 'Geschichte der Sprachwissenschaft,' 'Allgemeine Ethik,' 'Zu Bibel u. Religionsphilosophie,' &c. He edited the philological treatises of W. von Humboldt.

THE recently deceased Prof. de Fruin, of Leyden, has bequeathed large sums to various scientific and charitable institutions in Holland, including 10,000 gulden to the

Historical Society of Utrecht. His extensive private library is to be divided between the University of Leyden and the Society for Netherlandish Literature. Half of the books are to go to each, but the latter society is to have the privilege of first choice so as to fill up certain gaps in its library.

AT the suggestion of the Geschichts-Verein of Düsseldorf, a Goethe Festival on a large scale is to take place there next August in commemoration of the hundred and fiftieth anniversary of the poet's birth, and a Goethe Exhibition is to be held in the Künstlerakademie from July to September or October. There are certainly some points of connexion in the life of Goethe with the Rhenish town which justify the undertaking.

THE Parliamentary Papers of the week include the Accounts of the Duchy of Lancaster (1d.); and Schemes for the Management of Colchester Grammar School (2d.); Queen Mary's Schools, Walsall (1d.); and the Bluecoat School, Stockton-on-Tees (2d.).

SCIENCE

ENTOMOLOGICAL LITERATURE.

Catalogue of the Lepidoptera Phalaenæ in the British Museum.—Vol. I. *Syntomideæ*. By Sir George F. Hampson, Bart. (Trustees of the British Museum.)—The Trustees of our national Museum are to be congratulated on the method and value of their new publications. Almost contemporaneous with the completion of the great 'Catalogue of Birds,' which forms the subject-matter of twenty-six volumes and has taken twenty-five years to produce, there now appears the first volume of a catalogue which is intended to embrace the known moths of the world. The word "catalogue," however, scarcely denotes the aim and scope of the work, as it is to all intents and purposes a monograph proposing what is practically a new scheme of classification, fully describing families, genera, and species with such a wealth of illustration as renders generic identification an easy process, and specific separation a quest of very slight difficulty. But the progress of zoology is not to be estimated alone by the facilities with which specimens can be classified and named by a system, but rather by the plane of biologic thought on which such a scheme is proposed. What is the reason why in this catalogue we find a reversal of old arrangements, an entirely new conception of lepidopteral affinities, and a totally different view of classification from that used by the author himself a few years since in his contribution to the 'Fauna of British India'? The answer is found in the evolutionary principles which now dominate zoological work—principles which have little or nothing in common with much theoretical speculation of the day, and which are based, and can only be raised, on extensive and accurate technical knowledge. As that knowledge increases so will the natural classification unfold itself; while it remains incomplete, so must every classification be more or less unnatural or imperfect. Sir George Hampson has grappled boldly with the evolutionary problem. He considers that "during the evolution of more or less specialized forms from the most general ones, their ancestors must have passed through certain stages which can be inferred with tolerable exactitude from the study of existing forms"; while the plan of the work "is to begin with the most highly specialized families, genera, and species, and gradually work down to the most generalized forms." On these premises a classification is proposed which is very largely founded on wing

structure, and one which will doubtless have a wide acceptance not only for its intrinsic merits, but also owing to the universal introduction secured by these indispensable volumes to lepidopterists. But on zoological classification the last word is not yet spoken, for Nature is still somewhat of a sphinx. In all classifications real theory may be found by those who can discern, for they are usually the conceptions of more or less capable naturalists who have made the subject their close study. In many theories there is no appearance of much technical knowledge, but a desire to guess and to say something new. This publication is a very great undertaking for one entomologist, but its success ultimately depends on its continuity of treatment. "One man, one book," will always be true in science as in literature; and Sir George Hampson has presumably devoted his life to the task. As the years and volumes roll on other classifications will doubtless have appeared, for evolution is an unfolding both in essence and conception, and we only obtain glimpses of the plan as we master the details. But we can well change a classification while holding on to an actual knowledge of the components of a fauna, and that is one of the great potentialities of this work. All available material has been studied and compared, and hence a decision has been reached in specific identity and nomenclature that will be little questioned. The great difficulty in following these classificatory propositions will be found in the length of time before they can be completely enunciated and published. We want a family and generic sketch map at once if any progress is to be made on these lines. Without this, diversity of plan will mark the work of lepidopterists, and for any but the most up-to-date specialist confusion will be worse confounded. The author can obviate this danger and protect his own suggestions by a prefatory publication.

Contributions towards a Monograph of the Lepidopterous Family Noctuidæ of Boreal North America. By John B. Smith, Sc.D., and Harrison G. Dyar, Ph.D. (Washington, United States National Museum.)—This publication is rather more than the usual monographic contribution, as it must be accepted as another proposition to the much vexed question of heteroceræ classification. It embodies the views of Dr. Dyar founded on larval characters, while it contains also Mr. Smith's conclusions from his studies of the perfect insects. In fact, this memoir may be said to be based on phylogenetic characters *versus* superficial resemblance. Apart from these aspects, which mostly concern a specialist, we notice an excellent monograph of Nearctic noctuid moths, illustrated by twenty-two plates. This brochure was published in the *Proceedings* of the United States National Museum, a publication which amply exhibits the activity of American zoologists. America is now exercising a great influence on biology, and the practical genius of its people may well be better reflected in science than in literature.

ASTRONOMICAL NOTES.

Two new small planets were discovered photographically by Prof. Max Wolf and Herr Schwassmann at Königstuhl, Heidelberg, on the 2nd and 3rd inst. respectively.

The comet (a, 1899) which was discovered by Prof. Swift on the 3rd inst. was afterwards observed at the Lick and other observatories. Its orbit has been computed by Mr. Hussey, who finds that the perihelion passage will be due about the middle of next month at the distance from the sun of 0.345 in terms of the earth's mean distance. The place is now in the northern part of the constellation Eridanus, near its boundary with Cetus, and the comet is slowly increasing in brightness.

Tuttle's periodical comet (which at this appearance is reckoned as b, 1899) was detected by Prof. Max Wolf on the 5th inst., and also ob-

served by Mr. Perrine at the Lick Observatory on the 7th. It is now about halfway between α Arietis and β Trianguli, and moving in a south-easterly direction. According to an ephemeris computed by Herr Rahts, of Königsberg, the perihelion passage will be due on May 14th.

The death of Miss E. Brown, of Cirencester, deprives astronomy of the services of a lady who has done much to assist its progress in various ways. She was a persevering observer of sunspots, and for some time chief of that section in the British Astronomical Association. On three occasions she took part in expeditions to observe total eclipses of the sun—to Russia in 1887, to the West Indies in 1889, and to Lapland in 1896. Of these the first two were successful; but the state of the sky disappointed her, as it did so many others, at the third.

We have received the Report of the Superintendent of the United States Naval Observatory for the fiscal year ending June 30th, 1898, together with Appendix I. to the 'Washington Observations for 1892.' The latter contains the 'Second Washington Catalogue of Stars,' together with the annual results on which it is based, derived from observations made with the 8.5-inch transit-circle during the years 1866 to 1891, and reduced to the epoch 1875, under the direction of Prof. J. R. Eastman, of the United States Navy. The Report details the nature of the work carried on during the year referred to under the direction of Commodore Phythian, Superintendent of the Observatory. The 26-inch telescope has, as usual, been employed almost exclusively on faint and difficult comets and other objects which could not well be reached by smaller telescopes. The transit-circle has been chiefly used in observations of the sun, moon, and planets, together with various stars the places of which were required for special purposes. The new 6-inch steel transit-circle is not yet quite ready for use, but all preparations are being pushed forward as rapidly as possible. The prime vertical transit and other instruments have been in full use throughout the year.

The volume of the *Connaissance des Temps* for 1900 has recently been published, edited, as before, by M. Lœwy. This annual appeared first in 1679 under the editorship of Picard, and the present is the two hundred and twenty-second issue. Various additions and improvements have from time to time been introduced. No important change has been made in the data employed for 1900, but a useful set of tables is prefixed of the elements of the orbits of the large planets and their satellites, also of those of the periodical comets both of short and long periods, some of the latter of which are necessarily uncertain, having been observed at only one appearance.

SOCIETIES.

ROYAL.—March 9.—Lord Lister, President, in the chair.—The following papers were read: 'A Preliminary Note upon Certain Organisms isolated from Cancer, and their Pathogenic Effects upon Animals,' by Mr. H. G. Plimmer.—'On the Gastric Gland of Mollusca and Decapod Crustacea, its Structure and Functions,' by Dr. Macmunn.—'On the Structure and Affinities of *Matonia pectinata*, R.Br., with Notes on the Geological History of the Matonineæ,' by Mr. A. C. Seward, F.R.S.—'A Sugar Bacterium,' by Profs. H. Marshall Ward and J. R. Green.—and 'Note on a New Form of Light Plane Mirrors,' by Mr. A. Mallock.

GEOGRAPHICAL.—March 13.—Sir Clements Markham, President, in the chair.—The following gentlemen were elected Fellows: Capt. G. W. Freeman, Lieut. R. G. Tyndall Bright, Lieut. H. I. Nicholl, Lieut. F. G. Poole, Rev. W. A. Noyle, Messrs. T. A. Bland, R. T. H. Bodilly, G. H. Graham, J. W. Hopkins, G. J. Jacobs, S. E. H. Lane, T. L. Mears, F. B. Parkinson, A. L. Poile, F. Smitheman, S. C. Southam, C. M. Taylor, and G. Weller.—The paper read was 'The Uses of Practical Geography, as illustrated in Recent Frontier Operations,' by Col. Sir T. H. Holdich.

SOCIETY OF ANTIQUARIES.—March 9.—Mr. J. T. Micklethwaite, V.P., in the chair.—Mr. L. C. Lindsay exhibited part of an early monastic Breviary, a MS. Sarum Massbook, a York Manual printed by Wynkyn de Worde, and a late Flemish Book of Hours, on which the Rev. E. S. Dewick read some descriptive notes. Mr. Dewick also exhibited two magnificent illuminated initial letters, cut from some Spanish MS. executed for Ferdinand and Isabella.—Mr. P. Norman communicated a paper on the ancient thirteenth-century conduit head of the water supply of the Grey Friars Monastery, London, which still remains almost uninjured under a garden in Queen Square, Bloomsbury.—Mr. W. Page submitted a report on further excavations on the site of the Romano-British city of Verulamium. These had brought to light what may prove to be a side of the forum, which seems to have been of unusually large extent. Further research during the present year will, it is hoped, help to settle the question.

LINNEAN.—March 2.—Dr. A. Günther, President, in the chair.—Mr. H. M. Bernard showed microscopic sections of the digestive caeca of spiders.—In a discussion which followed, the Rev. T. R. Stebbing, Mr. A. D. Michael, and Prof. Howes took part.—Mr. J. E. Harting exhibited a male specimen of the king eider (*Somateria spectabilis*) from Lerwick, and called attention to the colours of the soft parts, which differed materially from the colours represented by Gould in his folio plate of this species. It is a bird of such rarity in the British Islands that since it was first noticed as a visitor to the coast of Norfolk in 1813, not more than a score of examples had been met with, the last of which was reported in November, 1890.—The President referred to the statement of Col. Montagu, made on the authority of Bullock, but not confirmed, that the king eider had nested in Papa Westra; and Mr. H. Druce made some remarks on the process of bleaching to which the eider-down of commerce is generally subjected.—Mr. G. C. Druce exhibited and made remarks on specimens of *Dianthus gallica* from Jersey.—Mr. W. P. Pycraft read a paper 'On the External Nares of the Cormorant,' intended to supplement a communication on the same subject made some years ago by Prof. J. C. Ewart (*Linn. Soc. Journ., Zool.*, xv., 1881, p. 455). Mr. Pycraft found in every species which he had examined that the external nostril lies without and below the rhinothecal groove, and not at its end as had been previously described. He had failed in every case to pass even the finest bristle up this groove into the nasal cavity. In the gannets (*Sulæ*) he had not been able to find any trace of this nasal groove or aperture.—Further remarks were made by the President, Prof. Howes, and Mr. Harting.—Mr. G. C. Druce read a paper 'On the Reported Occurrence in Ireland of *Carex rhynchophylla*,' and gave reasons for believing that *Carex rostrata*, var. *latifolia*, had been mistaken for it.—Mr. E. Step read a paper 'On the Fertilization of *Glauca maritima*.' He had come to the conclusion that the flower is protogynous. When open, the calyx-lobes at first separate but slightly, affording only a narrow entrance. The curvature of the style is sufficient to bring it within the fold of a calyx-lobe, from which the stigma projects so as to be in the way of any insect that visits the flower for the liquid that exudes from the ovary and base of the style. When the yellow pollen is shed, the style is either quite erect, or retains its original bend sufficiently above the anthers to make self-fertilization probable. Doubtless it is often fertilized with its own pollen by the agency of flies and other insects; but from the position and precocity of the stigma Mr. Step considered that cross-fertilization is quite as frequent. He was consequently unable to agree with Mr. Henslow (*Trans. Linn. Soc., N.S., Bot.*, i., 1880, p. 377, pl. 44, fig. 35) as to self-fertilization in this plant, believing this conclusion to have been drawn from the examination of an abnormal specimen.

ZOOLOGICAL.—March 7.—Prof. G. B. Howes, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February, calling special attention to the series of cassowaries deposited by the Hon. Walter Rothschild.—A report was read, drawn up by Mr. A. Thomson, the assistant superintendent, on the insects exhibited in the Insect-house during 1898.—Mr. J. E. S. Moore exhibited and made remarks upon specimens of the medusa (*Limnocoeloides tangerica*) of Lake Tanganyika, which he had obtained during his recent expedition.—Mr. R. E. Holding upon a large pair of horns belonging to a species of muntjac (*Cervulus*) received from Singapore.—and Mr. W. E. de Winton upon the tail of a common fox (*Canis vulpes*), showing the gland on the upper surface covered with straight coarse hair, the existence of which appeared to be little known.—Dr. A. Keith read a paper 'On the Relationship of the Chimpanzees to the Gorilla.' He referred to the ape Johanna, now on exhibition, under the name of a gorilla, at Messrs.

Barnum & Bailey's menagerie, but undoubtedly a chimpanzee. Johanna exhibited all the characters of Mafuka, an ape exhibited in the Zoological Gardens at Dresden. Both evidently belonged to the variety or species of chimpanzee to which Du Chaillu had given the name of "Kooloo-kamba." Johanna was the first chimpanzee, so far as Dr. Keith was aware, that had lived long enough in captivity to complete her dentition, which apparently finished, by the appearance of the canine teeth and last molars, about the twelfth or thirteenth year. She was the second chimpanzee in which the phenomena of menstruation had been observed. In her it occurred every twenty-third or twenty-fourth day, and lasted for three days; the discharge was profuse, and first appeared in about the ninth or tenth year. The gorilla in many of its characters is the most primitive of the three great anthropoid apes, and probably retains more of the features of the common anthropoid parent than either the chimpanzee or orang-utan. The chimpanzee is to be looked on as a gorilline derivative in which the teeth have undergone retrograde changes, accompanied by corresponding changes in the skull and muscles. The various races or species of chimpanzee described differed in the degree to which they had lost their gorilline characters. Most of the characters which had been ascribed to these species were really only characters of individuals, or were due to age or sex. The skulls of the Central African chimpanzee certainly showed distinctive features. It was probably a well-marked race. There was not enough material collected as yet to allow a definite statement to be made as to the distinctive features of other races. Du Chaillu was the best guide up to the present time, and the Central African form might be added to the three species described by him. It was possible, however, that it might be found of the chimpanzees, what Selenka has shown to be true of the orang-utans, that these species were of the nature of local forms.—Mr. W. L. H. Duckworth read a note on the specific differences in the anthropoid apes, dealing in the first place with a specimen in the Zoological Museum at Jena labelled "young female gorilla," but Mr. Duckworth had come to the conclusion that it was not a young animal, and was a chimpanzee and not a gorilla. In the second place, the work of Profs. Kükenthal and Ziehen on the 'Cerebral Hemispheres of the Primates' was dealt with, and the failure of these authors to recognize the identity of *Gorilla engana* and *Troglodytes saragii* was commented on. Lastly, the reported occurrence of a gorilla at Stanley Falls on the Congo was mentioned. It seemed to be rather a chimpanzee than a gorilla.—Prof. B. C. A. Windle and Mr. F. G. Parsons presented a paper 'On the Muscles of the Head and Forelimb of the Edentata,' a purely technical record, all generalizations and deductions being reserved for a second part.—Mr. Martin Jacoby contributed a second part of a paper entitled 'Additions to the Knowledge of the Phytophagous Coleoptera of Africa.' It contained descriptions of seventy-two new species of the groups Haliicinae and Galerucinae, six of which had been made the types of new genera.

ENTOMOLOGICAL.—March 1.—Mr. G. H. Verrall, President, in the chair.—Mr. G. J. Arrow, Mr. G. B. Chalcraft, Mr. C. E. Collins, Mr. P. W. Farmborough, Mr. M. Gunning, Mr. H. Moore, and Mr. H. S. Woolley were elected Fellows.—Mr. J. J. Walker exhibited a specimen of a rare British beetle, *Quedius longicornis*, Ktz., recently taken at Cobham Park, Kent.—Mr. M. Jacoby exhibited a haliicid beetle from Sumatra, of the genus *Chalœnus*, Westw., and called attention to the remarkable position of its eyes, these organs being placed at the end of two very distinct lateral processes of the head, somewhat resembling the stalked eyes of crabs and other Crustacea. He said this character was peculiar to the male sex, and was very exceptional in Coleoptera, not being met with in any other genus of Phytophaga, and only occurring in a few Anthribidae, and in isolated cases in one or two other families. He also showed a beetle from Peru, which was sent to him in a collection of Phytophaga, and, superficially, was very like certain members of that group; but from the structure of the antennæ and other characters it appeared to be out of place in the Phytophaga, and probably belonged to some other family.—Mr. Gahan remarked that this beetle, to whatever family it might prove to belong, was very interesting, not only from its structural peculiarities, but also from the fact that it had the colour and markings characteristic of certain species of Galerucidae, a family to which it undoubtedly was not in any way closely related. This fact seemed to show that it was a mimetic form, and thus helped to explain the present obscurity surrounding its affinities.—Mr. G. J. Arrow contributed a paper 'On Sexual Dimorphism in Beetles of the Family Rutelidae,' and sent for exhibition a series (including both sexes) of six species of

Anomala, selected to illustrate the subject of his paper.

PHILOLOGICAL.—*March 10.*—Mr. I. Gollancz in the chair.—Mr. J. S. Thornton was elected a Member.—The paper read was 'On the Latinity of Domesday Book,' by Mr. J. H. Hessel. After describing the book and its omission of the four northernmost counties, Mr. Hessel said he had as yet read carefully only twelve of the southern counties, and had found only about 600 Mediæval Latin words out of the millions of words in the document. *Denarius* was used occasionally for money generally as well as "penny." The contraction *car* was often read as *carucata*; but in Middlesex *carucar* was evidently *carucarum*; and *caruce* also occurred twice in full, meaning "teams." And when in Middlesex one *caruca* can be made by the villans, and in another case the *car(uca)*, or team, is said to be wanting, we could not think of *carucata*. To treat a team of oxen as a measure of land is certainly a mistake, yet it has been done in the Englishing of the Sussex and Wiltshire 'Domesday,' and in other instances. *Carucata*, written in full, does occur in 'Domesday' (Middlesex, Devonshire, Dorset), and *car* stands occasionally for *carucata* too, though that has generally *terre* added. One writer is surprised that *aratrum* is not used in 'Domesday'; but *caruca* means a team, and often included a plough. *Boves*, *bovum* sometimes occur for *caruce*, *carucarum*. Mr. Jones, in his 'Wiltshire Domesday,' generally turns *boves* into "bovates" of land, though of course it means oxen; and he even says "the land is of 6 bovates." Yet *bovata* is found in 'Domesday,' but only in certain counties. *Terra* in 'Domesday' means only arable or team land, *pratium* being meadow, *pastura* pasture, and *silva* wood. The contraction *ving* is generally *virga*, but *virgata terre* and *v. pasture* occur a few times. *Alodium* and the *alodiaris* are found in Kent, Surrey (except *alodium*), Sussex, Hampshire, and Berkshire. Was the allodial system here before the Conqueror? In Hampshire *berchanist(a)* and *borchanist* occur. What does it mean? It stands above the name of *Alsi*, the royal tenant. *Racheneste*, *Radchenista*, a taxer, occur in other counties. *Berevica*, a village growing corn, is the only form Mr. Hessel has hitherto seen. Prof. Maitland's *berevita* he has not yet met with, and his *feum* (p. 152) is *feum* (= *feum*!) in 'Domesday.' *Manerium*: three or four *maneria* are sometimes held as one; sometimes *manerium* was equivalent to *halla*, hall. *Mansio terre* and *mansura terre* occur, though the words generally mean house, as *masura* does. 'Domesday Book' wants a concordance. Larkin has made one for Kent. Others ought to be made for each separate county. Then the documents before 1086 must be examined to see what was here before the Conqueror came.

MATHEMATICAL.—*March 9.*—Lieut.-Col. Cunningham, V.P., in the chair.—Prof. L. E. Dickson, Prof. A. C. Dixon, and Mr. H. Hilton were elected Members, and Mr. J. G. Leatham was admitted into the Society.—Dr. J. Larmor communicated 'Remarks on the Phenomenon of Zeeman and its Bearing on the Problem of the Origin of Spectra.'—Dr. Hobson and Mr. Hargreaves spoke on the subject of the communication.—Dr. Macaulay read a short note by Mr. G. B. Mathews on 'Involution.'—Other papers, given in abstract, were 'Note on the Expansion of $\tan(\sin \theta)$ — $\sin(\tan \theta)$ in Powers of θ ,' by Mr. R. H. Pinkerton; 'Note on a Property of Groups of Prime Degree,' by Prof. W. Burnside;—and a 'Note on the Invariant Total Differential Equation in Three Variables,' by Prof. J. M. Page.

PHYSICAL.—*March 10.*—Prof. O. Lodge, President, in the chair.—Mr. A. A. Campbell Swinton described and exhibited the Wehnelt current-interrupter.—A paper by Mr. A. Griffiths, 'On an Apparatus for the Determination of the Rate of Diffusion of Solids dissolved in Liquids,' was then read. The same author also contributed a note 'On the Source of Energy in Diffusive Convection.'

HUGUENOT.—*March 8.*—Mr. A. G. Browning, V.P., in the chair.—Messrs. A. C. Clapin and R. E. de Vesian and Miss E. L. Wilson were elected Fellows.—The Royal Library, Berlin, and the Bristol Museum and Reference Library were elected as subscribing members.—A paper was read by Mr. W. Minet 'On an Old Huguenot Account-Book of 1660-81.' The book, which was exhibited, is a folio volume, bound in vellum, written on paper bearing an Amsterdam water-mark, and consisted originally of 174 leaves, 15 of which are now missing. The accounts have been entered in eleven different hands, but with equal neatness and accuracy throughout. The MS. deals with the modes adopted for the relief of the poor, showing that these were very similar to the most approved methods of the present day, and that the whole system was most elaborately organized. Mr. Minet explained that though the church to

which the MS. belonged was at Guisnes, the administrative centre and residence of the treasurer were at Calais, the entire ecclesiastical district being mapped out into *quartiers*, for each of which one or more *anciens* and *diacres* were responsible.—A discussion followed, in which further illustration of the economy of the Huguenot churches was afforded by Messrs. Hovenden, Kershaw, and Waller.

LONDON TOPOGRAPHICAL.—*March 9.*—*Annual Meeting.*—Lord Welby, V.P., in the chair.—The Report included the reproduction of Porter's map of London and Westminster, circa 1660, from the copy in the library of the Society of Antiquaries, the only other example of the original known being an inferior copy in the Crace Collection. A second series of the Society's *Illustrated Topographical Record* has also been completed.—Lord Welby, in the course of his address, referred to the investigation which he and Lord Rosebery, the President of the Society, had made into the site of the cockpit at Whitehall. Their conclusion was that the site was that on which the Treasury Board Room now stood. The question, however, would be settled if the Society were allowed, as they hoped, to engrave the plans prepared by Sir John Taylor.—A resolution was passed in favour of engraving the original drawings made for the Kensington Turnpike Trust in 1811, being plans of the road, with elevations for the north side, between Hyde Park Corner and Counter's Bridge (Addison Road); and by another resolution the Council were requested to continue the Society's record of houses and buildings demolished and other topographical changes in London.

- MEETINGS FOR THE ENSUING WEEK.**
- MON. Victoria Institute, 4j.—'Marks of Mind in Nature,' Prof. J. Duns.
 - Bibliographical, 5.—'Thomas and Richard Rawlinson,' Mr. W. Y. Fletcher.
 - Institute of Actuaries, 5j.—'The Companies Acts,' Lecture VI., Mr. A. C. Clauson.
 - Institute of British Architects, 8.—'Norman Vaulting in England,' Mr. J. Bilson.
 - Surveyors' Institution, 8.—'The Report (No. 2) of the Royal Commission on Local Taxation,' Col. G. W. Raikes.
 - TUES. Royal Institution, 3.—'The Morphology of the Mollusca,' Lecture X., Prof. E. Ray Lankester.
 - Society of Arts, 4j.—'The Commercial Development of Germany,' Mr. C. Rozenraad.
 - Statistical, 5.—'Causes of Changes in Pauperism in England, chiefly during the last Two Intercensal Decades,' Mr. G. U. Yule.
 - Institution of Civil Engineers, 8.—Discussion on 'Water-Tube Boilers for Marine Engines' and 'Recent Trials of the Machinery of Warships'; Paper on 'Alloys of Iron and Nickel,' Mr. R. A. Hadfield.
 - Zoological, 8j.—'Contributions to the Osteology of Birds: Part III. Tubinares,' Mr. W. P. Pyecraft; 'The Marine Copepoda of New Zealand,' Mr. G. Stewardson Brady; 'The Breeding of the Weka Rail and Snow-Goose in Captivity,' Mr. F. E. Blaauw.
 - WED. Society of Arts, 8.—'Electric Traction,' Mr. P. Dawson.
 - Geological, 8.—'Relations of the Chalk and Drift in Moën and Rügen,' Prof. T. G. Bonney and Rev. E. Hill; 'A Critical Junction in the County of Tyrone,' Prof. G. A. J. Cole.
 - THURS. Royal Institution, 3.—'English Playhouses,' Lecture III., Mr. W. Poel.
 - Institution of Electrical Engineers, 8.—'The Hissing of the Electric Arc,' Mrs. Ayrton.
 - Society of Antiquaries, 8j.—'Some Remains of the Bronze Age found at Aylesford,' Mr. F. James; 'A Discovery of British Urns at Todmorden, Yorks,' Col. Fishwick and Mr. J. L. Russell.
 - FRI. Physical, 5.—'The Criterion for the Oscillatory Discharge of a Condenser,' Dr. Barton and Prof. Morton; 'The Minor Variations of the Clark Cell,' Mr. A. P. Trotter.
 - Royal Institution, 9.—'Transparency and Opacity,' Lord Rayleigh.
 - SAT. Royal Institution, 3.—'The Mechanical Properties of Bodies,' Lecture VII., Lord Rayleigh.

Science Gossip.

THE second occasional public lecture at Bedford College (Baker Street, London) will be given on Thursday next at 5 o'clock by Mr. Percy J. Harding, Lecturer on Mathematics and chairman of the teaching staff, who will take as his subject 'Division according to Cocker: a Chapter in the History of Arithmetics.' In spite of its dryas dust title the lecture is an entertaining one, illustrated with magic lantern, and is mainly addressed to young people. The public is admitted without ticket to these free lectures. It is hoped that the third lecture will be given by an eminent authority on art.

DR. PEEL RITCHIE proposes to publish in an enlarged shape the Harveian Oration he delivered in June, 1896, in Edinburgh, if sufficient encouragement be given. His object is to perpetuate the memory of those enlightened physicians of Edinburgh, the supporters of Sir Robert Sibbald, who contributed to the development and advancement of medical science by the establishment of the "Royall Colledge of Phisicians" in the year 1681.

THE decease is announced of Sir Douglas Galton, the well-known sanitary engineer, General Secretary of the British Association for many years, and President in 1895-6. His

chief writings of a popular cast were 'Healthy Dwellings' (1880) and 'Healthy Hospitals.'

THE British exhibits at the Paris Exhibition are likely to be somewhat imperfect, as many of the best firms refuse to take any part. There is a general disbelief that exhibitions pay the exhibiting firms, and there is also a dislike of the methods of the French Customs.

A COMMITTEE has been formed in Amsterdam for the erection of a monument to Caventon and Pelletier, as the discoverers of quinine.

FINE ARTS

Memorials of an Eighteenth-Century Painter (James Northcote, R.A.). By S. Gwynn. Illustrated. (Fisher Unwin.)

IF any of our readers want a readable book let them buy this one of Mr. Fisher Unwin, and thank Mr. Stephen Gwynn for reprinting the best portions of the 'Conversations' of Northcote, decidedly the most agreeable of Hazlitt's contributions to the ana of London artistic and literary life during half a century, and also for editing, or, to speak more correctly, making from Northcote's manuscript, a digest of his 'Life of Reynolds.' This is a work which, as Mr. Gwynn truly says, is not merely what the title calls it, but contains its author's views and reminiscences, and displays his critical views and his delight in anecdote and character. It has been said by some that the 'Life of Reynolds' was not written by Northcote, but compiled by one Laird, a corrector for the press, who allowed the painter to claim credit for it. Against this may be set the internal evidence of the book itself, which is distinctly in Northcote's favour. Besides, Mr. Gwynn tells us that a considerable part of it exists in Northcote's handwriting, though not as a life of Sir Joshua. "It is this manuscript which," says our author, "by the kindness of the present owner, I have edited in this book." It now belongs to Mr. E. W. Hennell, who has deserved well of his contemporaries by lending it to Mr. Gwynn.

It appears from the description now before us that Northcote, in all probability, originally intended to supply posterity with a memoir of himself and a collection of materials for a history of the Royal Academy and of its earliest members, of whom he was one. He illustrated the quarto volume with sketches of his own, and prints of the persons to whom he referred. Subsequently it would seem he altered his plan, used the matter he had collected so far as it related to Sir Joshua, incorporated with it much anecdote, and printed it in that well-known book which is the foundation of all that has been written about Reynolds and his surroundings at the house in Leicester Square which is very soon to become a thing of the past. Thankful as we are for what we have got, it would have been better, we think, when such a man as Northcote was in question, to have printed the manuscript at length, notwithstanding the circumstance that much of it had been already put before the world; for every reader knows that half the charm of an autobiography lies in the distinct reflection which it affords of the character of the writer. Arranged by other hands, especially when the editor belongs to another age, diaries and autobiographies are usually the worse

for editing. After Northcote had completed his master's biography he, it seems, used the volume as a sort of commonplace book in which he jotted down stray notes of anything which seemed to him exceptionally interesting, such as his passage of arms with the Duke of Clarence, afterwards William IV., who, having most grossly misbehaved in Northcote's own studio, was very decisively "sat upon" by the old painter, and retreated in dudgeon, yet later on had magnanimity enough to apologize personally like a gentleman.

The reader has the advantage of some of these additional notes. For example, there is a qualifying clause recorded in Northcote's manuscript which does not appear in his life of Reynolds, and which concerns Goldsmith and his tour with Mrs. Horneck and her daughters, the "Jessamy Bride" and "Little Comedy." These damsels, always remarkable for their beauty, were so greatly admired by the populace of a town in Flanders that a mob assembled at the door of their hotel in order to catch a glimpse of them, and in the original version of the anecdote published by Northcote, Goldsmith is represented as much mortified because the crowd took no notice of him when, with the girls, he appeared in the balcony. "There are places," said he, "where I am the object of admiration also." Here the printed version stopped, but in the manuscript a supplement in Northcote's hand puts a better gloss on the anecdote: "This circumstance is not true as to the vanity of Goldsmith; he said it in a joke, and with laughter." Nor is this the only occasion on which Northcote, an observer almost as cynical as he was keen, recorded facts in a manner favourable to Goldsmith, and it must not be forgotten that he had the best opportunities of observing the ways and doings of Sir Joshua's friends. To him we owe that capital picture of the dining-room at dinner time in Leicester Square, where a table prepared for seven or eight was often compelled to accommodate fifteen or sixteen, and the confusion was increased by the consequent deficiency in plates, knives, and spoons. The attendance was in the same style, and it was absolutely necessary to call promptly for what you wanted. A description which ought to be bracketed with Fanny Burney's notices of Reynolds's guests in the drawing-room, and the delightful glimpses of that Leicester Square interior which Boswell, Mrs. Thrale, and Goldsmith in 'Retaliation,' offered to posterity, goes on thus:—

"Amid this convivial, animated bustle amongst his guests, our host sat perfectly composed, always attentive to what was said, never minding what was eat or drank, but left everybody at liberty to scramble for himself. Temporal and spiritual peers, physicians, lawyers, actors, and musicians composed the motley group, and played their parts without dissonance or discord."

It was this motley company to which Dunning, coming upon his host at home, thus referred:—

"Well, Sir Joshua," he asked, "and who have you got to dine with you to-day? for the last time I dined at your house the assembly was of such a sort that by God I believe all the rest of the world were at peace for that afternoon at least." "The observation," adds Northcote, with delightful *naïveté*, "was by no means ill-

applied, for, as Sir Joshua's companions were chiefly composed of men of genius, they were often disputatious and apt to be vehement in argument."

These notes may be said to cast sidelights upon the ways and manners of Dr. Johnson, too. Several illustrations occur here to which, as they are not new, there is no need to refer; but one story illustrative of Johnson is highly characteristic, and, so far as we remember, new:—

"Dr. Johnson knew nothing of the art of painting, he had indeed very bad sight. One day at dinner at Sir Joshua's with several painters, one of whom was I [Northcote], in the course of conversation Richardson's treatise on painting happened to be mentioned. 'Ah,' said Johnson, 'I remember when I was at college I by chance found that book on my stairs. I took it with me to my chamber, and read it through, and truly I did not think that it was possible to say so much upon the art.' Sir Joshua, who could not hear distinctly, said to me, who sat next to him: 'What does he say?' I repeated it, when Johnson overhearing it, said to me, 'I did not wish, young gentleman, that you should have repeated to him what I then said.'"

Here is an anecdote which greatly interested Millais when one of the P.R.B. related it to him on Northcote's authority:—

"I have heard Sir Joshua relate an anecdote not unnecessary to be known to painters, which was this. When Richardson the painter was a young man, in discourse with a very ancient lady whose portrait he was painting, she happened to mention that when she was a young girl about seventeen she sat for her portrait to Van Dyck. This, of course, roused the painter Richardson's curiosity to ask a thousand particulars, many unimportant. However, the part which seemed of most consequence in his information was this: She said she well remembered that the pictures of Van Dyck at the period when she sat to him had a raw and white appearance, and were not of that mellowness which, judging by their present appearance, time alone must have added to them."

Millais remarked that he should consider this glimpse of Van Dyck was caught about the year 1624, in his Blackfriars studio. Jonathan Richardson was born in 1665 and died in 1745. He knew Hogarth and Reynolds, and probably told this story to each of them.

Mr. Gwynn is strangely in error when he writes of Cosway that "in our time he is so much forgotten that there needs no apology for quoting Hazlitt's description of him," which is forthwith done. But neither by Hazlitt's nor Northcote's accounts is Cosway best known—his art speaks for him. Unfortunately Mr. Gwynn's historical and biographical notes are frequently incomplete and not seldom as incorrect. Thus, when speaking of one Parr, whose wife's funeral in Rome Northcote attended under the difficulties which at that time surrounded interments of Protestants, Mr. Gwynn conjectures the widower may have been an architectural designer, who in 1737 published a view of London. But he was doubtless William Pars, A.R.A., who went to Rome and Athens for the Dilettanti Society in 1764, and remained away from England till 1766; went again to Rome at a later date, and a third time in 1775.

One of the most spirit-stirring of Northcote's anecdotes is related here in a letter from his brother Samuel, who was then, March, 1786, at Plymouth, and an eye-witness of the glorious humanity of Sir

Edward Pellew (afterwards Lord Exmouth) in getting himself swung on board the *Dutton*, East Indiaman, when she was going to pieces on the rocks immediately under the citadel. This act of magnificent courage saved a large proportion of the imperilled crew, four hundred soldiers, and women and children. "I observed a poor goat and dog among the crowd," wrote Samuel Northcote.

"When the people were somewhat thinned away [from the ship] I saw the goat marching about with much unconcern, but the dog showed evident anxiety, for I saw him stretching himself out at one of the ports, standing partly upon the port and partly upon a gun, and looking earnestly towards the shore, where I suppose he knew his master was. All those perished soon after, as the ship was washed all over as the sea rose. She is now in pieces."

Collectors will be thankful to Mr. Gwynn for printing in full Northcote's own list—written in the commonplace book mentioned above—of all his portraits and subject pictures painted from 1770 till 1829. They are arranged according to the years in which they were executed.

A Popular Handbook to the National Gallery of British Art, by E. T. Cook (Macmillan & Co.), is the companion volume to the same writer's handbook to the pictures in Trafalgar Square. Mr. Cook is full of sympathies of all sorts, for all kinds of painters, subjects, and pictures, and his criticism is of a popular kind. Indeed, it is to his advantage when he stiffens it by copious quotations from the writings and sayings of Mr. Ruskin, although a good many of these, being hasty utterances and considerably out of keeping with other dicta by the same authority, are not now so highly esteemed as they used to be. On the other hand, although Mr. Cook does not fail to quote opinions of trained critics, he is not always quite happy in choosing his men. Besides this, it was, surely, not entirely wise to rely so very frequently upon the opinions and remarks of M. de la Sizeranne and the late M. Chesneau, neither of whom could be expected to possess the intimate, sustained, and personal knowledge which is required for comprehensive and just criticisms of works such as those which form the staple of the Chantrey, Watts, and Tate gifts. M. Chesneau had a wonderful facility of gravely uttering commonplaces, and both of them find it hard to put themselves on what may be called the English plane; their opportunities of studying British pictures have of necessity been limited, while all their knowledge of the painters themselves is, quite unavoidably, second hand, and too often we find their notions of the men and their careers unhappily coloured by the prejudices of their informants. No doubt these continental authorities were worthy of occasional references, but this is quite another thing from deferring to them so often as Mr. Cook has done. Nor are we disposed to rely over much upon Mr. Cook's own judgment, especially of landscape art. He actually brackets together Messrs. W. L. Wyllie, V. Cole, Hemy, Colin Hunter, Macallum, Hook, and Brett. Nor is it with satisfaction that we read of "the dark, divine, deep day-shine of the sea," whatever that may be intended to mean. It is a little hard, too, upon Mr. Alma Tadema to describe him as "a classical dictionary in colours"; and why, at this time of our lives, need the "British Matron" be cited in regard to Mr. J. C. Horsley? Not any of these shortcomings, nor all of them put together, must make us omit to praise Mr. Cook's stupendous diligence in reading and even in collating innumerable books, good, bad, and indifferent, which contain bio-

graphical matter concerning the artists or histories of their pictures. Of these details this hand-book is an inexhaustible treasury of gossip, which we should be sorry to have missed, or, having it, could not well do without.

NEW PRINTS.

ONE of the artistic attractions of our time is the large picture of 'The Duel' which Mlle. R. Bonheur painted when in her seventy-seventh year—a fight between two stallions, the famous Godolphin Arabian and Hobgoblin, for the favours of the almost equally famous mare Roxana. It was recently exhibited in the gallery of Messrs. Lefèvre, and then we commented on and described it. Since then that firm has published a vigorous and faithful engraving, of which an artist's proof lies before us. It evinces great care, thorough sympathy with his subject, and characteristic skill on the part of Mr. J. B. Pratt. The picture is worthy of being finely engraved, and the engraving is, as Mlle. Bonheur says, thoroughly satisfactory to her.

We have received from Messrs. Obach & Co. an artist's proof on vellum of an etching by Mr. B. Schumacher after that interesting 'Portrait of Memlinc' which is one of the best specimens of the early Flemish School our National Gallery possesses. The picture has all the finer characteristics of the school it represents, and there is some foundation for calling it a likeness of the artist who painted the beautiful miniatures on the Châsse de Ste. Ursule in the Hospital of St. John at Bruges. The charm of the face is adequately rendered in the highly finished etching, and Mr. Schumacher has done justice to the drawing, modelling, and general homogeneity of his original as well as to that limpidity and peculiar smoothness which pertain to all works of the Low Countries about the date of the portrait, which is inscribed "1562." With these qualities etching alone can deal.

Madame Vigée le Brun's brilliant portrait of herself in a broad-rimmed straw hat and feather, holding a palette and brushes in one hand and advancing the other hand in the act to speak, has long called for justice at the hands of an engraver as competent as Mr. H. Scott Bridgwater, who produced for Messrs. P. & D. Colnaghi & Co. the extremely successful mezzotint, an artist's proof of which is before us. The picture is one of the most pleasing specimens of the French school of portraiture during the fourth quarter of the eighteenth century. None of the lady's nearly seven hundred portraits approaches it, and we may be sure it does more than justice to her charms. In the same way the print is the engraver's masterpiece, and undoubtedly the best of many capital mezzotints by him that it has been our pleasant duty to praise highly. Of the clearness and transparency of the shadow on the face, which are among the finest elements of the picture, the print supplies a most fortunate reproduction, retaining withal the firmness, simplicity, and sound drawing and modelling of its original. We know no engraving after the lady's works—a very large number of which have been thus reproduced—which excels Mr. Bridgwater's, and there are but few which approach it. It is amusing to notice that, whereas the lady was born in 1755 and dated her portrait 1789, she appears here to be hardly more than twenty years of age.

Messrs. Landeker, Lee & Brown have sent us a photogravure after 'Our Darling's Birthday' by Mr. Haynes Williams. The best qualities of this popular artist's studies, his knowledge of accessories and costume, and his remarkable tact in making use of his powers are manifest in the picture, although it is not quite so crisp nor so highly finished as usual. Whatever the picture possesses is shown in the print; but as a photogravure it is only fairly, not extremely, successful.

SALES.

ON Saturday last Messrs. Christie sold the late Sir J. Kelk's collection of drawings and pictures, English and continental, which comprised a few noteworthy examples, though none of very extraordinary merit or reputation. Mr. J. Clark's 'Sick Child' is a good picture, full of character, but not the better-known work with the same name which Creswick bought and which made the painter's reputation; it realized 32*l.* 11*s.* Then came one of Constable's numerous views of 'Salisbury Cathedral,' the comparatively small instance which belonged to Mr. W. H. Carpenter (1,365*l.*). Elmore's 'The Tuileries, 20th June, 1792,' which was a leading picture at the Academy in 1860, represents Marie Antoinette insulted by the mob (to whose brutality the R.A. did justice), and, being engraved for an art union, won increased popularity (92*l.* 8*s.*). 'The Stepping Stones' of Creswick belonged to Mr. Bicknell, and at the carefully nursed sale of that gentleman, in 1863, fetched (or was said to have fetched) 250 guineas; it fetched on Saturday 131*l.* Mr. Hook's 'Acre by the Sea,' a Cornish coast piece, superb in its wealth of colour and tone (R.A. 1862), was sold for 441*l.* Millais's 'The Minuet' (R.A. 1867 and 1898) is well known from Cousins's fine print. The picture, which has not been seen in an auction-room before, and for which one of the artist's daughters sat, went for 4,725*l.* 'Swallow! Swallow!' (R.A. 1865 and 1889, and No. 122 at the Grosvenor Gallery in 1886) was painted for Sir J. Kelk from one of the sisters of Lady Millais. It produced 756*l.* The only Turner included in this sale was that memorable and admirable coast piece 'Port Ruysdael,' which delighted the world in 1827, and at the Bicknell sale in 1863, when it fetched 1,995*l.* On Saturday it brought 5,040*l.* Of course there is no Port Ruysdael; the picture is a study of a stormy sea. Leslie's charming, subtly expressive 'Lady holding an Etui' (really looking at a miniature) was, if we mistake not, engraved in 'The Keepsake.' It fetched 22*l.* 1*s.* Other pictures belonging to Sir J. Kelk brought the following prices:—T. Creswick, Across the Beck (figures and horses by J. W. Bottomley), 252*l.*; An English Landscape (the sheep by R. Ansdell), 96*l.* 12*s.* C. Fielding, Dunstaffnage Castle, 105*l.* W. P. Frith, Measuring Heights, 241*l.*; W. P. Frith and R. Ansdell, The Keeper's Daughter, 134*l.* B. W. Leader, The Wellhorn, near Rosenlauri, 525*l.* W. Linnell, Collecting the Flocks, Evening, 113*l.* Rosa Bonheur, Going to Covert, 840*l.* J. L. Dyckmans, Opportunity makes Thieves, 278*l.* J. van Haysum, A Bunch of Flowers, 315*l.*

After the Kelk sale the following found new owners. 'The Bather,' by Etty, a naked damsel wading in a pool, fetched 99*l.* 15*s.* Its polished and sumptuous carnations are charming. It was painted for Gillott of Birmingham, and in 1872 sold for 493*l.* There is a larger 'Bather' by the same master. John Phillip's 'Gipsy Queen,' a life-size Spanish beauty, went for 105*l.* Keeley Halswelle's 'J. Cade's Rabblement' might very well pass for a second-rate John Gilbert; it fetched 157*l.* Other prices realized were as under. Drawings: R. Bonheur, Brittany Sheep, 89*l.* T. S. Cooper, Scotch Peasants, 57*l.* C. Fielding, View in Switzerland, 96*l.* S. Prout, Interior of a Cathedral, 110*l.* L. Alma Tadema, Balneatrix, 236*l.* Pictures: W. Bouguereau, Peasant Girls praying in a Chapel, 120*l.* E. W. Cooke, Trouville, Fishing Craft off Cape La Hève, 283*l.* T. S. Cooper, Bulls and Cows by a Pool, Evening, 246*l.*; a Farm Scene, 173*l.* T. Webster, Mrs. Squeers, 262*l.* J. Phillip, Scotch Washing, 199*l.* K. Heffner, Evening Glow, 136*l.* J. Holland, The Doge's Palace and the Dogana, Venice, 346*l.* B. W. Leader, A Summer Day

near Streatley, 294*l.* E. Nicol, A Crow to Pluck, 136*l.* F. Brangwyn, A Burial at Sea, 110*l.* T. Creswick, The Mouth of a River, 147*l.*; A Welsh River Scene, 94*l.* F. Goodall, Rachel and her Flock, 168*l.* H. Moore, The Beached Margin of the Sea, 294*l.*

On Wednesday, the 8th inst., Messrs. Foster sold some interesting pictures, including several by or attributed to Etty, Maclise, and Northcote. The highest price of 400*l.* was paid for a portrait of a lady with a spaniel, a capital specimen of J. M. Nattier's characteristic eighteenth-century art. A very good sketch for or from Sir Joshua's whole-length portrait of Mrs. Lloyd carving an inscription on the trunk of a beech sold for 52 guineas. Sixty-six guineas was obtained for a curious interior by Old Francks, representing Rubens (?) as Apelles, seated in a picture gallery and painting the portrait of Campaspe, while Alexander the Great, in a German costume of the sixteenth century, and surrounded by his courtiers similarly attired, standing behind the artist, watched the progress of the work. As usual in all works of this category, several of which are at Brussels and Vienna, the walls of the room are covered with paintings, some of which are recognizable, in black frames. Fifty pounds was realized for J. F. Herring's portrait of Bay Middleton, a signed picture, which has been engraved.

Fine-Art Gossip.

THE exhibition of Burne-Jones's works at the New Gallery has been decidedly successful, and the profits, with other sums obtainable, will be appropriated towards buying a memorial picture for the National Gallery. It is to be hoped the choice may not fall upon 'King Cophetua and the Beggar Maid,' which, though the most popular of the whole collection now on view, and also splendid in colour and powerful in tone, is by no means the finest design. Nor is its range of invention or dramatic vigour so great as that of 'Arthur in Avalon,' a comparatively late and much larger work. Of course, its largeness, and the fact that it is incomplete and unfinished, are against 'Arthur in Avalon,' but they ought not to be so when its merits are taken into account.

THE Institute of Painters in Water Colours has appointed to-day (Saturday) for a private view of its exhibition, which will be opened to the public on Monday next. The East Room being occupied by the Society of Miniaturists, the exhibits of the Institute will be fewer than before, a consummation which is highly favourable to its future as well as to the public and the critics.

MR. H. MARSHALL exhibits from Monday next at the Fine-Art Society's Gallery his drawings of 'Cities and Rivers of Holland.' To-day (Saturday) is appointed for the private view.

A RUMOUR has reached us that the Dean of Canterbury, who has already allowed the painting up of the tomb of Archbishop Chichele at Canterbury, is so pleased with its new smartness that he proposes to continue the process to other archiepiscopal monuments! It is to be hoped that the Society of Antiquaries, to whom, in the absence of all taste on the part of the official guardians of ancient monuments, we look for their protection, will use its influence to prevent vandalism which, if completed, will surpass even what has been done in the Chapter house.

PROF. ERNEST GARDNER, Yates Professor of Archaeology at University College, London, intends to deliver a course of lectures *in situ* on the topography and the museums of Athens, Mycenæ, Tiryns, Epidaurus, Olympia, and Delphi. The shortest time of absence from England will be about twenty-five days, from the 5th to the 30th of April.

MR. GRANT RICHARDS is bringing out 'The Political Struwwelpeter,' a series of coloured

cartoons in imitation of Dr. Hoffmann's well-known book for children, containing picture stories of political events by Mr. Carruthers Gould, with verses by Mr. Harold Begbie. There will be also a limited edition on Japanese paper.

A CORRESPONDENT writes :—

" May I draw attention through your columns to the serious evils which have resulted, and still continue to arise, from the carelessness with which the volumes of the Indian Archaeological Survey are arranged (or not arranged) in their respective series? The whole history of the publications referred to is one of confusion and bewilderment. Volumes have been issued in the past with no serial numbering on them. It has then occurred to an official that it would be convenient to constitute a series, and they have received a volume number, but (in many instances) no serial title, the constitution of which is left to the imagination of the student or librarian! Another official is seized with a fit of energy, and forthwith serial titles appear, and the numbering of the volumes continues consistently for a while. But just as the student has become accustomed to refer to a volume by a particular series and number, lo and behold! a 'New Imperial Series' arises, which upsets all his calculations by a new rearrangement of the original series, so that in some instances one and the same work may be referred to two, three, and even four different series, with corresponding numberings. How is the student ever to verify his references? How is the librarian ever to catalogue such works correctly? If he catalogues them one way, the student probably refers to them in three other ways! It is true that one must be grateful at least for the effort to restore order by the creation of the 'New Imperial Series'; but, apart from what has already been said, it is not even consistent with itself. To quote one instance only, one month vol. xxvi. of the 'Imperial Series' is styled vol. v. of the 'Northern India Series' in an official catalogue. Another month it appears as vol. vi. of the same series. May we hope that those who are responsible for such inconsistencies may determine that they shall cease? The evil has continued too long."

THE artistic worlds of Paris are a good deal exercised by persistent talk in promotion of a scheme for setting up a new exhibition besides the Salon and its neighbour of the Champ de Mars.

THE able French lithographer and painter M. Hubert Clerget, who was born at Dijon in 1818, is dead. In him the world loses an excellent artist in water colours, oil colours, and on stone.

THE 'Océanide' of Chassériau, recovered from the ruins of the Cour des Comptes, Paris, having been transferred to canvas, will shortly be placed in the Louvre.

THE decease is announced of M. E. de Schampheleer. He was born at Brussels in 1835, and was trained in the Academy of that city. His landscapes are chiefly scenes in the Low Countries.

SIGNOR GRAZIANI, one of the inspectors "degli Scavi e Monumenti," has just brought out by subscription a monograph on 'L'Arte a Città di Castello,' with heliotype illustrations, &c., in the text and a separate volume of plates.

It is reported that Signor Baccelli, the Minister of Instruction for Italy, has resumed the negotiations about the purchase of the Borghese Gallery on the part of the Government.

MUSIC

THE WEEK.

ALBERT HALL.—Wagner's 'Holy Supper of the Apostles.'
CRYSTAL PALACE.—Saturday Concert.
STEINWAY HALL.—Elderhorst Concert.

WAGNER'S 'Holy Supper of the Apostles' was performed at the Albert Hall last Thursday week, under the direction of Sir F. Bridge. This work, for twelve soloists (representing the twelve Apostles), three choirs, and orchestra, was composed and produced at Dresden in 1843. It was given at Birmingham in 1876 under the late Sir Michael Costa, but until last week had never

been heard in London. At the time it was written Wagner had completed 'Rienzi' and sketched 'Tannhäuser,' and therefore it is not surprising to find in the 'Love Feast'—a more appropriate title than the one attached to the vocal score—traces of both works, especially of the latter. In 1843 Wagner heard Mendelssohn's 'St. Paul,' under the direction of the composer; and just as in 'Rienzi' Meyerbeer was his model, so in this 'Love Feast' he seems for a moment to have imitated the flowing, rhythmical style of Mendelssohn. However it may be, his work is pretentious and hollow. There is no true ring about it, and it is not surprising that it should have passed almost into oblivion.

The choral writing, most of it *a cappella*, is difficult, and the male choruses were well rendered at the Albert Hall. Sir F. Bridge must have devoted much time and patience to preparing the work, for which, however, the large audience and enthusiastic applause offered fair compensation. To those who care to trace the evolution of genius, early works are always of deep interest, and the conductor may be thanked for giving us an opportunity of hearing this 'Love Feast.' It was followed by a selection from 'Parsifal,' including the Vorspiel and the close of the first act. If the audience could have heard the 'Parsifal' music in all its glory—that is in connexion with the stage, as at Bayreuth—then the contrast between Wagner's alpha and omega of sacred music would have been startling. But, with the exception of the Vorspiel, 'Parsifal' in the concert-room is ineffective—one might even say dull. It cannot, indeed, be otherwise. Away from the stage it was quite reasonable to omit Gurnemanz's parting advice to Parsifal as the former roughly dismisses him from the "Grail" Hall. But why were the words printed in the programme-book?

The programme of the Crystal Palace Concert on Saturday opened with Brahms's Fourth Symphony in E minor, Op. 98, a work which had not been heard at the Palace for some time. The first, finely wrought movement, in which one feels the influence of Beethoven, and the beautiful *andante* are admirable; for the third, *allegro giocoso*, and the finale we care less, however. The closing movement, though undoubtedly clever, is decidedly dry. The performance, under the direction of Mr. Manns, was marked by great vigour. A pianist, Mr. Schelling, made his first appearance at the Palace, and played Schumann's Concerto in A minor. He has studied with M. Paderewski, and now and then there were traces of the influence of his master. Mr. Schelling has thorough command of the key-board, an excellent touch, with, however, a tendency to hardness in loud passages, and a clear, intelligent style of playing. His rendering of the concerto was most interesting and sympathetic. Later on he played some Chopin solos with skill, but here the virtuoso prevailed over the artist. Mr. Schelling will probably give a pianoforte recital, and then we can better judge him. Pianoforte solos at the Palace are seldom satisfactory. A concertino for 'cello by the late M. Jean Renard was well performed by his brother, M. Jacques Renard. The work proved melodious, though not strong. Miss Giulia Ravogli, who was in fine voice, sang songs by

Rossini, Brahms, and Paisiello with well-deserved success.

Borodine's Quartet in D was performed at the Elderhorst Concert at the Steinway Hall on Tuesday afternoon. Of Russian music we hear enough and to spare, but the quality of it varies considerably; brilliant colouring and exciting rhythm frequently serve to disguise paucity of invention. Borodine's quartet has substance as well as show, and the music grows in interest as it becomes familiar. The *notturmo*, with its captivating melody and clever yet clear treatment, is the gem of the work. The performance by MM. Elderhorst, Kornfeld, Hobday, and Whitehouse was excellent. Mr. Borwick played Beethoven's Sonata in E flat, Op. 81a, with great skill and feeling. The joyful mood of the concluding movement was, however, expressed at moments in somewhat too vigorous a manner. The programme included Schubert's Trio in B flat, Op. 99. Mrs. Helen Trust was the vocalist.

The Year's Music, 1899. (Virtue & Co.)—This useful little book contains a concise record of all matters relating to music and musical institutions during the season 1898-9. The editor, Mr. A. C. R. Carter, has accomplished a difficult task in a highly satisfactory manner. The chapter on "Musical Literature" has been, he tells us, "the result of much research and labour"; but he will be rewarded by the grateful, though, in most instances, unexpressed thanks of musical students and writers. We have tested many names, dates, facts, &c., but find that the work has been compiled most carefully. There are just a few clerical errors—such as "Kuhnan" for Kuhnau (p. 146), and "Pevosi" for Perosi (p. 6)—which can, of course, easily be set right. There is one little misstatement on p. 150. The youthful violinist Maud MacCarthy is mentioned as having given "weekly recitals" during November and December, 1897; this we point out, as the clever young lady has given concerts few in number and far between.

Musical Gossip.

DR. JOACHIM played at the Popular Concerts on Saturday afternoon, and again on Monday evening. The Saturday programme included Mozart's Quintet in C, Bach's Concerto for two violins (in which Herr Kruse was worthily associated with the great violinist), and Schubert's Trio in B flat, Op. 99, with Herr Schönbberger at the pianoforte. There was a large audience. Again on the Monday Beethoven's Quartet in F minor, Op. 95, and the 'Kreutzer Sonata,' with Dr. Joachim and Mr. L. Borwick as interpreters, with other attractions, account for the well-filled hall.

MR. ALBERT FRANELLA gave the first of three chamber concerts at the Queen's Small Hall on Monday evening. The programme included a prize Quintet in D minor (Op. 3) for piano, oboe, clarinet, horn, and bassoon, by Mr. David Stephen. There is some effective writing for the wind instruments, and the music, though not striking, is melodious and pleasing. The work was well performed by Madame Fischer-Sobell and MM. Désiré Lalande, Manuel Gomez, A. Borsdorf, and F. James. Two light pieces by M. A. Cœdès-Mongin for flute quartet were delightfully rendered by MM. A. Fransella, V. Borlée, C. Steiner, and W. G. Smith. An exceedingly clever and effective Pastoral Variée ("dans le style ancien"), by M. Gabriel Pierné, for piano, oboe, clarinet, trumpet, horn, and two bassoons, met with much success. The trumpet was played by Mr. W. Morrow, and

the second bassoon by Mr. E. Dubrucq. Songs by Mr. Clutsam and Herr Delius were agreeably rendered by Madame Minna Fischer. The 'Abendstimmung' by M. Delius is an interesting song. Madame Fischer-Sobell played with her usual skill and taste Chopin's Andante Spianato and Grande Polonaise Brillante.

MADAME FRICKENHAUS gave a pianoforte recital at St. James's Hall on Wednesday afternoon. Her programme was of varied character. She opened with a Toccata, Op. 115, by Rheinberger, after which came three clever Preludes from Op. 6 by Liapounow. Three skilfully constructed and attractive numbers from Mr. Harvey Löhr's 'Shakespearian Cycle,' Op. 19, were thoroughly well rendered and well received. The programme contained likewise M. H. Huber's 'Scènes de Carnaval.' Signor Simonetti played with taste and expression three pieces of his own for violin. Mr. L. Sickert was the vocalist.

MISS MARY OWEN gave the first of two vocal recitals at Queen's Hall last Wednesday evening. Her voice is a soprano of bright quality, the upper notes, however, being somewhat hard and unsympathetic. Miss Owen, who is one of the numerous band of singers hailing from the Principality, has had the advantage of good teaching, and her rendering of Handel's "Let the bright seraphim" was vigorous and clear, while in airs by Massenet and Saint-Saëns she evinced the possession of dramatic feeling. Miss Sophie Herzberg, a new pianist, gave a fluent performance of the solo in the *andante* and finale from Mendelssohn's Concerto in G minor.

SINCE our notice of the production of Mr. Ivan Caryll's 'The Lucky Star' at the Savoy Theatre several alterations and additions have been made, whereby a marked improvement has been effected. The new music is after the pattern of what had already been heard—that is to say, it is tuneful and rhythmical. There are still too many stanzas to some of the songs; what is fairly interesting or amusing becomes, by reason of its length, tedious. Brevity is the soul of comic opera. Miss Katie Vesey, a clever dancer, now adds to the attractiveness of the piece. Mr. Walter Passmore as the King is as funny as ever. Mr. Fred Wright, who now takes the part of Sirocco, is very good.

MR. SPENCER CURWEN, at the invitation of the London School Board, gave an address in the Board Room last month to a large audience of teachers, showing them how to make the transitions to the staff, and urging that all senior scholars should before leaving be taught the same. Mr. Curwen requests us to mention this, as it is often asserted "that tonic sol-faists are not sincere in their desire to lead their pupils on to the staff."

REFERENCE was made in these columns (January 21st last) to the Concorde Concert Control scheme for establishing permanent opera in London. A further circular has been issued, stating that "substantial support has already been obtained, and more promised." A limited liability company is to be formed, so as to secure a large body of interested shareholders. The scheme is a good one, and with efficient management ought to succeed. London is sadly in need of a permanent opera.

THE house at Rohrau, near Bruck, on the Leitha, where Haydn was born in 1732, was consumed by fire on the 9th inst. It is to be feared that the interesting relics in the house connected with the composer's life were destroyed at the same time.

VARIOUS relics of Chopin have been gathered together and placed in the Czartoryski Museum at Cracow. The grandfather of the present Prince Czartoryski was one of the warmest admirers of the composer, while his wife has always been considered one of the best pupils

of the master. In the museum are to be seen, among other things, Clésinger's marble bust of Chopin, a portrait by Ary Scheffer, and a bronze cast of the composer's right hand. There are also nineteen letters written by Chopin to his friend Count Albert Grzymala, but, curiously, no musical autographs.

GOLDMARK'S opera 'Die Kriegsgefangene,' recently produced at Vienna, has just been given with great success at Cologne.

PERFORMANCES NEXT WEEK.	
SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Monday Popular Concert, 8, St. James's Hall.
TUES.	Bohemian String Quartet, 3, St. James's Hall.
—	Wietrowetz Quartet Concert, 5, Steinway Hall.
—	Elderhorst Chamber Concert, 8.15, Steinway Hall.
WED.	Philharmonic Concert, 8, Queen's Hall.
THURS.	M. De Greef's Pianoforte Recital, 3, St. James's Hall.
SAT.	Saturday Popular Concert, 3, St. James's Hall.
—	Crystal Palace Concert, 3.
—	Mozart Society Concert, 3, Portman Rooms.
—	Bach Choir Concert, 8, Queen's Hall.

DRAMA

THE WEEK.

COMEDY.—'A Lady of Quality,' a Play in Five Acts. By Frances Hodgson Burnett and Stephen Townsend.
ADELPHI.—'The Man in the Iron Mask,' a Romantic Drama in Five Acts.

IN fitting to the stage her novel 'A Lady of Quality' Mrs. Burnett has been heavily handicapped. Compelled by the exigencies of the case to leave unseen the neglected and turbulent youth of her heroine, she presents her at the period "when womanhood and childhood meet," a vulgar creature presiding over the revels of sots, and so passionately self-enamoured as to defeat our sympathies. Not too attractive in the novel is this virago, who hammers unruly horses into submission and strangles her pet dog with her own fair fingers.

We pardon her in the novel, and might do so in the play if we saw and heard less of her. She is, however, always on the stage, always talking, always posing, exhibiting now her strength and now her weakness, swilling bumpers of wine with fox-hunting squires, pinking courtiers in a fencing bout, illustrating in action the processes by which she conquered the demon horse, slaying her disloyal and discourteous lover, embracing her ducal suitor, frolicking, feasting, fainting, "beyond the muse's painting." It is a matter for genuine regret that neither the dramatists nor the actress can see that we may have too much of a good thing. Were one-third of the business assigned to Clorinda Wildairs and a third of her conversation excised the character would gain in all respects. Miss Eleanor Calhoun went as near realizing a character the proportions of which are heroic as was to be hoped. Dramatists must learn to know that limits are imposed upon the display of stage beauty and stage dignity. A lover's or a poet's rhapsodies cannot all be interpreted in flesh and blood. As a rule, our best poets leave much to the imagination. Marlowe's

Oh! thou art fairer than the evening air
Clad in the beauty of a thousand stars;
Shakspeare's

She doth teach the torches to burn bright;
Suckling's (is it Suckling's?)

Her face is like the milky way i' th' sky,
A meeting of gentle light without a name:

Wordsworth's

Beauty born of murmuring sound
Shall pass into her face;

and a hundred other expressions that might be quoted, are the vaguest if the most profound utterances of lovers, and any woman

will answer as their "only begetter." When we come to more precise utterances, as

A daughter of the gods, divinely tall,
And most divinely fair,

the number of conceivable exponents of the part is at once limited. Mrs. Burnett insists so strongly upon the physical splendours of Clorinda that no woman of mortal mould, not even a Siddons, could answer the requirement. Miss Eleanor Calhoun looked the part as well as another, and played it as well as it is likely to be played. It is to ask too much of human nature—or, at least, of histrionic nature—to expect her to believe that her appearance in a magnificent crimson riding habit, for the mere sake of telling how she tamed a horse that no woman should have been allowed to mount, is more than superfluous, causing an interruption to the action, and begetting in the audience a faint ripple of ridicule, and that her soliloquies and her ecstasies should be repressed. No actor whom we have heard has been able to believe such things, or credit that the playgoer can possibly have too much of him. It is, however, in this respect that 'A Lady of Quality' breaks down. Juliet is held rightly to be the goal of a young actress's ambition. Roughly speaking, we find her on the stage during a third of the action, frequently with next to nothing to say. In the case of Lady Macbeth, the time she occupies is even less considerable. After the species of prelude necessary to introduce a leading actress, who, by a stage superstition, must not take part in the opening action, Clorinda is practically never off the stage. Our dramatist might do worse than take a lesson in these things from Shakspeare.

Romantic drama has passed from our West-End theatres to houses of popular resort, and the Adelphi is now occupied with a play the plot of which is avowedly founded upon 'Le Vicomte de Bragelonne' of Dumas. Better than might have been expected has the subject selected fitted itself to an Adelphi public, and an audience accustomed to spend its sympathies upon the sufferings of rustic virtue now condescends to interest itself in "sad stories of the death of kings." So long as this is the case—and the cheers with which the novelty was greeted were undisturbed by a single dissonant note—it is futile to protest that the stories are in this case not more sad than fantastic, and that the views of history which the public carries away must be the wildest conceivable. Bold and daring beyond precedent has been the thinly disguised adapter. Accepting the view first put forward by Jean Louis Soulavie, and shared by Dumas, that the Man in the Iron Mask was a twin brother of Louis XIV., the writer has shown the two brothers rivals for the love of La Vallière. For his escape from his captivity in Burgundy, his presence at Court, and his interview with La Vallière, who is then the mistress of the king and the mother of his children, Philippe Marchiali is immured in the Bastille and condemned to wear the notorious iron—or, it should be, velvet—mask. So zealous on behalf of his protégé Philippe is Monseigneur d'Herblay, the scheming Bishop of Vannes, that he induces Louis to visit his brother alone. The too confiding monarch is narcotized,

compelled to change dress with the prisoner and don the iron mask, and is then murdered in mistake, leaving Philippe Marchiali to wear the crown in peace, reign under the name of Louis, and enter into possession not only of the mistress and the children of the dead king, but naturally and necessarily of Queen Marie Thérèse. That a plot so extravagant as this defies at every point history and probability it is needless to state. The more serious defect, which leaves in the mouth a decidedly unpleasant taste, is the union of Philippe with a woman who for seven years has been his brother's mistress and has borne him four children, two of whom still survive. The only plan to pursue is to accept the whole as fairyland. Then, even, the difficulty will not be overcome. All that can be said in favour of the play is that it gives rise to many theatrical and showy scenes, with which the public was hugely pleased, and furnishes opportunity for the quick changes in which playgoers find an innocent pleasure.

MRS. KEELEY.

To the public of to-day the loss of Mrs. Keeley is a matter of sentiment only. Those who have seen her on the stage, except to speak an occasional address, are a small and rapidly diminishing minority, and public interest has been principally stirred by the thought of sorrows buoyantly borne and a smiling old age enjoyed when all that ordinarily makes life happy has passed away. Fifty years ago Mrs. Keeley was an admirable soubrette and an unrivalled exponent of parts such as Smike, Betsy Baker, and Jack Sheppard. She was wise enough and prosperous enough to retire in the plenitude of her powers, and was bright and vivacious enough throughout her long life to find troops of friends to replace those of whom time had deprived her. In her ninety-fourth year she was still the brightest and cheeriest of bodies, with her faculties in marvellous preservation. An attack of pneumonia supervening upon influenza carried her off on Sunday last. To recapitulate all the parts in which she was seen would occupy pages. A few leading facts of her life may, however, be recorded here.

Mary Anne Goward, born November 22nd, 1805, as is said, in Orwell Street, Ipswich, the oldest of a large family of girls, came out on the Norwich circuit as Lucy Bertram in 'Guy Mannering,' and after playing in Dublin and elsewhere, made her way to London, appeared at the Lyceum in July, 1825, as Rosina in the opera so named, and little Pickle in 'The Spoil'd Child.' Here she met Robert Keeley, whom she married in the summer of 1829. She is first traced as Mrs. Keeley, January 12th, 1830, when, at Covent Garden, she was the original Laura in the 'Phrenologist' to the Sampson of her husband. She had been playing at Covent Garden since 1825. In 1834 Mrs. Keeley was engaged at the Adelphi, where she played in 'Lurline' and in Buckstone's 'Agnes de Vere.' After performing under the Mathews and Vestris management at the Olympic, she returned in 1838 to the Adelphi, and was a marked success as Smike in 'Nicholas Nickleby,' and was subsequently Oliver Twist to the Fagin of Yates, the John Dawkins of Wright, the Bill Sikes of O. Smith, and the Nancy of Mrs. Yates. She then visited the Strand, and, returning to the Adelphi, obtained perhaps her greatest triumph as Jack Sheppard in Buckstone's adaptation of Ainsworth's novel. On October 1st, 1842, she was at Drury Lane Audrey in 'As You Like It,' to the Touchstone of her husband, Phelps's Adam, Mrs. Nisbett's Rosalind, and the Jaques of Macready, her manager. She made, also, an excellent Prue in Congreve's

'Love for Love,' and was no less successful as Mrs. Peerybingle in an adaptation by Albert Smith of 'The Cricket on the Hearth,' given at the Lyceum. This was followed by Clemency Newcome in 'The Battle of Life.' In 1847 and 1848 she was with Webster at the Haymarket, where she played Nerissa, Jane in 'Wild Oats,' Maud in Lovell's 'Wife's Secret,' and Rachel in 'The Rent Day.' With her husband, who joined Charles Kean in management, she went to the Princess's, appearing as Maria in 'Twelfth Night.' Here she gave her great comic creation of Betsy Baker. She played Dame Quickly in a representation at Windsor Castle of 'King Henry IV.' In or near 1860 she followed her husband into retirement. Subsequent appearances were almost exclusively for benefits, at which she often spoke occasional addresses. In 1895 her ninetieth birthday was celebrated at the Lyceum by an entertainment in which numerous actors participated. Her last appearance was for the benefit of Miss Ellen Farren. She died at her residence, 10, Pelham Crescent, Brompton. The Keeleys acted during twelve months in America. Their daughters, Mary (Mrs. Albert Smith) and Louisa (Mrs. Montagu Williams) were at one time familiar and welcome figures on the stage. Both long predeceased their mother.

Dramatic Gossip.

NEXT week Messrs. Smith, Elder & Co. will publish as a sixpenny brochure 'Shakespeare's Handwriting,' facsimiles of the five authentic autograph signatures of the poet, extracted from Mr. Sidney Lee's 'Life of William Shakespeare.' Mr. Lee supplies an explanatory note, in which the signatures are described and criticized from a new point of view.

THE presentation at Her Majesty's Theatre of 'Carnac Sahib' has been postponed from the 5th of April to the 12th. Mr. Tree and Mr. Waller will play two English colonels, rivals for the love of Olive Armson (Mrs. Brown Potter), and Mrs. Norman McKinnel will be the Maharajah of Mohals. The scene is laid entirely in India, and the time of the action is the present.

THIS evening 'Caste' is revived at the Globe Theatre, with Mr. Hare as Eccles. It will be played for nine days only, when its place will be yielded to Mr. Pinero's new play.

MR. KYRLE BELLEW, who has been engaged by Sir Henry Irving, will reappear at the Lyceum in the part originally intended for Mr. Taber, whose recovery has not been sufficiently rapid to allow of his appearance.

MR. SWINBURNE'S 'Lochrine' will be given on Monday, by the Elizabethan Stage Society, at St. George's Hall. This will be, so far as we are aware, the first piece of Mr. Swinburne to see the footlights.

IVANOVITCH POLIVANOFF, who died at Moscow on February 11th, in his sixty-second year, was the founder of the Russian Shakspeare Society, and the translator of Molière, Racine, and Corneille into Russian. He was an eminent pedagogue, the author of a series of handbooks of the Russian language and literature, and member of several learned societies. He is best known, however, by his edition of the works of Pushkin, for which he received the gold medal of the Academy and the Peter the Great Prize from the Ministry of Public Education.

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Even by his personal appearance Borrow was marked off from his fellow-men. As a gipsy girl once remarked, "Nobody

as ever see'd the white-headed Romany Rye ever forgot him." Standing considerably above six feet in height, he was built as perfectly as a Greek statue, and his practice of athletic exercises gave his every movement the easy elasticity of an athlete under training. As to his countenance, "noble" is the only word that can be used to describe it. The silvery whiteness of the thick crop of hair seemed to add in a remarkable way to the beauty of the hairless face, but also it gave a strangeness to it, and this strangeness was intensified by a certain incongruity between the features (perfect Roman-Greek in type) and the Scandinavian complexion, luminous and sometimes rosy as an English girl's. An increased intensity was lent by the fair skin to the dark lustre of the eyes. What struck the observer, therefore, was not the beauty but the strangeness of the man's appearance. It was not this feature or that which struck the eye, it was the expression of the face as a whole. If it were possible to describe this expression in a word or two, it might, perhaps, be called a shy self-consciousness.

How did it come about, then, that a man shy, self-conscious, and sensitive to the last degree, became the Ulysses of the writing fraternity, wandering among strangers all over Europe, and consorting on intimate terms with that race who, more than all others, are repelled by shy self-consciousness—the gipsies? This, perhaps, is how the puzzle may be explained. When Borrow was talking to people in his own class of life there was always in his bearing a kind of shy, defiant egotism. What Carlyle calls the "armed neutrality" of social intercourse oppressed him. He felt himself to be in the enemy's camp. In his eyes there was always a kind of watchfulness, as if he were taking stock of his interlocutor and weighing him against himself. He seemed to be observing what effect his words were having, and this attitude repelled people at first. But the moment he approached a gipsy on the heath, or a poor Jew in Houndsditch, or a homeless wanderer by the wayside, he became another man. He threw off the burden of restraint. The feeling of the "armed neutrality" was left behind, and he seemed to be at last enjoying the only social intercourse that could give him pleasure. This it was that enabled him to make friends so entirely with the gipsies. Notwithstanding what is called "Romany guile" (which is the growth of ages of oppression), the basis of the Romany character is a joyous frankness. Once let the isolating wall which shuts off the Romany from the "Gorgio" be broken through, and the communicativeness of the Romany temperament begins to show itself. The gipsies are extremely close observers; they were very quick to notice how different was Borrow's bearing towards themselves from his bearing towards people of his own race, and Borrow used to say that "old Mrs. Herne and Leonora were the only gipsies who suspected and disliked him."

Thus it came about that the gipsies and the wanderers generally were almost the only people in any country who saw the winsome side of Borrow. A truly winsome side he had. Yes, notwithstanding all that has been said about him to the contrary,

Borrow was a most interesting and charming companion. We all have our angularities; we all have unpleasant facets of character when occasion offers for showing them. But there are some unfortunate people whose angularities are for ever chafing and irritating their friends. Borrow was one of these. It is very rarely indeed that one meets a friend or an acquaintance of Borrow's who speaks of him with the kindness he deserved. When a friend or an acquaintance relates an anecdote of him the asperity with which he does so is really remarkable and quite painful. It was—it must have been—far from Dr. Gordon Hake's wish to speak unkindly of his old friend who remained to the last deeply attached to him. And yet few things have done more to prejudice the public against Borrow than the Doctor's tale of Lavengro's outrage at Rougham Rookery, the residence of the banker Bevan, one of the kindest and most benevolent men in Suffolk. This story, often told by Hake, appeared at last in print in his memoirs. Invited to dinner by Mr. Bevan, Borrow accepted the invitation and, according to the anecdote, thus behaved: During dinner Mrs. Bevan, thinking to please him, said, "Oh, Mr. Borrow, I have read your books with so much pleasure!" On which Borrow exclaimed, "Pray what books do you mean, ma'am—do you mean my account books?" Then, rising from the table, he walked up and down among the servants during the whole dinner, and afterwards wandered about the rooms and passages till the carriage could be ordered for his return home. A monstrous proceeding truly, and not to be condoned by any circumstances. Yet some part of its violence may, perhaps, thus be explained. Borrow's loyalty to a friend was proverbial—until he and the friend quarrelled. A man who dared say an ungenerous word against a friend of Borrow's ran the risk of being knocked down. Borrow on this occasion had been driven half mad with rage—unreasoning, ignorant rage—against the Bury banking-house, because it had "struck the docket" against a friend of Borrow's, the heir to a considerable estate, who had got into difficulties. What Borrow yearned to do was, as he told the present writer, to cane the banker. He had, as far as his own reputation went, far better have done this and taken the consequences than have insulted the banker's wife—one of the most gentle, amiable, and unassuming ladies in Suffolk. Dr. Knapp speaks very sharply of Miss Cobb's remarks upon Borrow, and certainly these remarks are made with a great deal too much acidity. But if the Borrowian is to lose temper with every one who girds at Borrow he will lead a not very comfortable life.

Dr. Knapp has no doubt whatever that 'Lavengro' is in the main an autobiography. We have none. The only question is how much *Dichtung* is mingled with the *Wahrheit*. Had it not been for the amazingly clumsy pieces of fiction which he threw into the narrative—such incidents as that of his meeting on the road the sailor son of the old apple-woman of London Bridge, and the exaggerated description of the man sent to sleep by reading Wordsworth—few readers would have doubted the autobio-

graphical nature of 'Lavengro' and 'The Romany Rye.' Such incidents as these shed an air of unreality over the whole.

All writers upon Borrow fall into the mistake of considering him to have been an East Anglian. They might as well call Charlotte Brontë a Yorkshirewoman as call Borrow an East Anglian. He was, of course, no more an East Anglian than an Irishman born in London is an Englishman. He had at bottom no East Anglian characteristics. He inherited nothing from Norfolk save his accent and his love of "leg of mutton and turnips." Yet he is a striking illustration of the way in which the locality that has given birth to a man influences him throughout his life. The fact of Borrow's having been born in East Anglia was the result of accident. His father, a Cornishman of a good middle-class family, had been obliged, owing to a youthful escapade, to leave his native place and enlist as a common soldier. Afterwards he became a recruiting officer, and moved about from one part of Great Britain and Ireland to another. It so chanced that while staying at East Dereham, in Norfolk, he met and fell in love with a lady of French extraction. Not one drop of East Anglian blood was in the veins of Borrow's father, and very little in the veins of his mother. Borrow's ancestry was pure Cornish on one side, and on the other mainly French. But such was the sublime egotism of Borrow—perhaps we should have said such is the sublime egotism of human nature—that the fact of his having been born in East Anglia made him look upon that part of the world as the very hub of the universe.

There is, it must be confessed, something to us very agreeable in Dr. Knapp's single-minded hero-worship. A scholar and a philologist himself, he seems to have devoted a large portion of his life to the study of Borrow—following in Lavengro's footsteps from one country to another with unflagging enthusiasm. Now and again, undoubtedly, this hero-worship runs to excess: the faults of style and of method in Borrow's writings are condoned or are passed by unobserved by Dr. Knapp, while the most unanswerable strictures upon them by others are resented. For instance, at the end of the following extract from the report of the gentleman who read 'Zincali' for Mr. Murray, he appends a note of exclamation, as though he considers the admirable advice given to be eccentric or bad:

"The Dialogues are amongst the best parts of the book; but in several of them the tone of the speakers, of those especially who are in humble life, is too correct and elevated, and therefore out of character. This takes away from their effect. I think it would be very advisable that Mr. Borrow should go over them with reference to this point, simplifying a few of the terms of expression and introducing a few contractions—*don'ts*, *can'ts*, &c. This would improve them greatly."

Now the truth is that Mr. Murray's reader, whoever he was, pointed out the one great blemish in *all* Borrow's dramatic pictures of gipsy life, wheresoever the scene may be laid. Take his pictures of English gipsies. The reader has only to compare the dialogue between gipsies given in that photographic study of Romany life 'In

Gipsy Tents' with the dialogues in 'Lavengro' to see how the illusion in Borrow's narrative is disturbed by the uncolloquial vocabulary of the speakers. After all allowance is made for the Romany's love of high-sounding words, it considerably weakens our belief in Mr. and Mrs. Petulengro, Ursula, and the rest, to find them using complex sentences and bookish words which, even among English people, are rarely heard in conversation.

Dr. Knapp says emphatically that Borrow never created a character, and that the originals are easily recognizable to one who thoroughly knows the times and Borrow's writings. This is true, no doubt, as regards people with whom he was brought into contact at Norwich, and, indeed, generally before the period of his gipsy wanderings. It must not be supposed, however, that such characters as the man who "touched" to avert the evil chance and the man who taught himself Chinese are in any sense portraits. They have so many of Borrow's own peculiarities that they might rather be called portraits of himself. There was nothing that Borrow strove against with more energy than the curious impulse, which he seems to have shared with Dr. Johnson, to touch the objects along his path in order to save himself from the evil chance. He never conquered the superstition. In walking through Richmond Park he would step out of his way constantly to touch a tree, and he was offended if the friend he was with seemed to observe it. Many of the peculiarities of the man who taught himself Chinese were also Borrow's own.

"But what about Isopel Berners?" the reader will ask. "How much of truth and how much of fiction went to the presentation of this most interesting character?" Seeing that Dr. Knapp has at his command such an immense amount of material in manuscript, the reader will feel some disappointment at discovering that the book tells us nothing new about her. The character he names Isopel Berners was just the sort of girl in every way to attract Borrow, and if he had had the feeblest spark of the love-passion in his constitution one could almost imagine his falling in love with her. Yet even the portrait of Isopel is marred by Borrow's impulse towards exaggeration. He must needs describe her as being taller than himself, and as he certainly stood six feet three Isopel would have been far better suited to sit by the side of Borrow's friend the "Norfolk giant," Hales, in the little London public-house where he latterly resided, than to become famous as a fighting woman who could conquer the Flaming Tinman. Few indeed have been the women who could stand up for long before a trained boxer, and these must needs be not too tall, and moreover they must have their breasts padded after the manner of a well-known gipsy girl who excelled in this once fashionable accomplishment. Even then a woman's instinct impels her to guard her chest more carefully than she guards her face, and this leads to disaster. Altogether Borrow, by his wilful exaggeration, makes the reader a little sceptical about Isopel, who was really an East Anglian road-girl of the finest type, known to the Boswells, and remembered not many years ago. All that Dr. Knapp has

from the documents in his possession concerning her is the following extraordinary passage from the original manuscript, which Borrow struck out of 'Lavengro.' He says:

"As to the remarkable character introduced into 'Lavengro' and 'Romany Rye' under the name of Isopel Berners, I have no light from the MSS. of George Borrow, save the following fragment, which perhaps I ought to have suppressed. I am sorry if it dispel any illusions:—

"(Loquitur Petulengro) 'My mind at present rather inclines towards two wives. I have heard that King Pharaoh had two, if not more. Now, I think myself as good a man as he; and if he had more wives than one, why should not I, whose name is Petulengro?'

"'But what would Mrs. Petulengro say?'

"'Why, to tell you the truth, brother, it was she who first put the thought into my mind. She has always, you know, had strange notions in her head, gorgiko notions, I suppose we may call them, about gentility and the like, and reading and writing. Now, though she can neither read nor write herself, she thinks that she is lost among our people and that they are no society for her. So says she to me one day, "Pharaoh," says she, "I wish you would take another wife, that I might have a little pleasant company. As for these here, I am their betters." "I have no objection," said I; "who shall it be? Shall it be a Cooper or a Stanley?" "A Cooper or a Stanley!" said she, with a toss of her head, "I might as well keep my present company as theirs; none of your rubbish; let it be a gorgie, one that I can speak an idea with"—that was her word, I think. Now I am thinking that this here Bess of yours would be just the kind of person both for my wife and myself. My wife wants something gorgiko, something genteel. Now Bess is of blood gorgious; if you doubt it, look in her face, all full of *pawno* rather, white blood, brother; and as for gentility, nobody can make exceptions to Bess's gentility, seeing she was born in the workhouse of Melford the Short, where she learned to read and write. She is no Irish woman, brother, but English pure, and her father was a farmer.

"'So much as far as my wife is concerned. As for myself, I tell you what, brother, I want a strapper; one who can give and take. The Flying Tinker is abroad, vowing vengeance against us all. I know what the Flying Tinker is, so does Tawno. The Flying Tinker came to our camp. "Damn you all," says he, "I'll fight the best of you for nothing."—"Done!" says Tawno, "I'll be ready for you in a minute." So Tawno went into his tent and came out naked. "Here's at you," says Tawno. Brother, Tawno fought for two hours with the Flying Tinker, for two whole hours, and it's hard to say which had the best of it or the worst. I tell you what, brother, I think Tawno had the worst of it. Night came on. Tawno went into his tent to dress himself and the Flying Tinker went his way.

"'Now suppose, brother, the Flying Tinker comes upon us when Tawno is away. Who is to fight the Flying Tinker when he says: "D—n you, I will fight the best of you"? Brother, I will fight the Flying Tinker for five pounds; but I couldn't for less. The Flying Tinker is a big man, and though he hasn't my science, he weighs five stone heavier. It wouldn't do for me to fight a man like that for nothing. But there's Bess, who can afford to fight the Flying Tinker at any time for what he's got, and that's three ha'pence. She can beat him, brother; I bet five pounds that Bess can beat the Flying Tinker. Now, if I marry Bess, I'm quite easy on his score. He comes to our camp and says his say. "I won't dirty my hands with you," says I, "at least not under five pounds; but here's Bess who'll fight you for nothing." I tell you what, brother, when

he knows that Bess is Mrs. Pharaoh, he'll fight shy of our camp; he won't come near it, brother. He knows Bess don't like him, and what's more, that she can lick him. He'll let us alone; at least I think so. If he does come, I'll smoke my pipe whilst Bess is beating the Flying Tinker. Brother, I'm dry, and will now take a cup of ale.'"

Why did Borrow reject this passage? Was it owing to his dread of respectability's frowns?—or was it not rather because he felt that here his exaggeration, his departure from the true in quest of the striking, did not recommend itself to his cooler judgment? For those who know anything of the gipsies would say at once that it would have been impossible for Mrs. Petulengro to make this suggestion; and that, even if she had made it, Mr. Petulengro would not have dared to broach it to any English road-girl, least of all to a girl like Isopel Berners. The passage, however, is the most interesting document that Dr. Knapp has published.

What may be called the Isopel Berners chapter of Borrow's life was soon to be followed by the "veiled period"—that is to say, the period between the point where ends 'The Romany Rye' and the point where the Bible Society engages Borrow.

Dr. Knapp's mind seems a good deal exercised concerning this period. Borrow having chosen to draw the veil over that period, no one has any right to raise it—or, rather, perhaps no one would have had any right to do so had not Borrow himself thrown such a needless mystery around it. In considering any matter in connexion with Borrow it is always necessary to take into account the secretiveness of his disposition, and also his passion for posing. He had a child's fondness for the wonderful. It is through his own love of mystification that students like Dr. Knapp must needs pry into these matters—must needs ask why Borrow drew the veil over seven years—must needs ask whether during the "veiled period" he led a life of squalid misery, compared with which his sojourn with Isopel Berners in Mumpers' Dingle was luxury, or whether he was really travelling, as he pretended to have been, over the world. By yielding to his instinct as a born showman he excites a curiosity which would otherwise be unjustifiable. Even if Dr. Knapp had been able to approach Borrow's stepdaughter (still alive)—which he seems not to have been able to do—it is pretty certain that she could have told him nothing of that mysterious seven years. For about this subject the people to whom Borrow seems to have been most reticent were his wife and her daughter. Indeed, it was not until after his wife's death that he would allude to this period even to his most intimate friends. One of the very few people to whom he did latterly talk with anything like frankness about this period in his life—Dr. Gordon Hake—is dead; and perhaps there is not more than about one other person now living who had anything of his confidence.

With regard to this veiled period, people who read the idyllic pictures in 'Lavengro' and 'The Romany Rye' of the life of a gipsy gentleman working as a hedge-smith in the dingle or by the roadside seem to forget that Borrow was then working not for amuse-

ment, but for bread, and they forget how scant the bread must have been that could be bought for the odd sixpence or the few coppers that he was able to earn. To those, however, who do not forget this it needs no revelation from documents, and none from any surviving friend, to come to the conclusion that as Borrow was mainly living in England during these seven years (continuing for a considerable time his life of a wanderer, and afterwards living as an obscure literary struggler in Norwich), his life was during this period one of privation, disappointment, and gloom. It was for him to decide what he would give to the public and what he would withhold.

The concluding chapter of Dr. Knapp's book is not only pathetic—it is painful. In the summer of 1874 Borrow left London, bade adieu to Mr. Murray and a few friends, and returned to Oulton—to die. On the 26th of July, 1881, he was found dead in his home at Oulton, in his seventy-ninth year.

Book Auctions in England in the Seventeenth Century. By John Lawler. (Stock.)

THE publication of this little book is rather a serious innovation. If Mr. Lawler intends following it up with other books about books, his fellow-cataloguers will be moved to write similar volumes, and then what is to become of that small body of writers who are reputed to be in receipt of princely incomes from this special class of work? We offer the problem to the Bibliographical Society as a subject for discussion at one of its meetings. In the meantime, and as a warning to the author, we may point out that cataloguers who turn authors usually come to untimely or disastrous ends. Sam Paterson and R. H. Evans may be mentioned as illustrations, and others could be named.

Mr. Lawler, in this his first book, has acquitted himself extremely well. He has produced a little volume of great value, which is one of the best in that very unequal series known as "The Book-Lover's Library." The subject is not altogether new, for Mr. Pollard in the pages of *Longman's Magazine* and in *Bibliographica*, Mr. Lawler himself in *Book-lore*, and other writers in various books and periodicals, have dealt with the subject of book-sales in the seventeenth century, but this is the first printed volume exclusively devoted to early auctions. As such it is clearly a distinct addition to the large number of books about books. Mr. Lawler is a painfully practical man. He devotes himself almost entirely to the catalogues, of which he himself appears to have a large collection, or to those which are in the British Museum. He does not apparently care twopence about the auctioneers themselves, where they were born, or where they died. In these and in other respects he might have got some useful data from the 'Dictionary of National Biography' and from other sources equally accessible. He does not tell us, for example, of the Homeric line that Millington applied to his own hammer. Neither does he allude to a highly interesting passage in Sorbière's 'Journey to London,' 1698, in which the writer states:

"I was at an auction of books at Tom's Coffee-house, near Ludgate, where were about fifty people. Books were sold with a great deal

of trifling and delay, as with us, but very cheap. Those excellent authors, Monsieur Maimbourg, Monsieur Varillas, and Monsieur le Grand, tho' they were all guilt [*sic*] on the back and would have made a very considerable figure in a gentleman's study, yet, after much tediousness, were sold for such trifling sums that I am ashamed to name 'em."

One of the most curious facts in connexion with early book auctions is that every single step of what Evelyn describes as the "humour of disposing books *sub hasta*" is quite clearly known. William Cooper, who successfully inaugurated the method with Dr. Seaman's books in October, 1676, very thoughtfully compiled a list of the first seventy-four sales (whether his own or not) held from 1676 to 1686. The most eminent of the seventeenth-century auctioneers was Edward Millington, who was selling, either conjointly with Cooper or on his own account, from 1680 to 1698, and who did more for the diffusion of literature than any other man of his time, for he was not content with selling in London, but took large consignments to various parts of the country, and there sold them to the highest bidders. That he was highly regarded in his own time is testified by the fact that 'An Elegy' upon his "lamented death" was published in 1703. His enterprise, and that also of his contemporary and imitator, John Dunton (the Chevalier was good enough to say that Dunton was the first man he would hang when he became king), prove how extremely ignorant Macaulay was of book auctions as a means of disseminating literature. In chap. iii. of his 'History of England' he tells us that the principal books to be found in country houses at the latter part of the seventeenth century were 'Hudibras,' Baker's 'Chronicle,' Tarleton's 'Jests,' and the 'Seven Champions of Christendom.' A mere glance through Mr. Lawler's chapter on Millington will prove the groundlessness of Macaulay's belief, whilst nearly all the early collectors whose libraries eventually came under the hammer were divines.

Some of the prices realized in the early book-sales are extremely curious, a First Folio Shakspeare going for 14s., as against 2l. 10s. 6d. for Parkinson's 'Theatre of Plants'; Roger Ascham's 'Toxophilus,' 1545, realizing sixteenpence, whilst the ten volumes of 'Critici Sacri,' 1660, sold for as much as 18l.; twenty-one Caxtons selling for eighteenpence to 5s. 4d. each, whilst one only—and that not because it was a Caxton, but because it was a popular book in great demand—Bartholomæus 'De Proprietate Rerum,' 1471, went for 1l. 2s. In other words, twenty-two Caxtons brought the handsome total of 4l. 18s. This enviable little batch was in Sir Kenelm Digby's sale. Books from this library (which was sold in April, 1680) sometimes occur in sales of to-day, and are easily distinguished in having the Digby arms and monogram K.V.D. Mr. Lawler is the fortunate possessor of a priced catalogue of this most interesting sale, and his extracts are very full. It must be confessed that the books in the majority of these early sales are desperately uninteresting—it is difficult to be enthusiastic over editions of the Fathers or the weary sea of polemics which was a feature of the greater

part of the seventeenth century. Mr. Lawler has done fuller justice to this phase of his subject than we should have done in a similar case. We can only repeat, in conclusion, that this little volume on 'Book Auctions in England in the Seventeenth Century' is both useful and interesting; and we may express a hope that some equally industrious compiler will do for the sales of the eighteenth century as good a piece of work as Mr. Lawler has done for those of the period covered by the years 1676–1700.

Spinifex and Sand. By the Hon. David W. Carnegie. (Pearson.)

MR. CARNEGIE'S 'Spinifex and Sand' is one of the best of recent books of the sort. Unlike many travellers, the author writes extremely well, in a modest, manly, and good-humoured style, free from pretence, facetiousness, and dullness. A more friendly book could not be; the author's energy, courage, and skill as an explorer are not more remarkable than the kind and tolerant and thoroughly sportsmanlike character which is everywhere conspicuous. Whether writing of rough miners with whom he worked, or teamsters with whom he travelled; of his constant and loyal companions, or of the wildest of the blacks of the desert, Mr. Carnegie has ever a good word for good fellows. His early exploits (1892–96) were concerned either with manual labour in the gold mines of Western Australia, where he worked on Tom Tiddler's ground for a weekly wage, or with explorations in search of auriferous places. The descriptions of mining society and manners are excellent, but exploring, from the first, possessed the author's affections. He was rewarded at last by a discovery, and when the mine was sold, and he had recovered from a fever which nearly killed him, alone in the bush, it was in exploration that he spent the profits of his find. He disclaims the *auri fames*; his main object was scientific curiosity as to the central regions of the Great Sandy Desert, between Coolgardie and Hall's Creek in the Kimberley region. Now Giles, Haliburton, Warburton, and others had crossed the desert from west to east. Mr. Carnegie, travelling from north to south, and from south to north again by a fresh route, cut the routes of these explorers at right angles. His was the harder task, for his predecessors could travel in the trough of the endless sand waves, while he had to cross the crests. The desert is simply a gigantic "hazard" of thousands of miles in extent, a series of sand-bunkers and whins, or spinifex, which is worse. A company of four white men, a black boy, and a few camels disappeared into this forlorn region, and arrived at the outpost of civilization, Hall's Creek, on December 4th, 1897. One man, Mr. Stansforth, was accidentally killed by the explosion of his own gun, just when water, grass, and trees were within view. The party had suffered terribly from thirst. Water, when found, was often more like liquid manure for gardens than any fluid fit to drink. The exciting part of the book is the hunt for water, which Mr. Carnegie obtained by watching for a native fire, catching a black, and keeping him till his thirst persuaded him to lead the party

to a water-hole or a spring. Of these, Empress Springs (named from the Queen in her second Jubilee), deep in the ground floor of a hidden cave, and Helena Springs, a "diamond of the desert," were the most remarkable. Though compelled to use high-handed measures for securing blacks, Mr. Carnegie treated them with all possible consideration, and usually left them on friendly terms. Except one mad black and another very tameless, he found them kind and generous people, as they naturally are. He made discoveries of what the Arunta (in Messrs. Spencer and Gillen's book) call *churinga*. These were planks of wood, curiously decorated, which are believed to be used in their rain-making magic. In one "native portmanteau" of bark (answering to a "medicine-bag") Mr. Carnegie found a small, rudely circular, thin stone, incised with concentric circles. This he figures and describes in the *Journal* of the Anthropological Institute, August, 1898. It is obviously a stone *churinga*, marked with the symbolic design of a totem, and (at least in Central Australia) associated with the similar paintings or engravings on large rocks, spiral and concentric circles (found also by Mr. Carnegie), and with the native philosophy of inherited souls. A similar stone (of which we have seen a cast) was lately found in the crannog, or mound with wooden piles, discovered by Mr. Donnelly in the estuary of the Clyde. Col. Warburton found others in the desert in 1874. Mr. Carnegie was necessarily unaware of Messrs. Spencer and Gillen's recent discoveries as to the uses and significance of these objects. Perhaps even more curious was another discovery. The Samoyeds and Lapps erect sticks with heads of curly shavings on their graves, an Arctic custom which we know not elsewhere, unless among the Ainu. But Mr. Carnegie found near a native camp

"several small pointed sticks, so planed as to leave a bunch of shavings on the end. I have seen similar sticks stuck up on native graves near Coolgardie, but have no knowledge of their proper significance. Probably they are merely ornamental."

This is a singular coincidence between funereal customs of peoples so remote as the Samoyeds and the blacks; Mr. Carnegie, who is not an anthropologist, does not mention the Samoyed example. He also found sandals of a shapeless kind, meant to disguise the tracks of the Kurdaitcha, or Avengers of Blood. These are mentioned in the Homeric 'Hymn to Hermes' (ll. 82–86). Human nature is much the same in Greece, on the Obi, and in the Australian desert. "Message sticks" (p. 395), decorated conventionally, were also among Mr. Carnegie's discoveries; and he noticed objects of barter (as pearl oyster shells) which must have been traded over at least five hundred miles of desert. An iron tent-pin, perhaps a relic of the lost Leichhardt expedition, may have been handed along in the same way.

Mr. Carnegie's return journey was as thirsty as his route northwards. He found nothing whatever fit for civilized ends, though a cattle route might, perhaps, be made on his first track. There was no sign of auriferous regions. In fact, the results, though valuable, are negative. Nobody need ever go again, unless "for pleasure,"

but few, in the matter of pleasure, share Mr. Carnegie's taste for hardship unaccompanied by sport. Spinifex rats are all the game, and they are very shy. Of the courage and adroitness which carried the explorers through, thanks mainly to judicious handling of the camels, we cannot here convey an idea. Mr. Carnegie is a great advocate of the noble camel, but "if unkindly treated he will not do so," as the boy said of the horse. The excitement of the water-hunts is really thrilling; in fact, unlike most travellers, Mr. Carnegie is never dull in his narrative. He has shown incredulous Australia what a young Englishman and Etonian can do in the wildest and most inhospitable of deserts, and he has produced a book with which we are quite unable to find a fault, unless it be as to the censure of the dispossessed blacks for hanging about stations in Kimberley while there is wild land to occupy. That wild land is already held by other tribes, and to invade it means war to the stone knife—war like that of the disinherited Gregara in Scotland long ago. Among the best of many good anecdotes is that of the water-holding frog, which shows that the oddest traveller's tale may be "founded on fact." Mining information is copious, and, as to the processes, lucid.

Mr. Carnegie admits that he hates writing. It is seldom that a man excels so much in an uncongenial task. From boys to economists and anthropologists, a very large public can find entertainment and information in 'Spinifex and Sand,' which, we should add, is illustrated with charts, photographs, and drawings.

A New English Dictionary on Historical Principles. Edited by Dr. J. A. H. Murray and H. Bradley. — Vol. IV. *Frank-law-Germanizing.*—Vol. V. *H-Hod.* (Oxford, Clarendon Press.)

THE leviathan English dictionary is making steady progress towards its goal, which may be designated as the old-fashioned "ampers-and," the *finis* of horn-book alphabets. By this time more than half the colossal work should be in type, and we are told that the remainder, "to the end of the alphabet, is in an advanced state of preparation."

The five sections before us contain comparatively few uninteresting words, while they treat many of exceptional interest. Such are the obsolete "frover" (vb.) = "console," "comfort"; "gæson" (adj. and sb.) = "barren," "scarcity"; "hewe" (sb.) = "domestic"; "hield" (vb.) = "incline," "slope"; "heel" (nautical). Then we have "free," which occupies an article of ten columns in thirty-two sections; "from," which gives fourteen sections in thirty-two divisions; "full" (adj.); "further" (adj.) = "front," "former," as well as "more extended," "more distant"; "game" (sb.); "gavelkind" (sb.); "general" (adj. and sb.), occupying seven columns; "hard" (adj.); "have" (vb.); "head," extending over thirty-five columns, "high" over twenty-six; "hight" (vb.); "hind" (sb.) = "servant," early form "hine"; "hit" (vb.), with twenty-six sections.

We fear that human prodigies may resent the immortalization of the term

"freak" as applied to them, and that certain "sweet girl graduates" in will and hope may object to "freshwoman" being defined as "the analogue of a freshman at an imaginary university." The etymology of "fresher" = "freshman" is not "fresh+er," but from "freshman," with -er substituted for all but the first syllable, on the analogy of "bedder" = "bedmaker," "rugger" = "Rugby (football)," and similar crude forms. University students do not, as a rule, appreciate phonetic laws. We prefer to regard "have" as containing the radical which is found in "heave," Lat. *capiō*, and not connected with Lat. *habeo*, with which compare Skt. *jabh* = "seize with the jaws," Irish *gabh* = "receive." It may be surmised that Burney's "Harmatian" = *νόμος ἀρμάτειος* was merely copied by J. S. Adams, and was very likely a misprint for "Harmation," a transliteration of the accusative of the Greek adjective. The verb "halt" (military) is as likely to be derived from the English noun as from the German verb.

Perhaps Capt. J. Smith's "froye" = "very cold" is ignored as an error for "frore"; but Purchas's "Funnigs or toe boates" might have been noticed, and Philemon Holland's form "havorie," and Grafton's "harlotet," and the kind of cloth "hawstrete" (Campbell's 'Materials for History'), and even Ward's "galitzenstein"—at any rate, under 'Gallizinite.' Palsgrave's figurative use of "gazophylacium" should have been quoted. The adjective "hammy" is earlier than 1861. A year or two before that date *Bell's Life* recorded the impressive feat of a valiant trencherman who, for a wager, got up—rather than down—a whole calf cut with a hammy knife, standing on his (the eater's) head, while a rival champion failed to smoke out a box of cigars by two items.

The theatrical phrase "full up" should have been noticed as well as the colonial; and "hard lines" has as good a title to appear as many other specimens of slang which have been countenanced.

For "hardness" in the sense of "hardship" North's 'Plutarch,' wherein we find so much of Shakspeare's vocabulary, should be quoted between Chaucer and Jeremy Taylor. Under 'Gala' (3) = "a festive occasion," &c., the earliest illustration is dated 1777, though the 'Stanford Dictionary' cites Lady Mary Wortley Montagu, "I saw the other day the gala for Count Altheim," from a letter penned in the year 1716.

Our criticisms are so trivial that some may be reminded by them of the much-talked-of policy of pin-pricks; but they can be defended, not only on the ground that philology professes to deal with the infinitely little, but also because our having to resort to pin-pricks in a rational and benign way amounts to a complimentary admission that there are no larger holes to pick.

Once more the importance of Caxton's vocabulary is to the fore. He is the earliest authority—to take a few examples—quoted for "fraudulently," "frequent" (vb.) in the sense "use habitually" (the adjective appears to be about half a century later than the verb, which Earl Rivers used 1477), "friendliness"; also for the less

familiar "friandise," "fruster," "frustratory," "fume," and "furibund." We are not unduly elated at being credited with the enrichment of our mother tongue by the term "fucaceous."

The correct etymology of "gas" is given, to which no English dictionary has before attained. Van Helmont tells us himself that his new term, pronounced, of course, Dutch fashion, was meant to represent the Greek *χάος*. This instance must serve to illustrate the overwhelming superiority of the 'New English Dictionary' in every department of lexicography. To represent this adequately would occupy more than one number of the *Athenæum*, and satisfactory selection would demand the co-operation of a large committee of reviewers. The prefatory notices which set forth the merits of the several sections are rigidly true, and might be far longer and more laudatory without falling under the slightest suspicion of being puffs. The regular staff and their enthusiastic band of voluntary helpers deserve the highest possible encomiums. It is to be hoped that a rapid and substantial augmentation of the list of subscribers will give them the satisfaction of finding their sphere of usefulness enlarged and their pains and worth duly appreciated. Everybody who professes to have a library ought to take in this noble monument of the great Victorian era, and those who have no collection of books will find the 'New English Dictionary' an excellent substitute. One cannot dip into it for a specific purpose without lingering over its fascinating pages, and rising therefrom with a keen appetite for the study of old books and standard authors instead of any taste for the ephemeral trash which ever more and more solicits our time and attention; for one of the many salient features of the work is the inculcation of a vast amount of useful bibliography. Probably no system of study could impress one so quickly and deeply with the value and vastness of the treasures we have inherited in our English language and literature as a few hours devoted to the elaborate articles prepared by the skill and zeal of Dr. Murray and Mr. Bradley and the generous enterprise of the Clarendon Press.

Rasselas, Prince of Abyssinia. By Samuel Johnson. (Birmingham, Vincent Press.)

THE artistic success of the books issued by the Kelmscott and Vale presses, and the high prices at which the productions of the former have lately been sold, have naturally led to the production of a number of more or less beautiful works modelled on their type. One of the most significant of these attempts lies before us to-day. It is a handsome quarto, bound in the familiar white vellum and yellow silk ties of the Kelmscott Press. The paper is good, the presswork distinctly satisfactory, and the printing is properly placed on the page. We learn, too, from the prospectus that

"the work is printed from a new font of Mazarin type, with specially designed wood cut frontispiece, borders, and initial letters. . . . The initial letters, specially designed for this volume and printed from the wood, number twenty-four."

The form of a book has, happily, become a matter of so much interest that we shall

make no apology for leaving on one side the merits of the author selected as the first venture of this new press, and devoting our attention to the details of its production. The return to earlier models for letter-founding inaugurated by William Morris and followed up by Mr. Ricketts has produced a widespread result, so that even in France, the very home and centre of a style of printing the direct antithesis to that of these masters, the desire for a new type has been awakened. It is in many respects significant that a leading firm of printers in France has commissioned the greatest master of design now living in that country to design a fount of type for them, and that he should have undertaken the task. The result may be seen in the 'Huon of Bordeaux' reviewed in these columns a few weeks ago. It is evident on a surface inspection that the master has not realized the limitations put upon him by the fact that type is cut with a graver, and not drawn or written with a reed. A few of his letters, notably the *o* and the *e*, are beautiful and individual in form and design, but the majority of the letters fail altogether to produce harmonious effect. This is due mainly to two causes: his inattention to the form of the serifs (the pointed projections from the letters) and the attempt to make the letters *h*, *n*, and *m* with some of the curves of the written letter. This latter error, natural as it is to the inexperienced designer, is fatal to the beauty of the type, and it is in the attempt to escape from it that some of the early type designers gave to the final stroke of these letters the uncompromising rigidity which characterizes the Venetian type of the best period.

The designers of the "Mazarin" type have not fallen into this error. It is, if we mistake not, a "font" of type produced in America soon after the success of the Kelmscott Press had proved itself to be permanent. If we might hazard a conjecture as to the methods of its production, we should say that it had been cut from enlarged photographs of Morris's "Golden" type by some one who had never seen the type itself. How else explain the curves on the slanting tops of such letters as the *h* or *b*? In this fount, again, the principal fault is inattention to the value of the serifs, and, in the case of the *u*, the introduction of a hideous ornament to finish the letter. In nearly every case where it differs from its original it is immeasurably poorer in quality, the *f* and *t* being the worst letters in the fount, while the *e* is again the best. Altogether, we are inclined to advise the Vincent Press to follow the example of that other gentleman who has acquired the traditions of the Kelmscott Press at the same time as a type box and a printing machine, and buy an honest commercial fount of type till they can find time to design one of their own.

Our book is, moreover, "decorated," and we regret to say the decorations do not in any way rise above the level to which the decoration of books has sunk. Modern artists forget that in William Morris this country possessed one of the half-dozen great consciously decorative artists that the world has ever seen, and that, whether he knew it or not, the decoration of a book counted more with him than its typography. But though the master of a local school of

art once asserted in our hearing that William Morris had never drawn a single original decorative border, while he had produced two hundred in a work that is now before the public, the fact remains that, except for the work of Charles Ricketts, not a single piece of decoration in the books produced in imitation of the Kelmscott Press is truly decorative—and here what is not decoration is irritation. The real value of Morris's work on the printed book lies in the fact that he has shown how the printed page, without ornament or addition, can be made beautiful and legible at the same time. This is a lesson which the Vincent Press seem to have half learnt and to have forgotten. The "vine" borders on pp. 1 and 2 are interesting, or rather would have been if Morris had not already done them ten times over; and the same may be said of the capitals, which are obviously in some instances redrawn from old initials of the Kelmscott Press—for example, the *H* on p. 14. There are, however, some evidences of independent "design." The capital on p. 93, and the woodcut "frontispiece" with the weak-lined diaper running through it, bear little trace of the virile inspiration and practised hand of William Morris.

We have been so far frank about the shortcomings of this book because we recognize in it a praiseworthy attempt to continue the short tradition of English printing. There is no objection to honest imitation of good models—it is, on the contrary, the first condition of progress; but the future of the printed book, if it is to be influenced by the Kelmscott traditions at all, must be guided by such books as the little half-crown lectures now being issued in its type, rather than by the earlier and more sumptuous works of the press. The first need of a decorated book is a decorator, and the Vincent Press do not appear to have discovered him yet.

Elementary History of Greece. By C. W. C. Oman. (Rivington.)

MR. OMAN has done very well to attempt an elementary, or rather a short, history of Greece which should give schoolboys, and still more teachers, a ready conspectus of the course of Greek events. He has made a pleasant book, and if he has frequently used very homely expressions, we recognize in this feature his desire to make it as fresh reading as any such succinct history can reasonably hope to be. Such a book, however, requires the author to sit down and write it *currente calamo* without constantly referring to his books, and this, again, requires him to have gained a great intimacy with his subject by long and careful study. We should have expected from his antecedents that Mr. Oman had thoroughly satisfied these conditions; but we cannot say that we have risen from the perusal of his book without finding a good many stumbling-blocks—statements to which we feel bound to demur as either clearly inaccurate or decidedly doubtful. Of course, these flaws are only exceptions to a narrative which is in the main both clear and accurate; but, alas! on the subject of Greek history we have all quarrelled over so many points that we have become fastidious, and perhaps pedantic,

and demand an amount of accuracy which few can attain.

But we must cite instances for our objections, and, having done so, will leave it to our readers to decide whether these objections are justified or not. We are told that "the greater part of the Hellenic lands are somewhat scantily provided with woods," which is only true now, and was not so in the days of the charcoal-burners of Acharnæ, still less so in older days. Nor is it easy to accept the statement on the same page that "the oak, *olive*, pine, and beech are the typical trees of the peninsula"; for the olive was probably imported in early historical times. In the description which follows of the passes from Thessaly into Boeotia that of Elatea, which is hardly even a defile, is omitted; and presently we hear that "Lake Copais has no exit to the sea," which ignores both the ancient and the recent *κατάβοθρα*. We hear of the "range of Erymanthus and Cyllene," though these mountains in no way belong to the same range, Cyllene standing isolated far east even of Mount Chelmos, so that Mr. Oman can hardly know the Morea from autopsy. He accepts the now generally doubted identification of the marauding tribes mentioned in the hieroglyphic inscription of Merenephtah with the Achæans and Danai; nor does he seem to know that in the building of Mycenæ there is not only Cyclopean, but also good ashlar masonry. Homeric questions are too controversial for criticism, so we shall only mention his statement that Homer was one, was primitive, and therefore can be used as fair evidence for describing the life of his own time. As most scholars do not believe that Homer was either one or primitive (in the form now extant), and think that the authors of the *Iliad* may have ranged over many generations, it is impossible to think highly of such a remark. Nor are we disposed to accept Plutarch's picture of the Lyncæan discipline as historical; it was probably an ideal sketch conceived by the reformers of the third century B.C. On the question of the duties of colonies to their mother cities the author sounds an uncertain note—in one passage denying that any allegiance was due, in another asserting it. We adhere to the explanation of the battle of Marathon set forth in our review of Mr. R. Macan's edition of three books of Herodotus, and cannot accept Mr. Oman's statement that the Persians were taken by surprise, "so that they had no time to form a proper line of battle." They rather set a body of chosen troops to watch the Greeks and protect the flank of their march towards Athens. This body was, however, not strong enough, and was broken by Miltiades's assault. As to the real losses of the Persians, Mr. Oman shows himself, both here and elsewhere, hopelessly credulous of Greek exaggerations. He thinks that 20,000 Persians were killed by Leonidas and his men! It was an error of Grote's, copied into most subsequent histories, to make a special "Age of the Tyrants." The Greek tyrant was the outcome not of a special time, but of special circumstances, and as these recurred in all epochs of Greek history, so there were tyrants in Greek lands throughout the whole of this history, from Orthagoras to Nabis, and in great numbers. The settlement at Nau-

pactus in 455 B.C. is called a settlement of rebel Helots, whereas they were Messenians, who are not to be identified with the Helots. In the account of Periclean Athens we are told that the Athenians "were provided with the money to buy themselves seats in the theatre, and bread, wine, and meat on festival days." Yet the maximum daily allowance per man is stated at three obols, and the diet of the Athenians was not bread, wine, and meat. But this is not the only phrase which suggests to the reader that Mr. Oman is not perfectly familiar with Greek life. Presently, for example, the Corinthian admirals (commanding a fleet of triremes) "put about and sail home." The whole population of Scione was not massacred by the Athenians, who never massacred women, or even young children. If Sphacteria really "blocked the bay of Pylos," a great part of the controversy about Thucydides's narrative would not exist. Agesilaus in one place "has the soul of a hero," in another is "cynical and unscrupulous." Perhaps the great Napoleon proved that these two descriptions might be attributed to the same man, but surely not by the same person.

We had noted another score of such trifles; but we have already cited too many. It were unfair, however, to the author not to reiterate that in the main his book is a clear and attractive volume, and contains a great deal of sound knowledge. It is only the large number of the flaws which produces an unpleasant effect upon the scholar who has laboured at the subject. For the schoolboy, for the ordinary public, for any but the specialist, it will pass muster very well. The points we have noticed may almost all be set right by changing a word or two; whether the opinion that Aristides was a Conservative, or that Pericles deliberately courted a war with Sparta, be so easily repaired, is another question. But to venture upon a short history of Greece is to excite a nest of philological hornets. Happy is he who escapes them; still happier he whose tough skin, or sound blood, resists the poison of their sting, and who can laugh at their impotent rage!

TALES OF ADVENTURE.

Pursued by the Law. By J. Maclaren Cobban. (Long.)—Mr. Cobban has, at any rate, the gift of versatility. The escapes and perils of a modern fugitive from justice present a different theme from the alarms and excursions of the partisans of Montrose or the historical portraits in which the author so lately showed his skill. It is fair to say, too, that the exciting experiences of James Graham, the escaped convict, who has been unjustly sentenced for the manslaughter of his father, are told in a masterly fashion, and that the interest of the book is complete from start to finish. Mr. Townshend, "of Jermyn Street," the mysterious head of an international band of robbers, is certainly endowed with preternatural abilities, and with a hankering after poetical justice which is only associated with freebooters in fiction. But if we admit his right to exist, his masterful interferences in James Graham's behalf are most ingenious and successful. Graham's own self-sacrificing character is more true to life, and the relations between him, his mother, and his faithful sweetheart remove the book from the suspicion of sordidness which always attaches more or less to criminal and "detective" stories. Part of the action is laid in Lanca-

shire, and the author seems to have a good appreciation of local character and dialect, though the latter is employed with praiseworthy moderation.

An impossible, but amusing and cleverly told story of adventure is contained in *The Kingdom of Hate*, by Tom Gallon (Hutchinson & Co.). The writer, who is favourably known as the author of 'Dicky Monteith' and of 'Tatterley,' calls his story a romance; but, in our opinion, the element of adventure predominates largely over the love episode, and requires the classification here given to the volume. It is a light and highly readable piece of literature, full of improbable situations, but always well and carefully written, and, we imagine, well suited in subject to the supposed requirements of the reading public of to-day. It is a harmless story, too, in the sense that it can be placed in the hands of young people, though its characteristics are those of a book for adults. It is just one of those stories that would suffer materially in their interest to readers were the plot given in outline; and there is no reason to discuss its subject fully. A princess of a European state known as Labyrinthia, a usurper, two Englishmen, and a number of political conspirators are the actors, and the materials they afford are used freely. The same sort of thing has been done by recent novelists, English and continental, but in these pages Mr. Gallon will stand comparison with any of them.

In his "romance of love and crime," *Comrades of the Black Cross* (White & Co.), Hume Nisbet has shown a distinct advance on anything we have recently seen from his pen. He has not lost the fatal tendency to slipshod sentences, though these are happily more infrequent than of old. In vigour of style, condensation, and management of his narrative there is a marked improvement. We confess to a prejudice against modern crime as a subject of fiction. There is a degradation in the atmosphere as of the police-court and the penny dreadful. But those of the public who enjoy the details of violence and dishonesty with which our daily papers are largely filled will find in Hume Nisbet's book as much attraction as the theme permits. The doings of "The Tiger," alias the Rev. Apprasius Holt, from the day of his escape from Dartmoor to the night when he is trapped in the centre of his gang of "comrades," and his staunch partner and adorer "The Cobra" shoots herself in his arms, are on so magnificent a scale, and the succession of incidents and variety of characters are so diversified, that the book, once opened, is not easy to put down. It may be added that not only are the various types of criminals, from the flash company promoter to the Hooligan, realistically drawn, but there is a detective who does good work and is an interesting personage, though clairvoyance seems hardly a sportsman-like process in his craft.

The Sword of Fate, by Henry Herman (Greening & Co.), is an elaborate "shocker," and deals with the sad fortune of a country gentleman of blameless reputation, who not only finds the status of his married partner of many years and his only son endangered by the reappearance of a bad wife he has thought to be long dead, but is shortly afterwards, by a fatal chain of circumstance, aided by the villainy of his agent, involved in the suspicion of murdering the disturber of his peace. An undue portion of the book dwells upon the ghastly absurdities of Broadmoor. There is plenty of movement and action involved; but the principal characters are too unbalanced, while the Devonshire inn-keeper, with his songs and his exaggerated dialect, would be farcical on the stage.

RECENT VERSE.

Songs of Action. By A. Conan Doyle. (Smith, Elder & Co.)—Dr. Conan Doyle is possessed of an elastic and irrepressible energy.

The making of prose romances was an afterthought in his career; and now this experiment in verse is another afterthought. The spirit of the time is doubtless responsible for much imitative work; but the author of this little volume has himself contributed almost as much as any other to that taste for the presentment of action and enterprise which has a certain vogue to-day. Still, to hazard a conjecture where absolute proof is wanting—since there is no direct plagiarism here—it may be doubted if Dr. Doyle would have written at least some of these patriotic ballads if Mr. Kipling had not spoken first. In 'The Song of the Bow' and 'A Ballad of the Ranks' he comes very near to the best manner of the Champion of the Empire. This level, however, is not maintained, and some of his work should fall an easy prey to the ambitions of the young reciter. Where a difficult theme calls for something more than mere buoyancy and healthy vigour in the treatment of it—as in 'The Storming Party' or 'The Passing'—Dr. Doyle falls short of success. The philosophy of his concluding poem, 'The Old Huntsman,' is thin; and that of 'A Parable' verges on banality. But to the episodes of open-air sport and adventure he brings a freshness of feeling which is contagious. In his more subdued vein the first two stanzas of 'A Hunting Morning' are among his best, though they lack the indefinable quality of pure distinction:—

Put the saddle on the mare,
For the wet winds blow;
There's winter in the air,
And autumn all below.
For the red leaves are flying,
And the red bracken dying,
And the red fox lying
Where the osiers grow.

Put the bridle on the mare,
For my blood runs chill;
And my heart, it is there,
On the heather-tufted hill,
With the gray skies o'er us,
And the long-drawn chorus
Of a running pack before us
From the find to the kill.

To the writer's credit, he is more at home on the turf of the hunting-field than on that of the racecourse, and the methods by which the owner of the "old gray crock" in 'The Farnshire Cup' made his money on the race would be beyond the intelligence of the most inveterate punter. In his imitations of old-world ballads Dr. Doyle escapes those faults of elaboration and subjective reflection which are frequent in reproductions of this kind; but he has in one case—'A Rover's Chanty'—overlooked the fatal possibilities of incongruity that underlie the refrain; especially the nautical refrain, where the feminine pronoun may serve equally for a ship or a lady passenger. Criticism is not supposed to deal too seriously with the byplay of a worker's leisure; but this little book can afford to be judged on its merits. It contains most of those qualities which we associate with Dr. Doyle's prose work, together with a sense of rhythm and a technical versatility of which he was, perhaps, not suspected. Though he has not yet proved himself a great poet, he has at least produced a volume of keen, healthy, patriotic verse, whose excellence is something more than moderate.

Poems. By Ernest Hartley Coleridge. (Lane.)—Mr. Coleridge comes before the world suffering from too acute a consciousness of the literary traditions associated with his name. "I am," he frankly owns, "the son of a poetic race"; and he devotes several poems in this slender volume to the praises of S. T. C. Yet he is not only impressed by the high quality of the greatest genius of his family; it is also the quantity of his literary relations that touches his fancy:—

Father, thy father was a poet: Dew
Of Heaven was shed on him;
Thou, and thy brother and thy sister grew
By Hippocrene—ye lipped its brim.

It would be wrong to suggest that poetic confessions of filial piety should be always limited to private circulation; but the circumstances are

here exceptional, and Mr. Coleridge would, perhaps, have been well advised in this his first volume of poems not to give his enemies, if he has any, an occasion for alleging that he has thrust his credentials upon us.

The influence of other poets—Browning, Arnold, Wordsworth, Clough, Austin Dobson—if acknowledged only by implication, is in at least one case almost unpardonably patent. If 'Carmen Alterum Subfuscum' is to be regarded as a frank parody of Browning in his most vulnerable moods, there is no excuse to be found in the verses which precede this for an apparently half-serious mimicry of the manner and matter of 'One Word More,' a poem too sacred by association for this kind of treatment. What there is of originality in Mr. Coleridge's work reveals a quietly reflective egotism. Objective themes he scarcely handles at all; and in 'Pygmalion's Bride' he very certainly fails. He is perhaps at his best when in a vein of philosophic earnestness:—

Give Faith her due—pure thoughts and golden deeds
She gives as bribes to tempt man not to know,
And though her right hand holds her scourge the creeds,
Her left with stolen virtue heals the blow:

a clever quatrain, expressing the conception with admirable lucidity and succinctness. Mr. Coleridge has a right command of poetic methods, which imparts to much of his verse, especially his lighter lyrics, a certain limpid fluency. But he lapses at times into obscurity, as in the sestet of his sonnet 'On Certain Reminiscences,' which receives no illumination from the redundant relative in the last line:—

Vain were regret, that in delightful quest
Of thy lost darling thou hast ta'en thy leave:
Thy dwelling-place is with those mighty blest
Thou couldst not love—and 'tis for this we grieve;
The hero unheroic, mean the best!
Who that [sic] hath ears to hear—let him receive.

There is about this, as Mr. Coleridge might say, a darkness which that may be felt. In certain details this volume shows need of revision. Occasionally a line has a superfluous foot. This fault is singularly noticeable in the first line of the poem 'To Derwent Coleridge,' where the author is obviously anxious to commit no blunder:—

Father, these verses must be dedicate to thee,
Not Rhadamanth below
Is more relentless—no escape for me—
But 'tis thine hand will deal the blow.

It is greatly to be desired that Mr. Coleridge—and, for that matter, most other minor poets—should avoid the trick of omitting the article, definite or indefinite:—

Nor would I err with Academic sage,
Or that diviner dogmatist who sang
Immortal Ode to Immortality.

Finally, Mr. Coleridge gives proof of the possession, notwithstanding all examples to the contrary here cited, of that quality of humour, the absence of which must always neutralize the other virtues. This may be seen in some charming addresses to little maidens; and in one of his too rare objective poems, 'Ipsa Dixit,' there is a very happy verse that comes in the lady's answer to her patronizing poet-lover:—

And you see a faint reflection,
Very delicately wrought,
In the corner of my eyelid,
Of a thought that you have thought.

Songs of the Spirit, by Aleister Crowley (Kegan Paul & Co.), ascend, as the motto on the title-page—"Sublimi feriam sidera vertice"—indicates, to higher regions, which seem peopled with an unusual number of gory phantoms. They are difficult to read, and where they touch definite things more sensual than sensuous. A poet's dreams are not often so persistently full of "miasmal pestilence-light" as these. We do not like "dawny" and "frondage," and cannot say that these verses deserve to be read—sung they could hardly be.

The sonnets entitled *The Silence of Love*, by Edmond Holmes (Lane), are superior in workmanship to the ordinary run of such things, but too closely suggestive of Shakspeare's in lan-

guage and style. Was it wise to write such lines as

Absence from thee was winter to my heart?

A modern musician chances on a phrase which Beethoven used, or something very like it; he thinks it good, and then he finds out that it is not his, and rejects it. This seems the wiser course. There is something of the modern fashionable mysticism in the love here celebrated. It is an elusive symbol, free of "earth-born base desire." The whole thing seems rather too bright and good for the bulk of humanity; and a love which dare not ask the question because "Yes" and "No" would both be fatal is a little irritating. Mr. Holmes writes decidedly well, and we should be glad to see him dilating on some theme of larger appeal in a less constricted form than the sonnet.

To *The Garland of New Poetry by Various Writers* (Elkin Mathews) eight pens of more or less reputation have contributed. Mr. Binyon is becoming a finished artist, with something of Matthew Arnold's sad lucidity of soul, and "Anodos," Mr. A. R. Green, and Mr. R. Balfour have successful moments. Still, as a whole, we can only note here skilful arrangement, taste, suitable adjectives, and, in short, a deal too much style. Mr. Victor Plarr is far too affected, and plunges recklessly into comedy for effect. There is rarely any freedom of movement or anything really moving. Mr. Binyon goes against tradition in finding the willow, even in its youth, "golden green" and "akin only to delight." Is not the willow "sallow," as, indeed, the word indicates, and weird in suggestion? We do not like "moony," "sheeny," and "gleamy." Keats overdid such adjectives; Tennyson selected only a few of them for his use, and modern bards would do well not to increase the stock again.

HISTORICAL ROMANCES.

MR. WILSON BARRETT, with the assistance of Mr. Hichens, has put into novel form, under the title of *The Daughters of Babylon* (Macqueen), the drama in which he lately played the leading part. The rhetorical passages, of which there are many, "fall over themselves" from time to time. "Thou art free, O sons of Israel.....Free! Babylon holds thee beneath her feet; ye are slaves, slaves, slaves!" However, there are plenty of strongly coloured passages without these drawbacks, and local accuracy of detail is studied to remarkable purpose. The incidents of the story will be familiar to playgoers. Ishtar, the incarnation of the gorgeous lusts of Babylon, who still keeps a woman's heart for the tents of her people; Elna, whose youth and purity nearly expose her to the same fate at the hands of the same dark profligate who has been Ishtar's evil genius; Alorus, the typical Babylonian dandy; and the Jews Jediah and Lemuel, are all strongly drawn. Not the least sensational part of the story is the delineation in the rustic tents of Zoar of that unbending adherence to the letter of the moral law which was Israel's lasting contribution to the ideas of the modern world.

Pharos the Egyptian (Ward, Lock & Co.) is the latest creation of Mr. Guy Boothby. He was also—these pseudo-Egyptian stories always include that date—the chief magician at Pharaoh's Court in the time of Moses, and is occupied as the story opens in recovering his own mummy. As he is attended throughout by an English artist, the usual idiot of these stories, and "Valerie de Vocxqal, the finest violinist in Europe," and does practically what he likes by way of murder, mesmeric influence, and reading the future, it may be conceived that the result of the concatenation is a good deal of adventure. A heavy strain is put throughout on the reader's credulity, nor is he encouraged by any graces or illusions due to literary presentment. Some "funerary" (*sic*) rites in Egypt are particularly

unconvincing. The volume is creditably illustrated.

Clive and the Black Hole of Calcutta are the most prominent features in Allen Upward's *Athelstane Ford* (Pearson). The adventures of a young Suffolk gentleman who runs away from home, is seized by a pressgang, and carried out to India in a line-of-battle ship, are recounted at considerable length; but the reader's interest in the narrative is too apt to flag. There is a serious lack of proportion in the distribution of incident and adventure throughout the volume, and the literary composition is never graceful nor polished. The love element is absurdly inadequate, and for a large part of the book is centred round a common woman of the town, if we read her character aright. The volume is, in fact, remarkable for very few excellences.

COOKERY BOOKS.

MRS. DE SALIS'S *Art of Cookery, Past and Present*, is mainly historical (Hutchinson & Co.). We can congratulate Mrs. de Salis on avoiding a usual pitfall of compilers, and knowing that forks were used long before the time of Coryat; but she might write better than she does: "Pierre Damien narrates that at the end of the tenth century a sister of Romanus Argulus [*sic*], an emperor of the last [?], married one of the sons of Pierre [?] Orseolo, Doge of Venice." As may be inferred from this specimen, Mrs. de Salis's style of writing is dreadfully slipshod, and her book is disfigured by misprints.—*Up-to-Date and Economical Cookery*, by Dora Groome (Jarrold & Sons), does not fulfil the promises of the title-page.

The Dictionary of Dainty Breakfasts, by Phyllis Browne (Cassell & Co.), is a thoroughly good book, containing many judicious hints and useful receipts such as housekeepers will appreciate. The same praise cannot be awarded to *Cookery for Common Ailments*, by a Fellow of the College of Physicians and Phyllis Browne (same publishers). It appears to contain nothing that a reasonably competent cook does not know already.—*Thrifty Housekeeping and Home Cooking*, by Florence Stacpoole (Scott), volumes in the "Every-Day Help Series," do not, unfortunately, seem to present the results of personal experience. They appear rather to be the outcome of the perusal of other books—at least, that is the impression they make; still it is quite possibly an erroneous impression.—*A Year's Cookery*, by Phyllis Browne (Cassell & Co.), is not of much value.—*Cottage Cookery* (S.P.C.K.) may prove useful to those ignorant of cookery—and the wives of the labouring classes in the country are too often ignorant of the rudiments of cookery; but a few oral demonstrations would be more effective than this little tract.

AUSTRALIAN HISTORY.

THE founding of *South Australia* is recorded in the journals of Mr. Robert Gouger, which are edited by Mr. Edwin Hodder and published by Messrs. Sampson Low & Co. It is rarely the case that the earliest pioneers of colonization reap the reward of their labours. The first man to propound the new theory upon which South Australia was founded was Mr. Gibbon Wakefield, whose memoirs we notice below. He was ably supported by Col. Torrens, Mr. George Fife Angas, as well as by several of the leading politicians of that day, such as Mr. J. A. Roebuck, Hutt, and others, but by none more perseveringly and industriously than by Mr. Gouger. None of these reaped any pecuniary profit except Mr. Fife Angas, whose continuous efforts and large expenditure were eventually, after sundry vicissitudes, amply repaid. Mr. Hodder's work has been easy. These pages contain little beyond the actual diary of Mr. Gouger, most interesting to any student of Australian annals, but rather dry for the ordinary reader,

as most journals are. The details of the difficulties and endless delays created by the Colonial Office as it was then constituted, the disappointments, the changes of ministries which continually frustrated the hopes of men who were looked upon as theorists by red-tape officials, cannot now be of importance. The subsequent settlement of the colony, the squabbles and jealousies which prevailed, and the financial troubles which followed are the subjects of the concluding chapters. These last were caused mainly by the inordinate anxiety for too rapid progress. Speculation in "town lots" and favourite "corner allotments" diverted attention from sound agricultural pursuits, resulting in general distress, to relieve which, and to provide employment, the Government ran into extravagant expenditure, resulting in universal bankruptcy, from which the now prosperous South Australia emerged mainly owing to the abilities of the late Sir George Grey, supported by Mr. Gouger. Even these might have been insufficient but for the opportune discovery of the Burra Burra and other mines. The most interesting portion of South Australian history is of a later date.

Edward Gibbon Wakefield. By R. Garnett, C.B. (Fisher Unwin.)—The difference of the present feeling between this country and its colonies from the ideas of fifty years ago is remarkable. The causes of the change may be gathered from this volume. It was the famous report of the late Earl of Durham which led to the establishment of responsible government in Canada, a system which has since been extended to nearly all the British colonies. The late Mr. E. G. Wakefield was mainly instrumental in producing this fundamental change of policy; he accompanied Lord Durham in his mission to Canada, and is generally credited with having written much of the celebrated report. Subsequently, under the administration of Sir Charles Metcalfe, he contributed largely to the smooth working of the new constitution. He was one of the guiding spirits who, throughout many discouraging years, worked on until at last they triumphed over obsolete ideas and prejudices in Downing Street. It is for this "yeoman's service" that he is entitled to a place amongst "The Builders of Greater Britain" rather than for the other works on systematic colonization to which his name has been given. The ability which characterized the plan of the "theorists of 1836" is acknowledged by all who have studied the subject; the pernicious effect of free grants of land, and the necessity for the abolition of transportation, were proved up to the hilt; and the desirability of the substitution of the sale of Crown lands, and the creation of a fund for promoting emigration from an overcrowded country to waste because uncultivated prairies, was fully established. The sound principle of giving a value to useless land by the importation of labourers was the foundation of Mr. Wakefield's system, but it contained germs which led to its abandonment or modification by communities which, in the first instance, had benefited by it. The automatic adjustment of a sufficient supply of labour in proportion to the land sold is theoretically correct, and might work in a purely agricultural community; but all calculations were upset in Australia by the discovery of minerals, which necessarily drew off a large proportion of the population whom Wakefield had regarded as farming hands. The unhealthy aggregation of people in the towns was also against him. To give his plans a fair trial they should have been universally applied. What was the use of a large Land Fund to South Australia if the adjacent Victoria offered higher wages? A cardinal principle in Wakefield's scheme was to establish a "sufficient price," i.e., a price not only sufficient to produce an emigration fund, but also such a price as would make the labourer continue working in his position for a reasonable time before he could better his con-

dition by becoming a proprietor. Truly an indifferent inducement to expatriation! We do not, however, wish in the slightest degree to depreciate the vigour and original thought, the acumen and logic, which pervade Mr. Wakefield's writings, and can testify to the "magnetic influence" which all who knew him felt. He deserves a place in the annals of the empire, but whether he foresaw all the consequences of self-government may well be doubted; and he certainly never imagined that one of the first acts of democratic constitutions would be to abolish his favourite Land Fund, in which the mother country had an interest, or that their policy would be to discourage emigration, foolishly in our opinion, and to lower the price of land to a figure wholly incompatible with his lofty ideas. We doubt also if he would have approved of leaving 428,000,000 acres in Queensland to a handful of people, 25,000 in number, with a free hand to try experiments in a field which cost him the labour and research of many years. As a matter of fact, nearly all his principles have been set aside; they were found to be inapplicable to a state of things which he had never anticipated. Still his work had its value, and deserved to be recorded among the factors of our present empire.

NAPOLEONIC LITERATURE.

THE house of Calmann Lévy has printed a first volume of *Souvenirs du Lieutenant-Général Vicomte de Reiset*—not, however, called a first volume on its title-page or on its cover. The present volume comes suddenly to an end in March, 1809, and as General de Reiset served in Spain in 1822, and commanded the Life Guards of Louis XVIII. and Charles X., it is evident that there is plenty more of his adventures still to come. Reiset was a brave Alsacien officer of good family; but he was too fond of his amusements to rise as fast or as high under Napoleon as his military qualifications would have led his admirers to expect. The volume before us, which is edited by his grandson, the Vicomte de Reiset, conceals nothing, and the rather thin journals of the hero are left to explain the futility of his life among the ladies of Potsdam, while they contrast curiously with his more careful letters to the lady in France to whom for a long time he was engaged. There is a somewhat curious picture of Queen Louisa of Prussia riding at the head of her army in what De Reiset calls "a theatrical costume, a steel helmet covered with plumes, a sparkling cuirasse, red boots, and a tunic in cloth of silver." He has no high opinion of the Emperor Alexander's friend. De Reiset took prisoner the famous Prince Augustus of Prussia, afterwards one of Madame de Staël's lovers and all but the husband of Madame Récamier—with Madame de Staël's blessing. He seems to have liked Prince Augustus, but says that he was always known in Prussia as "Prince Don Juan." De Reiset speaks of the visit of the prince to Coppet, and of his formal engagement to Madame Récamier, of the communication of the engagement to her husband, and of Récamier's letter explaining how pleased he would be to facilitate the divorce, but how embarrassing would be the situation of Madame Récamier, to whom he was sincerely attached, when she found herself at the Court of Berlin, and how little chance of domestic happiness there would be in marriage with so fickle a prince. De Reiset says that after the painting of Madame Récamier by Gérard, and the presentation by her of the portrait to the prince in April, 1808, the lovers parted, with impassioned letters, to meet again only at the Congress of Aix-la-Chapelle, ten or eleven years later. We had imagined that Prince Augustus of Prussia stayed again with Madame de Staël and Madame Récamier between the dates here given. De Reiset is not trustworthy, and his grandson is equally inclined to some laxity in

his history. In the latter's account of Berthier, in a foot-note, he states that the Prince de Neufchâtel was assassinated by a band of masked men. We should have thought it now fairly well established that Berthier killed himself when he found he was unable to present himself at Paris in reply to Napoleon's invitation to him to take up once more his position of Chief of the Staff for the Waterloo campaign. The accounts of his walking to one window, and immediately after walking to another, from which he fell, are, we imagine, too detailed, and confirmed by too many witnesses, to make it possible now to believe the story of assassination.

A volume on a somewhat connected subject to that which relates the exploits of one of the best soldiers of Napoleon is M. Henri Houssaye's *1815: Waterloo*, published by MM. Perrin & Cie. M. Henri Houssaye's account of the Waterloo campaign may be described, generally speaking, as old-fashioned—old-fashioned, that is, as contrasted with some of the latest accounts of Waterloo which introduce new views or new facts. It is a sound and solid account, without brilliancy and without paradox. Lord Wolseley comes in for some criticism from the author, and, on the whole, M. Henri Houssaye establishes his positions against those of the Commander-in-Chief. While, however, M. Henri Houssaye presents a Waterloo which proceeds on the old lines, it is not an account which takes the Bonapartist view that failure was Grouchy's fault, but, on the contrary, Bonaparte's own mistakes are pitilessly pointed out. According to M. Henri Houssaye, the battle of June 18th was really lost on the 17th.

OUR LIBRARY TABLE.

MR. JOHN MURRAY publishes an Armenian novel of so slight a construction that we prefer to include it in 'Our Library Table' rather than to class it as a new novel. *Through the Storm* is correctly described on its title-page as containing "pictures of life in Armenia." It is by M. Nazarbek, the editor of the Armenian revolutionary paper the *Huntchak*, and is translated by Mrs. Elton, and prefaced by an interesting note by Prof. York Powell. We are ourselves inclined to think that the note by the Regius Professor of History in the University of Oxford is more valuable than the book; but by those who do not mind horrors, or who think it their duty to face them in a holy cause, the volume itself will be found readable, and the treatment of the subject is as little offensive as—given the point of view of the author—it could be made.

FROM Messrs. Duckworth & Co. comes *Our Industrial Laws: Working Women in Factories, Workshops, Shops, and Laundries, and how to help Them*, written by Miss Mona Wilson, of the Women's Trade Union League, and edited, with a preface, by Mrs. Tennant, formerly Her Majesty's Superintending Inspector. The little volume is issued by the Industrial Law Committee, which Mrs. Tennant organized. Miss Mona Wilson is a perfectly sound authority on factory law, of which she has evidently made a study; and Mrs. Tennant is an equally excellent authority on policy. The little volume will, therefore, be found a wise guide by ladies of the Christian Social Union, district visitors, and dwellers in industrial districts, in their support of the Home Office inspectors in enforcing due observance of the law.

M. ERNEST LEROUX has sent us *De l'Influence Française sur l'Esprit Public en Roumanie*, by M. Pompiliu Eliade, a volume which we have not found interesting, although it throws a good deal of light upon many matters which concern Moldavia and Wallachia. We confess that we cannot discover that there was any marked French influence in the Danubian principalities. The people spoke good French, which they learnt mainly from the Russians, and the

French language introduced into Roumania, as at one time into Germany, many French ideas; but neither the Rouman nor the Greek portion of the population appears to have been more under French influence than were the populations of Europe generally in the second half of the eighteenth century and in the Napoleonic period.

Herrick's Women, Love, and Flowers (Gay & Bird), a pretty selection from the 'Hesperides,' is most suitably attired in the dainty dress of "The Bibelots," of which it forms the second number.

St. Ronan's Well forms the latest volume of Mr. Nimmo's reissue of his excellent "Border Edition" of the Waverley novels. The portrait of Meg Dods by Sir G. Reid is capital. — Messrs. Warne & Co. have reprinted *Westward Ho!* in a single volume. The frontispiece by Mr. Stacey is not a success.

MISS YONGE has published a ninth instalment of her *Cameos from English History* (Macmillan). It deals with the eighteenth century, and opens with a brief sketch of Methodism.

A VOLUME of *Sermons, Biographical and Miscellaneous*, by the late Master of Balliol, which the Dean of Ripon has edited and Mr. Murray published, strikes us as distinctly superior in interest to the 'College Sermons' that appeared last year.

WE have received catalogues from Mr. Daniell (good, Americana), Mr. Dobell (interesting), Messrs. Ellis & Elvey (choice books and manuscripts, good), Mr. Higham (theology), Messrs. Maurice & Co., Messrs. Parsons & Sons, Messrs. Rimell & Son (engravings and etchings, good), Mr. Russell Smith, Messrs. Smithers & Co. (rare books, good), and Mr. Spencer (interesting). We have also from Birmingham the catalogues of Mr. Downing (good) and the Holland Book Company, from Edinburgh of Mr. Baxendine, Mr. Brown, Mr. Cameron, Messrs. Douglas & Foulis (two, good), Mr. Macphail, and Mr. Thin (interesting), from Leeds of Mr. Miles, from Liverpool of Mr. Howell and Messrs. Young & Sons, from Nottingham of Mr. Murray, and from Oxford of Mr. Blackwell (good). From abroad Messrs. Baer & Co. of Frankfurt send us catalogues on China, Japan, &c., Latin authors (good collection), Oriental languages, and modern French history. Several Kelmscott books are offered, but the advance in the prices asked in the last year or two is very notable.

WE have on our table *Prophets of the Century: Essays*, edited by A. Rickett (Ward & Lock), — *Elementary Law for the General Public*, by A. D. Tyssen (Clowes), — *Across India at the Dawn of the Twentieth Century*, by Lucy E. Guinness (R.T.S.), — *Use and Abuse of English*, by R. Masson (Edinburgh, Thin), — *A Short Way out of Materialism*, by H. Handley (Rivingtons), — *Principles and Methods of Literary Criticism*, by L. Sears (Putnam), — *The Tutorial Algebra: Part II., Advanced Course*, by W. Briggs and G. H. Bryan (Clive), — *Physical Chemistry for Beginners*, by Dr. Ch. M. van Deventer, translated by R. A. Lehfeldt (Arnold), — *Journal and Proceedings of the Royal Society of New South Wales for 1897*, Vol. XXXI., edited by the Hon. Secretaries (G. Robertson), — *Renaissance Masters*, by G. B. Rose (Putnam), — *History of State Banking in Maryland*, by A. C. Bryan (Baltimore, U.S., the Johns Hopkins Press), — *Children's Ailments*, by Mrs. Ada S. Ballin (Office of 'Baby'), — *The Great House of Castleton and Patricia*, by W. Graham (Pearson), — *His Brother's Keeper*, by C. M. Sheldon (S.S.U.), — *Down the Stream of Civilization*, by W. Donisthorpe (Newnes), — *Thecla's Vow*, by A. Gallenga (Smith & Elder), — *At the Gates of the Morning*, by D. M. Jones (C. H. Kelly), — *Siegfried, the Hero of the North, and Beowulf*, by Z. A. Ragozin (Putnam), — *Impressions*, by Pierre Loti (Constable), — *Edmund, a Metrical Tale*,

by A. L. Carpenter (Stock), — *In Borderland*, by R. S. Craig (Hawick, Kennedy), — *The Importance of being Earnest, a Trivial Comedy for Serious People*, by the author of 'Lady Windermere's Fan' (Smithers), — *Poems*, by W. Hurrell (Simpkin), — *Holy Communion, with Meditations and Prayers*, by R. F. L. Blunt (S.P.C.K.), — *Our Prayer Book: Conformity and Conscience*, by W. P. Roberts (Smith & Elder), — *The Christian Creed, its Origin and Signification*, by C. W. Leadbeater (Theosophical Publishing Society), — *Via Domini, Sermons for Christian Seasons*, by J. H. Bernard (Hodder & Stoughton), — *Some Aspects of Primitive Church Life*, by W. Bright, D.D. (Longmans), — *As Angels see Us*, by S. Hope (Stockwell), — *The Twentieth Century New Testament, Part I.* (Mowbray House, Temple), — *The Church Monthly, 1898* ('Church Monthly' Office), — *Russische Bibel*, by Adolph Garbell (Grevel), — and *Fragmente zur Sozialwissenschaft*, by A. Merkel (Strassburg, Trübner). Among New Editions we have *Rubáiyát of Omar Khayyám, the Astronomer Poet of Persia*, rendered into English Verse by E. FitzGerald (Macmillan), — *The Literature of the Highlanders*, by the Rev. N. Macneill (Lamley), — *The Extra Pharmacopœia*, by W. Martindale and W. W. Westcott (Lewis), — *Money, Weights, and Measures of all Nations*, by W. A. Browne (Stanford), — *The Solicitor's Clerk*, by C. Jones (E. Wilson), — *Dreams*, by C. W. Leadbeater (Theosophical Publishing Company), — *Medieval Music*, by R. C. Hope (Stock), — and *Historical Introduction to the Private Law of Rome*, by the late James Muirhead, revised by H. Goudy (A. & C. Black).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Butler's (H. M.) *University and other Sermons*, 5/ net.
Jowett's (B.) *Sermons, Biographical and Miscellaneous*, 7/6
Mitchell's (E. H.) *The Devout Pilgrim's Guide to the Holy Land in the Way of Prayer*, cr. 8vo. 5/
Stock's (E.) *The History of the Church Missionary Society*, Vols. 1 and 2, 8vo. 18/
Temple Treasury, Parts 1 and 2, 16mo. leather, 4/ net.

Law.

Paine's (W.) *The Law of Inebriate Reformatories and Retreats*, cr. 8vo. 6/
Journal of the Society of Comparative Legislation, sewed, 5/

Poetry.

Miall's (A. B.) *Poems*, cr. 8vo. boards, 5/ net.
Shakespeare, *Works of*, Vol. 12, Whitehall Edition, cr. 8vo. 5/

Philosophy.

Patten's (S. N.) *The Development of English Thought*, 8vo. 10/ net.
Recejac's (E.) *Essay on the Bases of the Mystic Knowledge*, 8vo. 9/ net.
Rogers's (A. K.) *A Brief Introduction to Modern Philosophy*, 12mo. 5/ net.
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Johnstone's (C. L.) *Christian and Jewish Pilgrims to the Holy Land*, 8vo. 2/6

Education.

Mark's (H. T.) *An Outline of the History of Educational Theories in England*, crown 8vo. 3/

Philology.

Pindar, *The Nemean and Isthmian Odes*, edited by C. A. M. Fennell, New Edition, cr. 8vo. 9/

Science.

Adie's (R. H.) *An Introduction to the Carbon Compounds*, cr. 8vo. 2/6
American Year-Book of Medicine and Surgery, edited by G. M. Gould, royal 8vo. 38/
Badenoch's (L. N.) *True Tales of the Insects*, royal 8vo. 12/
Elliot's (D. G.) *The Wild Fowl of the United States and British Possessions*, extra cr. 8vo. 10/ net.
Hirst's (B. C.) *A Text-Book of Obstetrics*, 8vo. 28/
Pressland (A. J.) and Tweedie's (C.) *Elementary Trigonometry*, cr. 8vo. 2/
Sonnenschein (A.) and Nesbitt's (H. A.) *The New Science and Art of Arithmetic for Schools*, cr. 8vo. 4/6

General Literature.

All the World's Fighting Ships, 1899, ed. by F. T. Jane, 15/
Atherton's (G.) *A Daughter of the Vine*, cr. 8vo. 6/
Bidder's (G.) *By Southern Shore*, cr. 8vo. 5/
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World of Adventure, Vol. 1, royal 8vo. 5/

FOREIGN.

Theology.

Jahrbuch für jüdische Geschichte u. Literatur, 3m.
Lippe (C. D.) : *Bibliographisches Lexicon der gesammten jüdischen u. theologisch-rabbinischen Literatur der Gegenwart*, New Series, Vol. 1, 8m.
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Hirschfeld (O.) : *Inscriptiones Aquitanie et Lugdunensis*, 58m.
Monumenta Palæographica : Part 1, *Schrifttafeln in latein. u. deutscher Sprache*, Series 1, Part 1, 20m.
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Molinari (G. de) : *Esquisse de l'Organisation Politique et Economique de la Société Future*, 3fr. 50.

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Dahn (F.) : *Die Könige der Germanen : Vol. 8, Die Franken unter den Karolingern*, Section 2, 8m.
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Dupré (E.) : *L'Innocente de Rochebignon*, 3fr. 50.
Fontin (P.) et Vignot (Commandant) : *Réformes Navales*, 3fr.
Moreau-Vauthier (C.) : *Le Sentier du Mariage*, 3fr. 50.
Naudet (Abbé) : *Notre Devoir Social*, 3fr. 50.
Probert (H.) : *La Chasse au Mariage*, 3fr. 50.
Rosny (J. H.) : *L'Aiguille d'Or*, 3fr. 50.
Wailly (G. de) : *Le Serment de Lucette*, 3fr. 50.

A LONG DAY.

(A VILLANELLE)

"I'm thinking all this day she may be dead"—
The holly-laden child that slumward hies—
"Because I took away her bit of bread.
She'd hid it in the wall close by her head,
Where she could reach it easily as she lies;
I'm thinking all this day she may be dead
For wanting it. 'Twas only just a shred,
But sure she's weak, and if she starves and dies,
Because I took away her bit of bread,
I'd wish I'd choked; for since good-bye we said—
And then the cold was dark before sunrise—
I'm thinking all this day she may be dead.
But here's a penny at last, and now instead
I'll bring the very biggest roll it buys,
Because I took away her bit of bread,
Whole home to her, that's listening safe in bed,
No fear. Yet till I've seen her with my eyes,
I'm thinking all this day she may be dead,
Because I took away her bit of bread."

JANE BARLOW.

"PAX!"

Westminster, March 18, 1899.

YOUR reviewer denies my derivation of the schoolboy's cry from the Greek *πάξ*. The word is not found, it is true, in any extant work of Aristophanes, but it occurs in a fragment of Diphilus, and Liddell and Scott say, "An exclamation, like Latin *Pax!* Italian *Basta!* to end a discussion, Enough!" That the Greek word was common, at any rate in the New Comedy, may be certainly inferred from its frequent occurrence in Plautus (e.g., 'Miles Glor.' 808). Ritschl says ('Opusc.' ii. 254): "Pax nihil aliud sibi vult nisi 'satis est' vel *παύσαι*." It occurs also twice in Terence ('H. T.' 219 and 717). The latter line runs: "Unus est dies dum argentum eripio: pax: nil amplius." That the word in these passages is the Latin substantive is a view given in some dictionaries, but quite untenable. It is, of course, possible that Erasmus so understood it, but, if he did, his sense of Latin must have been for once asleep.

So long as Latin was the language of the form-room the Westminster boy learned his school conversation from Terence and Erasmus. Did he never hear a blundering "construe" cut short by a master's "Pax! Nil amplius!" I admitted that but for its accidental coincidence with the Latin substantive the Greek exclamation would not have survived, but I stick to my derivation.

JOHN SARGEAUNT.

. Mr. Sargeaunt's phrase was "the *πάξ* of Aristophanes and Menander." As to the schoolboy's "Pax!" it may be noted that it is not, so far as our experience goes, used "to end a discussion," but always in connexion with what are called in French "voies de fait." Before we can accept his theory of the origin of the word, we must have some evidence to show that other schools where Erasmus was less studied (for the rare occurrence of the word in Latin comedy cannot go for much) did not use it until it had reached them from Westminster. But we doubt if its use anywhere is very ancient.

CAXTON AND HIS FOREMAN.

British Museum, March 10, 1899.

AMONG the Westminster Chapter muniments I have unearthed two references to Caxton's successor in printing which will be interesting to such of your readers as care for the history of English typography in its earliest period. The first deed is a lease from the Abbat, Prior, and Convent of Westminster to Dominus Richard Aleyn, rector of the parish church of Fulham, co. Middlesex, of two tenements situate within the Abbey Sanctuary, of which one was lately inhabited by Thomas Colley, goldsmith, the other by "Elizabeth, wife of Wynand van Worden." The deed is dated in the Chapter-house, November 4th, 20 Edward IV., A.D. 1480. From this we may reasonably infer that Winkyn van Worde came to Westminster with Caxton, that he married an English wife before he had been five years in England, and that the tenement was taken in her name, as he was an alien. The second deed is a paper roll, 23 ft. long by 1 ft. 2 in. wide, and is headed:—

"A vieu aswell of the rents and fermes of all tenements, howses and shoppes within the parish of seint Brigid of the cite of London as of the tythes of the same afre the composicions of the said cite that is to sey for the yere ended at the fest of Estre in the yere of our lorde god m^olvij."

The second entry on this valuable roll is:—

Lords of the fees. Tenements.

The dean and Wynken de Worde
Chapre of Pauls for the howse next,
wherin he hath dwelled many yeris.

Fermes. Tythes.

by yere—lxvis. viijd. ss. vjd.

EDWARD SCOTT.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 17th and 18th inst. books from the library of the late Alfred Cock, Q.C., which included, amongst other interesting books, a complete set of the Constitutional and Public Ledger from September 15th, 1836, to July 1st, 1837, the great and disastrous undertaking of Thackeray. It realized the very high price of 210*l.*, and had recently been sold in two other auction-rooms, "with others," respectively at about 5*l.* and 1*l.* 10*s.* Shelley's St. Irvine, 1811, fetched 12*l.* 5*s.* Bentley's Miscellany, 64 vols., 24*l.* A collection of Portraits, Letters, Prints, &c., relating to the Chevalier d'Eon, 17*l.* 5*s.* Caxton's Chronicle of England, printed by Machlinia, c. 1480, imperfect, 55*l.* Monuments des Douze Césars, 15*l.* 10*s.* Burton's Arabian Nights, 28*l.* 10*s.* Asiatic Annual Register, 1799-1843, 12*l.* Kipling's Works, *édition de luxe*, 13 vols., 10*l.* 10*s.* George Meredith's Works, *édition de luxe*, 32 vols., 11*l.* Mrs. Glasse's Art of Cookery, 1747, 8*l.*

NOTES FROM FLORENCE.

GIOVANNI PASCOLI's name is probably unfamiliar to the majority of English readers, but he cannot for long remain known only within the borders of his native land. He is a real poet, and besides, the whole character of his writings is of a kind that hitherto has been almost unknown in modern Italy. For Pascoli is the bard of healthy every-day emotions, of the family, and of Nature. No Decadent he, no chronicler of rotten themes and foul desires. He is a lineal descendant in verse of Wordsworth, of whom he has, of course, not read a line; but, unlike that of Wordsworth, his work is singularly condensed, and chiselled with a perfection that recalls Mr. Swinburne. A small knot of friends had long ago appreciated the poet's worth, and he had influenced his generation for many years before he could be induced to put his verses into print. In the prime of life, having barely passed his fortieth year, his literary baggage, despite his fame, is of the slenderest, consisting only of two tiny volumes of verses, 'Myricæ' and 'Poemetti,' the former published in 1892, the latter in 1897. To these must be added some scholastic anthologies of Latin literature, valuable for the acumen and æsthetic taste they display. In the comprehension of Græco-Roman classicism Pascoli has few rivals in Italy. Professor of Greek and Latin, first at the Liceo at Leghorn and afterward at the university in that city, he has of necessity spent his best years in the study of his favourite authors. And in order to keep his soul well disposed toward such studies—in order, according to his own saying, better to comprehend the immortal words of the ancients, and to look on beautiful and holy Nature with the same eyes as theirs—he, *mirabile dictu*, for Italians generally prefer a "house in the city square," loves to spend in the country all the weeks and hours he has free from his professorial duties. A Romagnolo by birth, he now pitches his modest tent in Barga, a picturesque hamlet nestled in chestnut woods and perched on the crest of one of Lucca's sentinel hills. Here he lives the life that best corresponds to his simple tastes, to his gentle, kindly nature, in the company of an adored sister, cherishing together with her the memories of a larger family removed by tragic death. Here, too, he cultivates plants and flowers, prepares with his own hands his frugal meals, wanders through smiling meadows with gun on shoulder (killing nothing, however, for his heart is far too tender to touch a bird), keeping cages full of songsters in his den, and poultry in his garden, chatting with peasants and gathering from their lips those pure Tuscan modes of speech that town life and foreign contact have polluted in larger centres, and, above all, reading his favourite authors, and writing, chiselling, amending, and recasting his own

Greek, Latin, and Italian verses. His Latin verses procure him every year the gold medal of the Amsterdam Certamen Poeticum Hoeufftianum, and his Italian have gained him fame in his own land. United they render him a pure product of the Renaissance, one whose soul, however, is entirely modern.

When I study this poet soul and its works I find that it is constituted of two essential elements—a feeling for Nature and for family emotions. 'Myricæ,' which has gone through several editions, increasing in volume with each issue, opens with a song in *terzini*, 'Il Giorno dei Morti' ('All Souls' Day'), that might be designated as a great tragic symphony of domestic griefs. Here speaks the poet's father, he who was foully assassinated on the high road without apparent cause; the mother, who died heartbroken by the event; the brothers and sisters carried off one after another before their time. The images of these shadows and their language, the graphic description of their tombs, and of the God's acre that encloses them, produce sensations that recall the terrible incisiveness of Dante in his canto concerning Count Ugolino. The poignant grief of the surviving son and brother is made manifest in every word, and in a manner so profound, yet withal so simple, so human, as truly to evoke that pity which, conjoined with terror, was the ultimate aim of the antique tragedy.

From 'Il Giorno dei Morti' there branch forth various themes, which are treated of in the succeeding poems. See with what sorrowful grace Pascoli evokes the memory of his mother in a sonnet entitled

ANNIVERSARIO.

Sono più di trent'anni e di quest'ore
Mamma, tu con dolor m'hai parterito;
Ed il mio nuovo piccolo vagito
T'addolorava più del tuo dolore.

Poi, tra il dolore sempre ed il timore
O dolce madre, me hai di te nutrito;
E quando fui del corpo tuo vestito,
Quand'ebbi nel mio cuor tutto il tuo cuore,
Allor sei morta; e son vent'anni un giorno!
E già li occhi materni io penso a vuoto,
E il caro viso già mi si scolora;

Mamma, e più non ti so. Ma nel soggiorno
Freddo dei morti, nel tuo sogno immoto,
Tu m'accarezzi i riccioli d'allora.

This sonnet suffices of itself to make manifest the potentiality of this elegiac poet of domestic sorrows and joys.

It was but natural that from the emotional centre of a cultus of his own departed relatives the poetry of Giovanni Pascoli should expand and enrich itself, touching the most delicate manifestations of art, the tenderest and holiest of human feelings.

Pascoli is also the singer of infancy, and rarely has childhood been thus delicately comprehended; rarely has a man—and a childless one to boot—so penetrated into those little joys and griefs that have their larger counterpart in the hearts of their elders:—

Quando brillava il vespero vermiglio,
E il cipresso pareva oro, oro fino,
La madre disse al piccoletto figlio:
Così fatto è lassù tutto un giardino.
Il bimbo dorme, e sogna i rami d'oro
Li alberi d'oro, le foreste d'oro;
Mentre il cipresso nella notte nera
Scagliasi al vento, piange alla bufera.

Do we not here meet with the superior soul that has the divine gift of making itself smaller to understand the little ones? Pascoli has many such brief songs, realizing in verse the impressions of a moment, that paint the lives of children—songs exquisite and of profound intuition in their simplicity. Instance 'Il Morticino,' 'Abbandonato,' 'I Due Bimbi,' 'I Due Cugini.' A note permeates them all, for the poet's soul, sad with the sorrow of death, casts a veil of gentle melancholy over all he sees, loves, and renders. And what this poet sees, loves, and renders comprises in its scope all domestic life, that intimate existence (made up of work, of trials patiently borne, of tranquil pleasures, of pure affections) which is led above all within sight and sound of Mother Nature. The peasants of the Romagna

and of Tuscany, strong, industrious, mild of manner, are the unconscious inspirers of the larger part of Pascoli's works. In 'Poemetti' he follows them in their agricultural employments; he overhears their talk; he shares their love of their implements and the animals that cultivate their land, their fears and hopes for the harvest, their anxiety for propitious seasons. He listens to the elders who relate the doughty deeds of brigands and robbers, while beyond is heard the glad laugh of the girls outside who are stitching their wedding-gowns, as in that rarely artistic 'Con gli Angioli,' which in eight brief lines concentrates so much poetic charm:—

Erano in fiore la lilla e l' ulivelle
Ella cuciva l' abito di sposa,
Nel' aria ancora apriva bocci di stelle
Nè s' era chiusa foglia di mimosa;
Quand' ella rise, rise o rondinelle
Nere, improvvisa, ma con chi? di cosa?
Rise così, con gli angioli, con quelle
Nuvole d' oro, nuvole di rosa.

But, over and above all, Pascoli contemplates Nature with eyes that have never been dimmed with artificial vision—the eyes wherewith the men of the fields regard and comprehend her. His feeling for Nature is direct, immediate, and extraordinarily precise and lucid. Nor is it only the great spectacles offered by earth and sky that move him. In the same manner as he is the poet of children, of field-workers, so from earth and sky he culls their minor subjects, and from each and all extracts a subdued word of poetry, which when repeated by him diffuses widely all its brightness and its tears. To recall his poetry is to see before our mental vision a vast green landscape, the sweet Tuscan hills and dales, rich in varied vegetation, olive-planted, vine-embowered, dotted with gleaming white farmhouses and dark-red villages, nestling under the shadows of old-world churches, whose bells send forth a slow and oft-repeated chime.

The sea, too, has found a voice in him. His long residence at Leghorn trained his spirit to understand the indefinable mystery that emanates from the measureless extent of waves, from their incessant movement, their ceaseless murmurings:—

M' affaccio alla finestra e vedore:
Vanno le stelle e tremolano l' onde.
Vedo stelle passare, onde passare;
Un guizzo chiama, un palpito risponde.
Ecco, sospira l' acqua, alita il vento:
Sul mare è apparso un bel ponte d' argento.
Ponte gettato sui laghi sereni,
Per chi, dunque sei fatto e dove meni?

All things, therefore, from the sea, the earth, the sky, are enclosed in his short songs—songs that, just because of their studied brevity, possess great suggestive power, for he is a master in the art of condensation. His dominant note is gentle refinement and a tender love that endears to him all living creatures, all beings great and small. When he surprises and reproduces the songs of the birds, the rustling of leaves, the whispering of brooks, it is as though we stood near and heard the beating of his own heart, so great is his affection, so truly does the poet's soul cast a ray of its divinity over the universe. In reading him we think involuntarily of San Francesco di Assisi, who loved all created things with a similar paternal affection.

In his latest volume he has enlarged somewhat the horizon of his thoughts. Here some longer poems, of broader significance, prove that the fundamental brainwork is not wanting when the writer chooses to employ it. In 'Poemetti,' side by side with the elegiac and the idyllic, runs an epic strain—as, for example, in 'Conte Ugolino,' wherein are introduced Dante and the islands of Capraia and Gorgona, which move at the hint of the stern bard to "far siepe in su la foce d' Arno." These figures are handled with a solemnity of imagery and a capacity of word-painting that is impressive. The same applies to 'Libro,' wherein humanity figures as scrutinizing vainly, ceaselessly, the mystery of being, as also to the 'Due Fanciulli,' in which

the soul of the poet is laid bare, and he gives utterance, in his own direct and simple speech, to his own views of life and eternity.

It is curious that, with few exceptions, the Italian critics, on the appearance of the last volume of Pascoli's verses, failed to recognize the great spiritual heights to which he had risen since he had last come before them. Natural objects have here often but the value of symbols, and above them hovers the poet's ideal that irradiates Nature and mankind. The idyllic poet has grown into a philosopher, while retaining his artistic perfection, his sense of beauty, and by acquiring moral value his work gains in worth:—

Uomini nella truce ora dei lupi,
Pensate all' ombra del destino ignoto
Che ne circonda, ed a' silenzi cupi
Che regnano oltre il breve suon del moto
Vostro e il fragore de la vostra guerra,
Ronzio d' un' ape dentro al bugno vuoto.
Uomini, pace! Ne la prona terra
Troppo è il mistero; e solo chi procaccia
Di aver fratelli in suo timor, non erra.
Pace, fratelli! e fate che le braccia
Ch' ora o poi tenderete ai più vicini,
Non sappiano la lotta e la minaccia.
E buoni veda voi dormir nei lini
Placidi e bianchi, quando non intesa
Quando non vista sopra voi si chini
La morte con la sua lampana accesa.

Such the words that the poet speaks to his brethren—words resonant of sincerity and goodness, too little in harmony with the modes of thought and expression current in the peninsula to-day.

The noteworthy fact that throughout the writings of Giovanni Pascoli there is lacking the great—perhaps the greatest—element of poetic inspiration, the love between man and woman, goes far to prove this assertion.

H. Z.

A FURTHER NOTE CONCERNING ELIAS DE CHAUCER.

MR. EDWARD SCOTT, Keeper of the MSS. in the British Museum, has kindly sent me, for the benefit of your readers, such further notes concerning Elyas de Chaufecire or Chaucer as he has been able to glean from the Westminster Chapter muniments.

None of the six fresh deeds is dated, but they all refer to Elyas de Chaufecire (or Chaucer) and Egidia his wife, and in each of them he or she or both are called Le Spigurnel. In one of them he is called Elyas de Ely le Espigurnel, and he grants one messuage in the street of Tothull, in the vill of Westminster, at a yearly rent of one rose. To this his seal is appended, showing that he was the son of William de Meleford, i.e., Long Melford, in the county of Suffolk. For the description of this seal we are indebted to Dr. Birch, who writes as follows:—

"The seal is a somewhat indistinct impression in green wax, unfortunately chipped at places along the edge. The face is seven-eighths of an inch in diameter. The design is a sinister hand and arm, issuing from the sinister side, and wearing a gauntlet. The hand is shut, with a falcon close perched on the fist, which grasps the jesses, two tasselled cords. In the background are a sun-star or estoile of six points, and a crescent moon, ancient symbols emblematic of being out in the open air. The legend is between two beaded or pearly circles: * S'. ELIE.....ILL'I : DE : MELEFORD. The second E in the name is imperfect, but enough remains to show that it is an E. When perfect, there is little doubt that the reading was * S'. ELIE : FIL' : WILL'I : DE : MELEFORD."

By consulting the articles on 'Spigurnellus' and 'Spigornellus' in Ducange we see that this curious word seems to have meant "keeper of the king's seals." One Godefrey Spigurnel was Keeper of the Royal Seals under Henry III.; and for another example of the word, in 1275, we are referred to Rymer, ii. 49. Under the word 'Epicurnantia,' said to mean the office where the seals were kept, we are treated to a wonderful etymology from "A.-S. *sparran*," due to the ingenuity of Bishop White Kennett, who tells us that *sparran* means "obdere, obsignare,

sigillare." This is founded upon a passage in the Lindisfarne version of St. Matthew vi. 6, which shows that the Northern *gesparran* meant to spar or shut a door. The meanings "obsignare, sigillare," are playful inventions, due to the exigences of the position. The excellent bishop was in a tight place.

Spigurnel seems to belong to Anglo-French only; and if it were really of English origin, I would rather (of course, as a pure guess) refer it to an imaginary A.-S. **spic-ærn*, as a variant of *spic-hūs*, a larder, which might conceivably have acquired the secondary sense of "store-room."

WALTER W. SKEAT.

"EVERE," "NEVERE," &c., IN CHAUCER.

St. Andrews, March 20, 1899.

I DID not wish, by my letter in your issue of the 18th inst., to make your reviewer "sorry to learn that I had not abandoned my theory"; I wished to get some light on his statement that "what evidence there is goes rather the other way." The one does not help me, the other might; and in this way my heresy and his sorrow would be removed.

Prof. Skeat, I see, shares my error ('Rime Index to Troilus,' p. 5); and Mr. Pollard confesses himself a pervert ('Globe Chaucer,' p. xxx).
W. S. M'CORMICK.

Literary Gossip.

ENCOURAGED by the success of 'No. 5, John Street,' Mr. Richard Whiteing is going to reprint his 'Island Adventure of a Person of Quality,' which appeared in 1888.

MR. E. V. LUCAS has undertaken for Messrs. Methuen an elaborate edition of 'The Life and Works of Charles Lamb.' This edition will probably fill five or six volumes, of which three at least will be devoted to the life and letters, while the rest will contain Lamb's 'Essays and Miscellanies' copiously annotated. The biography is intended to be full and exhaustive, and the letters, hitherto always printed by themselves, will form an integral part of the biography, and will naturally fall into their chronological order.

MR. CROCKETT'S story entitled 'The Black Douglas' will be published in book form by Messrs. Smith, Elder & Co. on April 12th, with eight full-page illustrations by Mr. Frank Richards.

IN view of the increasing interest which is taken in the early history of the British Church, the Honourable Society of Cymmrodorion have arranged that the next volume of their "Record Series" shall consist of the works of Gildas, edited by Prof. Hugh Williams, of Bala, whose essay on the Christian Church in Wales during the fifth and sixth centuries has recently attracted some attention among ecclesiastical historians. The work will be issued in two parts, the first, containing the text with complete translation, being already in the press. The second part will contain a treatise by the editor dealing, among other things, with the historical value of Gildas as throwing light on the Christianization of Britain and on the usages of its Church. An attempt will also be made to prove the pre-Hieronymian origin of Gildas's Biblical quotations. The editor's account of the manuscripts and of the earliest published editions of the work will be illustrated with several facsimile reproductions.

SIR EDWARD GREY, M.P., in his book 'Fly Fishing,' which will open the "Haddon

Library," will deal, we understand, with the following subjects: dry-fly fishing, wet-fly fishing, salmon fishing, sea-trout fishing, Winchester memories, burn fishing, and tackle. The third volume of the "Haddon Library" will be called 'In Hampshire Highlands,' and among the illustrators of bird-life will be a descendant of Thomas Bewick.

DR. GARNETT'S Keepership of Printed Books at the British Museum will doubtless be remembered chiefly for the progress made during it with the great 'Author-Catalogue,' with the printing of which his name must always be associated. But his tenure of office was hardly less remarkable for his success in the acquisition of fine books. Five Caxtons, a Machlinia, thirteen books printed by Wynkyn de Worde, seven Pynsons, a goodly number of Elizabethan rarities, including the Museum's share of the Isham books—these, with some scarce editions of modern classics, are among the chief English acquisitions of his Keepership. Of the French books he has added we may note Vêrard's 'Art de bien Mourir' (1492) and Tory's 'Heures' of 1527; of the German, a vellum copy of the Clementine Constitutions (1467) and the fourth German Bible (in each case completing a Museum set); of the Italian, the first and second editions of the 'Decamerone' and the first illustrated Malermi Bible (1490); of the Spanish, the unique copy of the first edition of the 'Amadis' and upwards of thirty important incunabula. A descriptive list of three hundred of the more notable of these acquisitions, with sixty illustrations and a portrait specially etched by Mr. Strang, has been printed for private circulation, and an advance copy was presented to Dr. Garnett on the 20th "as a mark of regard from the editors and subscribers."

A COMMITTEE has been formed for the purpose of presenting Dr. Garnett with his portrait. Mr. Leslie Stephen is to be chairman of the committee, and Lord Acton, Canon Ainger, Mr. Samuel Butler, Mr. Lionel Cust, Dr. S. Rawson Gardiner, Mr. Frederic Harrison, Mr. Francis Jenkinson, the Right Hon. W. E. H. Lecky, the Bishop of London, Mr. John Murray, Mr. E. W. B. Nicholson, the Bishop of Oxford, Mr. Reginald Smith, and Mr. H. R. Tedder have joined it. So, too, have Sir A. Arbuthnot and Mr. John Lane. Mr. Sidney Lee and Mr. Secombe are the secretaries. The hon. treasurer is Mr. A. H. Huth.

A SALE attractive to lovers of manuscripts will take place on May 1st at Messrs. Sotheby, Wilkinson & Hodge's, when a portion of the collection of manuscripts known as the "Appendix," made by the late Earl of Ashburnham, will come under the hammer. There are in all 177 lots, the most interesting and important of all being the MS. of the later version of Wycliffe's Bible; it dates from 1400-40, and comprises 404 folios. This is exhaustively described by the Rev. Prof. Skeat. The MS. itself has a very interesting history, and contains this note:—

"This Booke I will (God willinge) leave for an heirloome to my right heires of Bramhall. William Davenport, 1620."

Bramhall is in North-East Cheshire, near Stockport, and members of the family are still living. The MS. was sold by one of

the heirs, and it was the last MS. bought by the late Earl of Ashburnham. There is a note of an earlier date than the above, from which we learn that

"I, Syr Henry Fayer, dyd begyne to rede this boke the fourt [*sic*] day of February, and I dyd rede it over ffrom the begynynge vnto the endyng in xxvj dayes,"

the date of the year being 1576.

THERE are also some highly interesting early English manuscripts—a copy of the 'Legenda Sanctorum' of the fourteenth century; a later MS. of Lydgate's translation of the siege and destruction of Troy after the Latin of Guido Colonna; several fourteenth-century MSS. of Richard Rolle's 'Prick of Conscience'; a sixteenth-century MS. of Sidney's 'Arcadia,' imperfect at the beginning; the Rev. John Sym's 'Day-Book,' circa 1640; 'The Life of Saint Kateryne,' taken from the 'Golden Legend,' and the same version as that printed in 1483 by Caxton; three fifteenth-century 'Chronicles of Brute'; four wardrobe books of Edward I.; collections in four volumes for the edition of Chaucer's works begun by John Urry and finished by Timothy Thomas, and several other important Chaucer MSS.; a fifteenth-century volume of the York Miracle-Plays; and a considerable variety of early commonplace books and astrological and medicinal miscellanies.

MR. JOHN WALLER, who died at Artesian Road, Bayswater, on the 10th inst., was well known to collectors of autographs. He was for many years in business with his father in Fleet Street, and his grandfather had also been a bookseller. Most honourable in all his dealings, he was greatly respected. He would have completed his eighty-third year on the 20th of next month.

MR. HUNTER H. ROBINSON is about to take the management of Mr. John Lane's branch in New York, where the new guinea quarterly the *Anglo-Saxon*, to be edited by Lady Randolph Churchill, will be issued in June next at the same time that it is published in London. Mr. Robinson has been for the last eighteen years with Messrs. Sampson Low & Co.

MR. W. R. WILLIAMS, author of 'The Parliamentary History of Wales,' is preparing for the press a companion volume dealing with the history of the Great Sessions of Wales from their establishment in 1542 till their abolition in 1830. The main feature of the work will be its biographies of the judges and some of the other chief officials for the four circuits of Chester, Carnarvon, Carmarthen, and Brecknock, full lists of which have for the most part never before been compiled.

THE decease is announced of the Rev. A. B. Grosart, at the age of sixty-four. He had long been a sufferer from angina pectoris, and consequently some years ago gave up his pastorate at Blackburn, and retired to Dublin. He published several religious works, but the main effort of his life was directed to the editing of English writers of the sixteenth and seventeenth centuries. His "Fuller Worthies Library," his "Chertsey Library," and his elaborate edition of Spenser, published by subscription, were well known to students of English literature; but he also

edited Herrick, Sidney, Giles Fletcher, and Sir John Davies for Messrs. Chatto & Windus. His industry and enthusiasm were immense, but unluckily he proceeded too rapidly, and his numerous editions were not so accurate as they might have been, while his "memorial introductions" were prolix, and by no means well written. In fact, he accumulated a great deal of material, which will need to be sifted by more exact scholars. He was a kind-hearted man, just a little vain, and apt to be much annoyed if his self-esteem were wounded. He would no doubt have done better work had he not been unable to profit by criticism.

THE Selden Society, which had its annual meeting on Wednesday, although a most meritorious, is not a lucky society. Hardly had it recovered from the losses sustained through its late secretary when much of the unbound stock of the tenth and eleventh volumes of its publications perished in a fire at Messrs. Spottiswoode's. The latter have allowed the Society to share a trust policy, and in consequence 100% has been recovered. The number of members still increases slowly. Vol. xiii., for 1899, will be a volume of 'Select Pleas of the Forests,' by Mr. G. J. Turner. A large portion of this is already in the press, and the remainder is advancing towards completion, so that it will be published in the course of the year. Vol. xiv., for 1900, will be an account of the 'Municipal Records of Lincoln and Beverley,' by Mr. A. F. Leach. It is expected that it will be ready for the press in the course of the summer. It has not been thought desirable to carry out the scheme of joint publication of the reprint of the Year-Books of Edward II., which was under consideration last year. The Council accordingly propose to proceed with their own plan, and hope to commence the publication in 1902 and to continue it in alternate years, with the intention that the Year-Books shall take the place of the ordinary publications for those years.

IN this connexion we may mention that Prof. Maitland has greatly benefited by wintering at Grand Canary, and is looking forward to returning home in good health.

THE April number of *Macmillan's Magazine* is largely devoted to current literature. The Hon. J. W. Fortescue, reviewing Sir George Trevelyan's new volume by the light of the State Papers of the seventeenth and eighteenth centuries, exposes the author's historical inaccuracies. Mr. David Hannay reviews the new monograph on 'Toulon et les Anglais en 1793,' and Mr. Stephen Gwynn contributes a paper on Miss Ferrier.

MR. KIPLING has just joined the movement for a memorial to William Black. His is the only affirmative reply yet received from America.

MISS MARGARET PUNNETT has been appointed by the Council of the Cambridge Training College to succeed Miss E. P. Hughes as Principal.

A NEW edition—making the third—of Sir William Muir's work 'The Caliphate, its Rise, Decline, and Fall,' will be published by Messrs. Smith, Elder & Co. immediately after Easter.

STEPS are being taken to found a Colston Educational Society at Bristol, in accordance

with the advice of a circular signed by the Head Master of Clifton, the Mayor of Bristol, the Bishop of Hereford, and others. The object of the society (which would have its annual dinner, like the other Colston societies) would be to provide additional support for Bristol University College. A public meeting has been convened by the promoters for April 13th.

THE number of children examined in Irish last year from the schools of the National Board in Ireland was 1,354, and at the Intermediate examinations the candidates numbered 504. One hundred and sixty-one teachers in the service of the Commissioners of National Education are recognized as competent to teach Irish. Each of these numbers shows a slight increase over those of 1897.

ANOTHER attempt at establishing a weekly journal is to be made at Manchester in the shape of the *Manchester Herald*, of which the first number will appear on the 29th of next month.

THE decease is announced of Emeritus Professor Mitchell, of St. Andrews, the historian of the Westminster Assembly.

At a recent meeting of the committee for the organization of the Gutenberg Festival at Mayence, to which we have before repeatedly referred, it was decided to send out invitations to join the honorary committee to those German and non-German scholars who have devoted themselves to the Gutenberg-Forschung, to the archivists of the most important libraries, to the representatives of the principal publishing and printing establishments, and to distinguished scholars in general.

THE Parliamentary Papers of the most general interest to our readers this week are the Report of the Meteorological Council for 1898 (9d.); Queen Anne's Bounty, Report and Accounts (3d.); Reports respecting the Telephone Service in Foreign Countries (7d.); Report of the Church Estate Commissioners, 1899 (1d.); Report on the Endowed Charities of the Parish of St. Luke, London (1s. 7d.); and the Reports, &c., of the Universities of Aberdeen and Edinburgh.

SCIENCE

Instinct and Reason. By H. R. Marshall. (Macmillan & Co.)

THIS is a noteworthy and in some respects an important contribution to the sempiternal question of the relation between the rational and instinctive sides of man's nature. Mr. Marshall has given it a more special interest by concentrating his line of argument upon the question of the nature and validity of the religious instinct. His contribution, therefore, appeals not alone to the psychologist, but to the student of natural theology, and still more to the general student of thought, if any such remain in these days of specialization.

It has long been felt that the ordinary psychology, which deals mainly with the consciousness and, so to speak, with the intellectual side of man, touches only the surface of human nature, and leaves out of its purview the real motives of human action,

which are more closely allied to the emotions than to the thoughts. The purely intellectual side is, as it were, merely the plane geometry of the soul; the will and the emotions are concerned with three dimensions. It was natural that psychology in its first stage should devote itself more particularly to the definite issues raised by the sensations and the intellect, while the more complex and vaguer emotions and instincts have been left to be treated by the students of ethics. Yet of recent years a considerable amount of work has been done from a purely psychological standpoint on instinct, and it is from this point of view that Mr. Marshall starts on the search for that connexion and reconciliation of emotion and reason which, in a measure, is the aim of all thought. Mr. Marshall, then, starts from the point of view of the biologist; his problem is practically to determine the biological advantages of the religious ideals to an organism socially related to other organisms.

Mr. Marshall begins by a somewhat elaborate development of the ordinary view of consciousness, with which we have been made familiar by Dr. Ward, as a mental continuum, only one part of which forms the field of attention. The suggestion is made that the field of inattention is composed of those "mentalities" accompanying neural activities incommensurable in amplitude, or time, with the main rhythm of consciousness. There is a further suggestion thrown out tentatively that there may be the same relation between individual consciousness and the assumed consciousness of social organisms, or, indeed, of the world soul. The suggestion is ingenious, but at present nothing more than a mere suggestion.

Mr. Marshall understands by instincts almost all reactions of the organism, including even what are known as reflex actions, which he regards as merely instincts of parts of the organism. He then divides these instincts according to the ends which they subserve, the preservation of the individual, of the species, and of the social organism. Throughout the discussion he is often very minute on these various kinds of instincts. He lays stress upon the fact that instincts subserve the organism as a whole, and not the particular part which seems directly affected by the instinct. In an interesting and even amusing way he points out how the behaviour of young persons in love is unconsciously determined by racial aims. Similarly he finds the special class of instincts intended to subserve social aims are often strong enough to overcome the individualistic and racial instincts. But besides this Mr. Marshall recognizes a fourth class of instinct, intended to regulate the relations among the rest. These are, briefly, the play or art instinct and the architectonic or religious instinct. Mr. Marshall then proceeds to indicate roughly, but sufficiently for his purposes, the relative age of these instincts in the development of the race, showing that while individual and racial instincts are fully co-ordinated, and are, as we say, "natural," social instincts are by no means so co-ordinated, and are thus in all probability the latest in development. The argument is obviously that the earlier in development have to be subordinated to the later ones, even for the

adequate functioning of the individualistic instincts. At the same time there is a tendency to develop individualistic variation opposed to the social instincts, and this becomes even more marked as the social organism becomes more complex, and therefore of lower order, and it is these individualistic traits which especially attract the admiration of the young, even though they be at times anti-social. Religion, according to Mr. Marshall's view, is the instinct developed in human organisms tending to repress this anti-social tendency.

In calling religion the highest instinct Mr. Marshall lays the greatest stress upon its practical universality among men and its absence among animals, where the conflict of the social and individualistic claims cannot exist; he is, therefore, concerned to show, still from the purely biological standpoint, that religious expressions are advantageous to human life. Here Mr. Marshall has a remarkable suggestion as to the origin of the religious impulse as seemingly due to promptings from without, which he frankly recognizes as hallucinatory, but to which he attributes an all-important function in the development of religious expression. Fasting, seclusion and self-torture, and the practice of prayer have had their advantages, so far as they have tended to repress individualistic impulse.

It is, perhaps, at the period when one particular individualistic impulse might tend to conflict with social aims that the religions of all races, from savages upwards, have introduced the initiatory rites by which the younger members of a community take part in the higher expression of the emotions. Mr. Marshall then proceeds to the application of his views to practice and the discussion of the various orders of impulses which lead to action on the part of man; and here, again, he finds a regulative and inhibitory force in conscience or the sense of duty.

Here comes in Mr. Marshall's treatment of reason, which he ingeniously regards as the variant element in organic life, dealing with abnormal relations between the organism and its environment, whereas instinct applies to the normal ones. Here, though he does not seem to be aware of it, he is committing himself to Lamarckism, as opposed to the pure doctrine of natural selection. This is, indeed, a necessary part of his line of argument with regard to the active side of instinct and reason, which he calls respectively impulse and reasoning. If reasoning were not effective in producing variations—and this is of the essence of Lamarckism—Mr. Marshall's whole argument would fall to the ground. What, then, is to decide if these two fundamental principles of our being, impulse and reasoning, conflict with regard to any course of action? Here, according to Mr. Marshall, comes in the appropriate function of religion, which unifies the two principles by teaching the subjection of impulse to reasoning. This power of religion has been promoted for the evolution of the race by being obviously advantageous to those societies which have adopted it with the greatest fervour.

This abstract of a very complex line of argument will perhaps be sufficient to indicate the novelty and some of the force

of Mr. Marshall's contribution to the higher thought. In detail he may have been anticipated by many thinkers and psychologists of recent days; but taken altogether, his line of argument is original, and cannot fail to have an influence on contemporary speculation. It will not be altogether satisfactory to the theologian to find even the higher impulses based to a certain extent on illusion. The philosopher, on the other hand, will scarcely remain satisfied with the position that religion is a higher development than reason; but both must recognize the force with which Mr. Marshall puts his new contentions, and the skill with which he connects them with some of the most puzzling phenomena in the mental development of the race. Altogether this is a notable book, which cannot but have an effect on contemporary speculation.

THERE is nothing startling about Messrs. Cassell's new venture *The Gardener*. The name itself was used for many years for a monthly which Messrs. Blackwood brought out, and which did good service in its day. The new claimant is nicely got up, but the only article of general interest relates to the home of the Poet Laureate, whose portrait shows him to be leaning gracefully against an open doorway.

DR. F. RITTER VON HAUER.

By the death of Franz Ritter von Hauer, which occurred last Tuesday, a venerable figure disappears from the scientific life of Vienna. Born on January 30th, 1822, he was twenty-four years of age when he received his first official appointment, as assistant to the great geologist Wilhelm von Haidinger. From the commencement of the Geological Survey of Austria, Von Hauer was attached to the staff; and in 1866 he succeeded to the directorship. Twenty years later he left the Geologische Reichsanstalt, and became Superintendent of the great Natural History Museum in Vienna. In this capacity he founded and edited a serial entitled *Annalen des naturhistorischen Hof-museum*. Among the numerous works of Von Hauer may be mentioned his study of the fossil cephalopods of the Salzkammergut; his geology of Transylvania; his treatise on geology with reference to Austria-Hungary; and especially the fine maps of the empire issued under his direction. In 1882 the Geological Society of London bestowed upon him their highest honour—the much-coveted Wollaston Medal.

PROF. O. C. MARSH.

AMERICAN palæontology has lost its most distinguished representative by the death of Prof. Marsh, of Yale College. Othniel Charles Marsh was born at Lockport, New York, on October 29th, 1831. At the age of one-and-twenty he came to Europe, where he remained for four years, pursuing scientific studies in the universities of Berlin, Breslau, and Heidelberg. On his return to America he was appointed Professor of Palæontology in Yale College—an institution in which he had received part of his early education. Prof. Marsh was a man of wide attainments, but is best known by his remarkable researches on the fossil vertebrata of the Western territories. Possessed of ample means, he secured efficient assistance in his investigations, and was thus able to produce with rapidity a series of works of exceptional magnitude and value. Almost every department of vertebrate palæontology received at times his attention; but he will be especially remembered by his researches on toothed birds, on pteryodactyls, on Jurassic dinosaurs, and on the remarkable *Dinocerata* and *Tillodontia*. The valuable collections in the Peabody Museum at Yale testify to his industry and ability, whilst

the Geological Society of London recognized his scientific merits by the award, in 1877, of the first Bigsby Medal.

ASTRONOMICAL NOTES.

FROM an examination of photographs taken last August (the first on the 16th) with the Catherine Bruce telescope at the Arequipa Observatory, Peru, Prof. W. H. Pickering has made the remarkable discovery that there is a ninth satellite revolving round Saturn, much fainter and much further from the planet than the others. As the object was traced on four plates there can be little doubt that it is really a satellite, though we may have to wait some time for an accurate determination of its orbit. Approximately Prof. Pickering concludes that it is about 8,000,000 miles distant from the planet, or nearly four times the distance of Iapetus (hitherto supposed to be the furthest satellite), and that its period of revolution is about eighteen months.

The *Berliner Astronomisches Jahrbuch* has recently been issued for the year 1901, under the editorship of Prof. Bauschinger. Several changes have been made in the data employed, notably (in accordance with the conclusions of the Paris Conference of May, 1896) the solar parallax is taken as 8''·80, the constant of nutation as 9''·21, and the constant of aberration as 20''·47. Newcomb's tables of the sun, Mercury, Venus, Uranus, and Neptune are turned to account, but as those for Mars had not been received in time, Le Verrier's are still used for that planet, whilst for Jupiter and Saturn those computed by Hill are employed. Orbital elements for 436 small planets are given; also opposition-ephemerides for thirty-six which come into opposition conveniently for observation in 1899, that of Iris (No. 7) being given for a longer duration—from July 9th, 1899, to January 13th, 1900.

Prof. Kreutz publishes in *Ast. Nach.*, No. 3553, a new determination of the orbit of Swift's comet (α , 1899), by which it appears that the perihelion passage will take place on the 13th prox., and the nearest approach to the earth early in June. It is described as round, with a diameter of about 7' of arc, having a central condensation and a short tail. It is now moving nearly in a westerly direction through the constellation Cetus, and after next week will set too soon after sunset to be seen, but will reappear in May in the early morning.

Dr. J. Palisa discovered a new small planet at the Vienna Observatory on the 9th inst., whilst searching for Eduarda, No. 340. This raises the whole number of his discoveries to eighty-three.

SOCIETIES.

ROYAL.—*March 16.*—Lord Lister, President, in the chair.—The Croonian Lecture was delivered by Prof. J. Burdon Sanderson 'On the Relation of Motion in Animals and Plants to the Electrical Phenomena which are associated with it.'—The following papers were read: 'Experiments in Micro-metallurgy: Effects of Strain,' by Prof. Ewing and Mr. W. Rosenhain, and 'Report to the Malaria Committee of the Royal Society on Transmission of *Proteosoma* to Birds by the Mosquito,' by Dr. C. W. Daniels.

GEOLOGICAL.—*March 8.*—Mr. W. Whitaker, President, in the chair.—Messrs. W. H. Branscombe, A. S. Heath, and W. Pollard were elected Fellows.—The following communications were read: 'An Analysis of the Genus *Micraster*, as determined by Rigid Zonal Collecting, from the Zone of *Rhynchonella curieri* to that of *Micraster cor-anguinum*,' by Dr. A. W. Rowe—and 'On a Sill and Faulted Inlier in Tideswell Dale, Derbyshire,' by Mr. H. H. Arnold-Bemrose.

ASIATIC.—*March 14.*—Mr. H. C. Kay in the chair.—Prof. D. S. Margoliouth read a paper 'On Ibn Arabi's "Gems of Wisdom,"' which he described as problems of pantheism. He stated that the chief doctrines taught in that work were, in addition to the metaphysics of pantheism, (1) that all religions

are equal; (2) that differences in religion are due to the differences of individual capacity; (3) that mercy to mankind is a higher duty than religious zeal; and (4) universal salvation.—A discussion followed, in which Dr. Gaster, Miss Ridding, Maulvi Barkat Ulla, Prof. Rhys Davids, and the Chairman took part.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*March 15.*—Mr. C. H. Compton, V.P., in the chair.—Dr. Brushfield brought for exhibition a very curious pipe, from the collection of the late Rev. S. M. Mayhew, the peculiarity consisting in its having a portrait bowl with the face turned inwards towards the smoker, the stem being very much ornamented. Dr. Brushfield had compared it with those in the British Museum, but the Museum possesses nothing like it. The portrait has a resemblance to those of Sir Walter Raleigh, and may have been intended for a likeness. The pipe is of the time of Elizabeth or James I., and was found in London in 1872.—Mr. W. A. Donnelly read a most interesting paper upon his recent discoveries of prehistoric remains in the Clyde valley. The vitrified fort, with cup and ring, rock and boulder sculpturings, an ancient hill fort, or broch, and the crannog at Dumbuck, altogether form a group of archæological discoveries in the Dumbartonshire district of the Clyde valley perhaps unequalled in recent times. When the discovery of the vitrified fort was first made known, experts considered the evidences insufficient to establish positively the formation and extent of the structure; but subsequent careful examination by Mr. Donnelly in company with Mr. John Bruce, F.S.A., established the fact that the structure had an inner and outer formation, that on the apex of the hill being 48 ft. in circumference, while the outer vitrified rampart measures 232 ft. in circumference. The Helensburgh Naturalists' and Antiquarian Society, at the request of the Society of Antiquaries of Scotland, conducted excavations which have fully revealed the interesting nature of the discovery. This examination, however, only extended so far as to verify the structure, but the Society of Antiquaries of Scotland hope, with the permission and sympathetic co-operation of Mr. Buchanan, the owner of the property, thoroughly to excavate and examine the refuse bed. With regard to the cup and ring discoveries, which had excited some adverse criticism, Mr. Donnelly claimed that he had been able to refute in the most complete and convincing manner the suggestions that they were of modern fabrication. Of the discovery of the fort on the summit of the hill of Dumbuck, about a mile from Dumbarton Castle, interesting particulars were given. Its form is circular, slightly elliptical, the major axis of the interior measuring 32 ft., and the minor axis 30 ft. The walls are 13 ft. 6 in. thick, dry built, of local sandstone. On the inside at the highest they did not measure more than 6 ft. No traces of windows were met with, the only opening being the doorway, which faced the east, and had on each side a small guard chamber sufficient to accommodate one person conveniently. Several hearths were discovered, and cooking stones and stone pounders, polished pebbles, whetstones, and oyster-shells with signs of ornamentation, one of which contained in the cavities of the design traces of a red pigment. Stone spear-heads and one bone arrow-head were found. Amongst the hundreds of tons of material removed and most carefully sifted no trace of metal of any kind nor of pottery was discovered. Passing on, Mr. Donnelly told the story of his discovery, on July 31st, 1898, of the now famous crannog at Dumbuck. The canoe and the ladder which were found at the crannog were the two most important finds in wood; but a quantity of wooden objects have been met with. A striking peculiarity of all the wood used in the construction of the crannog is the fact that although it possesses its original form, and retains even the slightest tool mark, it is in a condition of pulp. The paper was abundantly illustrated by diagrams and drawings, together with a large collection of objects discovered. Amongst the numerous exhibits was the much-discussed spear-head of slate found under the so-called ladder. Roedeer horns and hoofs and fox and badger remains were met with, and a stone, shaped like a leg of mutton, and weighing 22 lb., supposed to have been used for driving piles. The largest pile found measures 10 in. in diameter. The tide covers the crannog daily to the depth of 4 to 8 ft.—Dr. Brushfield said the subject was almost an unknown one to English people. There could be little doubt that the structures and remains belonged to the Neolithic age: the absence of metal in the discoveries indicated that fact. Split bones were found in all examples of this period, and all split bones were so treated by human agency. Cooking stones similar to those found were met with on Dartmoor, but no bones were found on Dartmoor, owing to the action of the peat.—The Rev. H. J. D. Astley said that owing to

the controversy which had arisen on the subject of the crannog at Dumbuck he had been led to renew his acquaintance with Dr. Munro's writings, and especially that on the 'Lake Dwellings of Europe.' On doing so he saw at once two very plain reasons for the learned doctor's recently assumed attitude on this question, viz., that, supposing the Clyde crannog should be assigned, as Mr. Donnelly and others infer and Dr. Brushfield admits, most probably to the Neolithic age, it would disprove two of Dr. Munro's most cherished theories—(1) that there was an upheaval of the west coast of Scotland, forming what is known as the 25-feet break, corresponding to a depression of the western and southern coasts of England, at some time subsequent to the Roman occupation, and (2) that the idea of pile dwellings or crannogs was a later importation of the Celtic peoples into the British Islands. For himself, while most heartily congratulating Mr. Donnelly on his ability and energy, he desired at present to preserve an open mind on the subject. The objects found would certainly appear to point to the Neolithic age, though some of them, especially the so-called "totems" (which Dr. Munro prefers to call amulets), would, if genuine, revolutionize our ideas of the life and progress of men in that age.—The Chairman, Mr. Gould, and others also took part in the discussion.

NUMISMATIC.—*March 16.*—Dr. O. Coddington in the chair.—Lieut.-Col. Gerald Boyle was elected a Member.—Mr. L. A. Lawrence exhibited some forgeries of coins of Henry I., of Matilda, the empress and mother of Henry II., and of Stephen, for the striking of which the dies had been interchanged.—Mr. Talbot Ready exhibited an unpublished hecete of Phocæa, with the obverse type a ram rubbing its head with its hind foot, and on the reverse a quadripartite incuse; and a copper uncia of Britannicus.—Mr. T. B. Caldecott showed impressions in copper of the Maryland sixpence issued by Lord Baltimore and of the Massachusetts shilling of 1652; and Mr. T. Bliss some pennies of Athelstan of East Anglia, of St. Eadmund, and of Reginald II. and Anlaf of Northumbria, some of these being unpublished varieties.—Mr. E. C. Krumbholz communicated a paper on the recent issues of French coins in gold, silver, and copper. In illustration of his paper Mr. Krumbholz exhibited specimens of the 2 franc, 1 franc, and 50 centime pieces in silver, and of the 10, 5, 2, and 1 centime pieces in copper. Of the 20 franc piece, which has not yet been issued for circulation, a drawing was shown. These new coins are by the artists M. Chaplain, M. Roty, and M. Dupuis.—Mr. L. A. Lawrence read a correspondence which had passed between himself and Mr. W. J. Andrew on the origin of the dies of Early English coins. Mr. Lawrence expressed it as his opinion that at intervals before the Norman Conquest and from that date the dies were made at one centre, and from there transferred to the local mints to be used for striking the coins. Mr. Andrew took a more modified view, and held that in many cases the dies were of local fabric, but were probably made from designs supplied by the Exchequer in London.—In a discussion that followed, Mr. Grueber said that, in the absence of records and documentary evidence, conclusions could only be drawn from the general style and fabric of the coins. Judging from these, he was of opinion that down to the reign of Eadgar of Wessex (on account of the absence of uniformity of style in coins of the same type) there was no common centre for the making of the dies, but that from the reign of Æthelred II. the coins showed that the dies were made in one place, and thence transmitted to the local mints. This statement he corroborated by referring to 'Domesday,' wherein it was ordered that the local moneyers should repair to London to receive the new dies for the striking of coins, and on receipt of which each one should pay a fine of twenty solidi, and a further fine of the same amount per month so long as the dies were in use.

CHEMICAL.—*March 16.*—Prof. James Dewar, President, in the chair.—The following papers were read: 'Influence of Substitution on Specific Rotation in the Bornylamine Series,' by Dr. M. O. Forster, —'Rotatory Power of Optically Active Methoxy- and Ethoxy-propionic Acids prepared from Active Lactic Acid,' by Messrs. T. Purdie and J. C. Irvine,—and 'Contribution to the Characterization of Racemic Compounds,' by Prof. Ladenburg.

METEOROLOGICAL.—*March 15.*—Mr. F. C. Bayard, President, in the chair.—Mr. F. J. Brodie read a paper 'On the Prolonged Deficiency of Rain in 1897 and 1898.' For several years past there has existed over England, and especially over the central and south-eastern parts of the country, a remarkable tendency in favour of dry weather. The dry weather dealt with in this paper consequently came at a most inopportune time. Mr. Brodie discussed the rainfall records at eighty stations distributed over the British Isles for the eighteen months April, 1897, to September, 1898; these were divided into three

periods of six months each. During the period April to September, 1897, the rainfall was in excess of the average over practically the whole of Ireland, the greater part of Scotland, and the north-west and south-west of England and Wales, while in the north of Scotland and the central and the whole of the eastern part of England there was a deficiency of rain, in some parts amounting to between 60 and 70 per cent. During the period October, 1897, to March, 1898, with the exception of the north-west of Scotland and England, the rainfall was below the average all over the British Isles, the deficiency over the midland and south-eastern parts of England being from 50 to 60 per cent. below the average. During the period April to September, 1898, two of the six months were excessively dry, and in the southern parts of England at least two others had a deficiency of rain. On taking the period as a whole, the rainfall over the eastern, midland, and southern counties amounted to less than 80 per cent. of the average, and in the south-eastern counties to less than 60 per cent., the smallest proportion of all being 51 per cent. in London. From an examination of the Greenwich rainfall records since 1841, it appears evident that for length and severity combined the recent spell of dry weather was the most remarkable experienced there during that period.—A paper 'On the Climate of Jersey,' by the Rev. H. W. Yorke, was read by the Secretary. The situation and geological formation of the island, together with the action of the tides, have a great local effect on the general character of the weather. The climate as a whole is bright, genial, and sunny.

ANTHROPOLOGICAL INSTITUTE.—*March 14.*—Mr. H. P. FitzGerald Marriott read portions of a lengthy and very complete paper 'On the Secret Tribal Societies of West Africa.' He said that they were merely tribal developments, and not bands of conspirators. He described some of them, such as the Purroh and Kofong, referring to their ritual and dress; but he made known for the first time the few harmless religious societies of the Gold Coast which are unknown to local white residents, not being so highly developed as those in the Sierra Leone or the Niger districts; and for the first time he gave in full the investigations which he had made, through the generous and careful assistance of two competent residents by the Kwa-Ibo river, Mr. Eveleigh Smith and the late Mr. Van de Poel, who both had made careful written notes and scientific investigations concerning the Ibibio tribe, of whose secret societies nothing had ever before been known. Mr. Marriott said that the societies of this tribe were a good example of what was generally the case throughout the world, in that the highest grades, as a rule, were the simplest in externals. As a proof of this he showed an Egbo initiation dress and Egbo masks and rattles, and then the symbol of the higher society of the tribe called Idioñ, which consisted of a simple black circlet worn on the head. Mr. Marriott finished his paper by mentioning a widespread Egyptian or Arabian society called Siri, which existed for the study of magic and occult matters. It had ramifications all over the western portion of Africa. The Rev. J. A. Aboyomi Cole is a member of it; it is a key to the study of the tribal societies, and it has probably much influenced them. This is most likely the first time that the subject has been publicly mooted. There were also other reasons stated to show that monotheism existed in certain portions of Central Africa. The tribal societies must not be confused with murderous Leopard societies, which natives themselves regard as we do Anarchists; but beyond the civilized boundaries, in many parts where the tribal society was strong, it could be employed for such objects as obtaining labourers, carrying out British laws, and other laudable objects by a channel to which the natives were accustomed.

HISTORICAL.—*March 16.*—Mr. Oscar Browning, V.P., in the chair.—The Rev. T. Jones was elected a Fellow, and the Carlisle Public Library was admitted a subscribing Member.—A paper was read by Mr. Frank H. Hill on 'Pitt and Peel, 1783-4 and 1834-5.'—A discussion followed, in which the Chairman, Mr. H. E. Malden, and Mr. J. P. Wallis took part.

BIBLIOGRAPHICAL.—*March 20.*—Dr. Garnett, Past-President, in the chair.—The Society meeting on the afternoon on which Dr. Garnett's forty-eight years' service at the British Museum came to a close, its good wishes were offered to him by Mr. Faber, who alluded to the ready help which he had always given to scholars and students of every kind, and to the personal qualities which had endeared him to all who knew him.—After a brief reply from Dr. Garnett, Mr. W. Y. Fletcher read a paper on Thomas and Richard Rawlinson. These two famous collectors were the sons of Sir Thomas Rawlinson, Lord Mayor of London in 1705-6, and the grandsons of two innkeepers, who respectively kept the Devil

Tavern near Temple Bar and the Mitre in Fenchurch Street. Both were educated at Eton and St. John's College, Oxford. While still at Eton Thomas Rawlinson had settled on him, by his maternal grandfather Richard Taylor (the owner of the Devil Tavern), an annuity of 14*l.* for the purchase of books, and book-buying became his chief occupation. His eagerness caused prices to be raised against him, and there was a corresponding fall when, towards the end of his short life (he was only forty-four at his death in 1725), he was compelled, by the debts he had incurred by rash purchases, to begin selling his books. Mr. Fletcher gave a brief account of his sixteen book-sales, held between the years 1721 and 1734, mentioning the amounts (ranging from 4*s.* 10*d.* to 3*l.* 12*s.*) fetched by the Caxtons, of which he had twenty-five; and concluded this section of his paper with a mention of Addison's satire on Rawlinson under the name of Tom Folio, and the comments on it of Hearne. Richard Rawlinson, who was born nine years after his brother and outlived him by thirty years, is well known as a Nonjuring bishop and the author of a number of antiquarian and topographical works. As a collector he appears to have worked on more systematic lines than his brother, and the literary and historical manuscripts which he bequeathed to the Bodleian Library were of exceptional importance. Mr. Fletcher gave an account of these, of some of the historical papers which Rawlinson rescued from the hands of grocers and chandlers, and of his various bequests, and the fantastic conditions (only recently annulled by statute) with which they were accompanied. His printed books were sold in 1756 and 1757, only 1,365*l.* being realized by the two sales, one of which extended over fifty evenings and the other over nine. His three Caxtons fetched between them two guineas; twenty-two tracts relating to New England sold for 6*s.* 6*d.*; and thirty-five old plays printed between 1600 and 1650, presumably including at least a few Shakspeare quartos, brought only twice as much. The proceeds of the sale of upwards of ten thousand prints and drawings amounted to 163*l.* 10*s.* 3*d.*, over a hundred prints by Albrecht Dürer fetching only 1*l.* 10*s.* 6*d.*, and twenty-four etchings by Rembrandt, 3*l.* 5*s.* Few collectors can have fared worse than the two brothers from a pecuniary standpoint, but we owe them a debt of gratitude for rescuing so many manuscripts and printed books from destruction, and for the gifts and bequests to public libraries by which they enabled many generations of scholars to enjoy and to profit by the results of their labours.—Some Rawlinson book-plates were exhibited by Mr. George Potter.

MEETINGS FOR THE ENSUING WEEK.

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| MON. | Aristotelian, 5.—'The Relation between the Philosophy of Spinoza and that of Leibnitz,' Dr. R. Latta. |
| — | Institute of Actuaries, 5½.—'Some Notes on Sinking Fund Assurances,' Mr. J. E. Faulks. |
| — | Geographical, 8½.—'Illustrations of Waves,' Mr. Vaughan Cornish. |
| TUES. | Institution of Civil Engineers, 8.—'Alloys of Iron and Nickel,' Mr. R. A. Hadfield. |
| — | Anthropological Institute, 8½.—'Mitla (State of Oaxaca, Mexico), a Study of its Ancient Ruins and Remains,' Mr. W. Corner. |
| WED. | Chemical, 3.—Annual Meeting. |

FINE ARTS

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THIS exhibition is considerably above the average of its forerunners, either in Pall Mall or in Piccadilly. How far the fact that the Society of Miniaturists occupies a considerable space in one of the rooms, and has thus forced the Institute to hang fewer bad drawings, has to do with the improvement it would be hard to say; but there can be no doubt the collection as a whole shows signs that greater care, more serious motives, and a choicer taste than have usually characterized the exhibition have exercised considerable influence, with the results to be expected. Even as it is, it would be hard to praise most of the examples, nearly six hundred in number, hanging on the walls; and, in fact, but a quarter of them rise to the rather humble level of the pleasing pot-boiler. Among the exceptionally good drawings the excellent contribution of the Society's newly elected President, Mr. Gregory, takes a leading place. *Pensive* (No. 348) represents with skill, solidity, and completeness a damsel leaning her chin upon her hand and lost in a daydream. Her expression is admirably true and natural, and, above all, free from any trace of that insincerity which in inferior hands would certainly mar such a theme as this. We care less for Mr.

Gregory's "*Her lute-string gave an echo of his name*" (344), of which neither the sentiment nor the technique is equal to the motives of Keats's verse.

No. 41, Mr. Dollman's humorous and original illustration of Goldsmith's *Moses at the Fair*, seems to us the second best drawing in these galleries. In the dandified air of Moses, his rosy innocence and the *aplomb* with which he shows off the points of the cart-horse, not less than in the vulturine looks of his customers, those of the clerical gentleman especially, we have a first-rate example of that rare quality, quietly humorous satire. In these respects, and also in the technique of the picture, the artist has attained a higher plane than ever before. It fails only, in being a little thin in painting.—Far removed from it in all respects is Mr. C. P. Sainton's large design of *An Idyll* (50), a naked nymph, graceful and slender, of that charming, if somewhat artificial type which figures in the silver-point drawings of Mr. Sainton, sitting upon the margin of a lake and piping till she has allured to her side the swans who glide through the rosy mist, slowly sailing upon the still water. Dainty with the daintiness of eighteenth-century France, the taste and skill of the painting justify themselves, the artist's choice and pretty art, and the conventional nature of the theme.—*Autumn and Winter* (563), two statuesque, decorative figures of comely damsels pacing a corridor, reminds us of a middle line in art to be drawn somewhere between the works of Albert Moore and those of Mr. Bulleid. Were it less pretty and sweet, it would be more beautiful, and it lacks virility. Nevertheless the technique is so careful and tasteful, the treatment is so broad, accomplished, and fresh, and the colour is so good that it more than deserves high praise, and excites much hope for the future of Mr. H. Ryland, who never did anything so promising before.

Out of these artistic dreams we may pass to the more robust workmanship of Miss N. Sanson's *Little Match-Girl* (541), a theme borrowed from Hans Andersen's 'Fairy Tales.' An excellent picture, it attests the soundness of the training to which it owes so much.—On the other hand, *An Oceanid* (520) is a semi-classic but prosaic piece by Mr. Ryland—the graceful, if artificial figure of a nymph clad in white draperies, and appealing to the gods, while the seagulls circle about her in a rocky cove. The why or wherefore of the appeal we cannot unravel. Smooth and over-sweet, the 'Oceanid' goes perilously near the level of confectionery.—Very like nature are the somewhat flushed carnations of Miss C. R. Burnett's head and bust of a damsel in her sound and well drawn and modelled *Sleep* (447).—*An Art School* (427), a large view of a number of artists drawing from a female model in the midst of the lurid shadows and hot glare of an academy, is telling in its loose, indeterminate, and blurred manner of treating light, shadows, figures, furniture, and what not. But for its coarse execution, here would be more than the foundation of a fine and masculine picture of a promising though difficult and complex subject. The 'Art School' is by the late Mr. J. P. Gulich, who had not acquired sufficient solid accomplishments to give full play to his natural gifts in art.—The cottage interior sent by Mr. W. Rainey, and called *In Extremis* (300), is good as a picture, and the design, besides, is praiseworthy. The general gloom and the expressive face and attitude of the smoker are strong points.—There is, on the other hand, a dash of melodrama almost amounting to caricature in the design of Mr. H. M. Rheam's picture of *The Witch* (369); but as a composition—comprising an expressive figure and action, besides suitable arrangements of the light, shade, and coloration as a whole—it is decidedly noteworthy in its way, and completely carried out, though the execution is unreasonably slight.—The title of *He Cometh Not* (410), which

Mr. C. Formilli has bestowed on his well-designed and soundly painted figure of a girl at a window, is suggestive of the sentiment of the work, which is also broad, simple, and excellent in its colour.

In designing and drawing so elegantly, and choicely finishing and painting, the back view of a naked girl in his *By the Sea* (279), Mr. P. Buckman, whose art is usually hectic, did very well indeed. His *Under the Cliffs* (198) is equally skilful and graceful. On the other hand, the background is lamentably unfinished, and therefore out of keeping with the figure.—The well-designed and original figure of *The Mussel-Gatherer* (93), by Mr. H. Caffieri, would be first-rate in most respects if its textures were less uniformly woolly and the figure somewhat more searchingly drawn.—*Windfalls* (117), by Mr. J. Scott, is bright and solid, and possesses strength of tone and colour, but it lacks that animation in the face and attitude which imparts distinction to Mr. Caffieri's figure. This is a frequent failing of Mr. Scott.—Mr. D. Woodlock has painted the *Study* (146) in a fuliginous manner, reminding us of the latest developments of the Neapolitan School. It is a more than life-size head, and there is a good deal of power about it, injured by exaggerations and crudeness.—Mr. Dadd is quite at his best, and displays abundance of spirit and the sort of humour he affects, in a capital piece of *genre* illustrative of the old saying that *Small Fish are Better than no Fish* (18). The faces, though a little caricatured, are apt and excellently painted, and with the background, a country inn taproom, as well as the dresses, illustrate the perfection of anecdotic *genre*; here, in fact, we have an "illustration" which could hardly be bettered.

A group of capital landscapes may come next under notice. It includes the bright, broad, and solid *Thistledown and Sheep* (556) of Mr. C. Low; and *Like Waves of the Summer* (496), Mr. T. Huson's excellent picture of the Kyles of Bute, arrayed in their customary mantle of sun-charged mist. Here it must be owned that a little does duty for much.—Mr. C. Dixon's "*Oceanic*" *taking the Water* (497) is bright and well drawn.—*Temple of Olympian Zeus* (297), groups of time-stained columns of white marble and the ruins of Athens in the distance, is bolder than most of Mr. J. Fulleylove's drawings. It is a panorama excellent in lighting and colour, but lacking in some measure the firm and delicate touch of his previous works and the purity of their tints.—Mr. J. Aumonier is at his best in *The Rising Moon* (274), a true portrayal of an English landscape fading in the first shades of summer twilight, admirably bright and homogeneous.—Quite as fine in its way is Mr. C. S. Mottram's vista of a blue river running between golden banks of sand to a bluer sea, a faithful picture of the estuary *Between Hayle and Lelant* (57). The foreshortening of the sandbanks and the grading of the colours and air are equally skilful and exact. Two boats in the foreground are finely and soundly drawn and painted.—Another good picture of the same is Mr. R. E. Groves's seapiece in sunlight, a vigorously designed and richly coloured representation of a boat swiftly sailing *Over a Summer Sea* (180), where the buoyancy of the boat is most deftly rendered, and the painting of the waves is excellent.

Highly commendable in various ways are the following drawings, the presence of which in this gallery would of themselves suffice to show that the habit of potboiling, which once distinguished the Institute and its clients, is being improved away. Mr. E. E. Briggs's *Crofter's Home* (1), a rough study of a moonlit evening, is effective and broad; Mr. J. S. Crompton's *For Country and King* (2), though slight and thinly painted, is vigorous and broad; Miss E. I. Barrow's *Reflections* (3) is charmingly true.—There is much power of a kind in Mr. H. M. Rheam's *Sleeping Beauty* (10), although

the figures of the watchful youth and the girl who is reclining under a wonderfully coloured quilt, to paint which was the real cause of the picture, lack beauty and refinement; the types are ignoble, and the design is poor.—Mr. J. Sowerby's *Garden Chrysanthemums* (38) is hard, and the background is flat, but the picture is brilliant, and the flowers are admirably drawn, painted, and finished; broadened and softened, it would be perfect.

The *Fenland Cottages* (82) of Mr. Aumonier is one more specimen of his power of dealing with strong local colours in lush meadows, herbage in masses of rich tints, and the redness of old brick buildings under vivid sunlight.—The faces of Mr. W. Langley's group called *Waiting for the Tide* (85) are characteristic and well painted, but the background is not so good.—There is true pictorial romance in Mr. G. S. Ferrier's well-conceived picture of *Lochawe* (86). At the same time it is solid, homogeneous, and bright. His *Winter Evening* (417) is a capital snow piece. The effect of early moonlight is most ably rendered in the sky and whitened plain; the figures, too, of horses and their driver trudging homewards, though rather flat, are appropriately introduced.—Mr. T. R. Macquoid's *The Plage, Trestraou, Brittany* (134), is bright, firmly touched, and pure in colour; but the *Venice* (153) of Count Seckendorff is rather deftly than firmly or solidly executed, while its cleverness is attractive chiefly to untrained and unexact eyes.—Mr. J. Fulleylove's view of the *Erechtheum* (191) in sunlight is bright, though some of the stronger shadows, being brown, bespeak the lamp and are rather dirty.—Mr. H. Hine, in his drawing *In the Isle of Rum* (206), has introduced a fine and true sunset effect and delicate gradations.—*Towed out to Sea* (353) is one of Mr. E. Hayes's best studies of boats and rough waters.—If one wanted an illustration of what the Pre-Raphaelite Brotherhood called "slosh," meaning thereby unsound workmanship and dirty colours and a general muddle of every constituent of a picture, the inappropriate figure of a naked model Mr. H. Hurst calls *Jane Shore* (106) would serve perfectly well.—Mr. F. Spencer's careful way of painting old books is manifest in *Old Books to Read* (160) and *A Study* (367). He has this year adopted an artistic manner of grouping and chiaroscuro in his drawings which causes them greatly to excel his previous efforts, sincere and elaborate as they were.—Mr. L. Block rivals Mr. F. Spencer as a painter of old books (see Nos. 209 and 216).—*The Dancing Lesson* (189) is Mr. G. S. Knowles's masterpiece. It abounds in clever points of action, spirited treatment, and appropriate humour, but the execution of the figures is painfully slight, and the whole drawing wants force and breadth.—The figure of the plump and rosy girl Mr. W. Bird names *A Portrait Study* (185) exhibits some natural carnations and a good deal of nice flesh painting.—*Margery* (188), by Mr. G. Morton, is pretty and sincere.—Sir J. D. Linton approaches his successes of previous years in his figure of a waiting-maid in *St. Valentine's Morning* (214). She is thoroughly good, but the pose of the cavalier is awkward, and his attitude is stiff. The handling here, as well as that of another picture by him, is less firm than Sir James's is wont to be.—*Harvest Home* (224), a procession of figures, by Mr. F. Bennett, is an excellent instance of what a decorative mural picture should be.—Tenderly expressive and delicately painted is the somewhat slight, but pretty face in Mr. L. Davis's "*Silence that spoke and eloquence of eyes*" (245).—Miss E. T. Hale's *Lullaby* (298), a young matron with a baby, is cleverly and sympathetically designed and simple.—The animated group of kittens called *The Favourites* (312) is exactly such as Madame H. Rouner always gives us.—The same may be said of the picture of sea-sprites (319) that *Dance on the Sands* in Mr. J. A. Fitzgerald's pretty and spirited romance.

—Mr. S. Reid's *Old King Cole* (322) is a pictorial extravaganza. The colours are bright, the handling dashing, and there is not a little spirit in the performance.—The *Old Roman Glass* (342) of Miss K. M. Whitley deserves credit for fine and true colour and much brilliance, but it is hard.—Mr. H. R. Steer never pleased us so much as in a neatly painted and well-considered piece of *genre* representing an old gentleman in a red coat rummaging a bookstall, and named *Interesting Volumes* (354).

The remaining contributions that possess some merit may be even more briefly named. They are Mrs. M. M. Cookesley's *A Quiet Corner, Tangier* (390), Mr. W. L. Thomas's *The Wetterhorn* (392), Mr. F. G. Cotman's *Beccles* (414), Mr. H. D. Shephard's *Norman Inn-yard* (418), Mr. D. Green's *Port of Rye* (432), Mr. W. L. Thomas's *Tivoli* (440), Mr. A. Severn's *Ruins of Salcombe Castle* (444), Mr. B. J. Ottewell's *"Clouds that gather round the setting sun"* (468), Mr. J. T. Dunning's *The Afterglow* (471), Mr. G. G. Kilburne's *Opportunity makes the Thief* (491), Mr. A. Kinsley's *Bit of Old Boscastle* (532), Prof. H. von Bartel's *Fisherman's Wife* (543), Mr. A. Kinsley's vista of a woody hillside (557), and Mr. C. R. Aston's *Caerthilian Cove* (573), which is bright and very like nature.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 8th inst. a number of fine engravings. The following were the property of Mr. J. F. Hall: After Sir J. Reynolds, Miss Nelly O'Brien, by J. Wilson, 35*l.*; Lady Taylor, by W. Dickinson, 64*l.*; The Countess of Carlisle, by J. Watson, 52*l.*; Mrs. Crewe as St. Geneviève, by T. Watson, 49*l.*; Mrs. Bouverie and Mrs. Crewe, by J. Marchi, 54*l.*; The Countess of Derby, by W. Dickinson, 33*l.*; Mrs. Mathew, by the same, 25*l.*; Mrs. Tollemache as Miranda, by J. Jones, 25*l.*; Lady Bampfylde, by T. Watson, 73*l.*; Lady Elizabeth Keppel, by E. Fisher, 29*l.*; Mrs. Musters, by J. R. Smith, 367*l.*; The Countess of Harrington, by V. Green, 367*l.*; Mrs. Abington as the Comic Muse, by J. Watson, 173*l.*; Mrs. Pelham feeding Chickens, by W. Dickinson, 273*l.* After G. Romney, Miss Benedetta Ramus, by W. Dickinson, 67*l.*; Miss Cumberland, by J. R. Smith, 48*l.*; Mrs. Davenport, by J. Jones, 129*l.*; Mrs. Cawardine ('Mother and Child'), by J. R. Smith, 51*l.* After C. Read, Elizabeth, Duchess of Hamilton, by R. Lowry, 40*l.*

The other properties sold included the following: After G. Morland, Evening, or the Sportsman's Return, by J. Grozer, 28*l.* After A. Kauffman, Lady Rushout and Daughter, by T. Burke, 122*l.* After G. Romney, Henrietta, Countess of Warwick, by J. R. Smith, 100*l.* After Sir J. Reynolds, Mrs. Pelham feeding Chickens, by W. Dickinson, 136*l.*; The Ladies Waldegrave, by V. Green, 236*l.* After Dubufe, La Surprise, by S. Cousins, 42*l.*

The same firm sold on the 18th the following pictures, the property of Mr. R. Wharton: T. S. Cooper, An Evening Party, 267*l.* T. Faed, What is the Wee Lassie Thinking? 199*l.* W. P. Frith, Nell Gwynn, 110*l.* Sir J. Gilbert, Naseby, 231*l.* F. Goodall, Happy Days of Charles I., 110*l.* F. Holl, Deserted, 210*l.* J. Linnell, Over the Hills and Far Away, 273*l.* W. Müller, A Farm Scene, 105*l.* J. Pettie, Bonnie Prince Charlie, 756*l.*; Rejected Addresses, 120*l.* J. B. Pyne, Heidelberg, 178*l.*; Mont St. Michel, 115*l.* M. Stone, Le Roi est mort, vive le Roi! 257*l.*; Stealing the Keys, 210*l.* R. Ansdell, The Battle for the Standard (and Sergeant Ewart's sword), 126*l.*

Fine-Art Gossip.

TO-DAY (Saturday) has been appointed for the private views of their respective exhibitions in the Haymarket by the Messrs. Tooth & Sons and Mr. McLean. The public will be admitted

on Monday next.—Messrs. Shepherd Brothers have on view a number of modern pictures at 27, King Street, St. James's.

THE Exhibition of the British Artists in Suffolk Street will be opened to the public on Monday next. The private view occurs to-day (Saturday).

At the gallery of the Messrs. Dowdeswell, New Bond Street, may be seen a series of views of 'Old-World Gardens' in England and Italy, by Mr. E. A. Rowe. Mr. Rowe's manner of working produces sound and carefully executed drawings, which are somewhat deficient in richness of tone and colour, greatly lacking in breadth, and, most of all, deficient in that sentiment and poetic force which by right naturally pertain to subjects and scenes of the kind indicated by the title of the collection. An "old-world garden" should have a series of historical and personal associations, such as those which actually belong to Doddington, Montacute, the verdurous alleys and terraces of Berkeley Castle, and the parterres of Warwick Castle. Penshurst, the Villa Colonna, and the Villa Borghese have records replete with associations which may be called biographical, but of which Mr. Rowe supplies not even the shadow of a suggestion. Technically speaking, his works are neatly rather than deftly drawn. They are brilliant, but deficient in those pictorial charms which belong to harmonies of tone and colour, and of the tender gradations which go far to making portraits of landscapes into pictures they want not a little. Their verdure is often too monotonously green, and their herbage and foliage, which are equally unvaried, would gain greatly by developed modelling and softening. The brilliance is due to the painter's affection for sunlit effects, in respect to which he is extremely fortunate. As often happens, his most ambitious and biggest picture, No. 19, 'A View of Bulwick, Northamptonshire,' is far from being the best, while the little 'Vesuvius from the Amphitheatre, Pompeii' (58), is decidedly the most sympathetic. There are many praiseworthy examples, but the most pleasing and artistic are 'Geraniums, Bulwick' (15), 'A Summer's Afternoon, Arley' (17), 'Villa Lante' (23), 'The Garden Gate, Brickwall' (27), 'Late Afternoon, Arley' (53), and 'Villa Doria Pamphili, Rome' (69).

MISS ROSE KINGSLEY'S 'A History of French Art, 1100-1900,' will be published by Messrs. Longman early in April. The original scheme of the book was suggested by M. Antonin Barthélemy. M. Roujon, M. de Nolhac and M. Peraté at Versailles, and M. Emil Molinier have given the author great facilities. M. Bouchot, of the Galerie des Estampes, and M. Auguste Raffet have enabled her to study the MSS. and drawings of the Renaissance. MM. Armand Dayot and Roger Marx, Directeurs des Musées Nationaux, have also helped; and so have M. André Michel and M. Léonce Bénédite, keeper of the Luxembourg Museum. In a book of this size, Miss Kingsley remarks,

"it is impossible to give anything approaching a complete list of the works of each painter and sculptor. I have not, therefore, attempted to do more than indicate a few of the best examples; and those, as far as possible, are taken from among works I have myself seen. Many well-known pictures, both in England, France, and America, I have been obliged to omit owing to the extreme difficulty of tracing their present owners.....It has also been impossible to include certain branches of French art. The enamels of Limoges, the pottery of Bernard Palissy, and the porcelain of Sèvres.....would need a volume to themselves; and as life is short, it was necessary to put some limit to this attractive and interesting subject. I have therefore confined myself to the three great fellow arts of architecture, sculpture, and painting."

THE obituary of the 20th inst. records the death, in the seventy-first year of his age, of Mr. William Henry Millais, elder brother of the late illustrious President of the Academy, a genial and highly popular artist, whose land-

scapes in water colours were always sincere, bright, and neatly painted. Originally educated as a civil engineer, he, when about twenty-five years old, abandoned that profession, and devoted himself wholly to those artistic studies which had previously been the amusement of his leisure. Besides exhibiting many drawings since 1853, W. H. Millais had considerable practice and success as a teacher. Possessed of a remarkably fine baritone voice, and much taste for and knowledge of music, he was at one time greatly in request in amateur musical circles. He sat to his brother for the figure of a knight in 'The Ransom' (R.A. 1862, Grosvenor Gallery 1886, No. 116), in which Mr. Holman Hunt does duty for a robber baron, and the late Lady Millais's younger sisters figure as the youthful captives, for whose liberty the robber takes a ransom from the knight.

MUSIC

THE WEEK.

CRYSTAL PALACE—Saturday Concert.
ST JAMES'S HALL—Popular Concert.
QUEEN'S HALL—Philharmonic Concert.

HAYDN'S 'Creation' was heard last Saturday at the Crystal Palace, only one day before the hundredth anniversary of the first public performance of the oratorio at Vienna (March 19th, 1799). During the century which has elapsed since that event, great changes have been effected in the art of music. Many composers might be named who have been important factors in the various stages of evolution, but the two guiding spirits were undoubtedly Beethoven and Wagner. The one tried to extend music beyond its proper sphere; the other to confine it within narrow, but what to him seemed its proper bounds. Beethoven, at any rate, was the first composer who fully revealed the emotional power of music, and Wagner, in spite of his theories, in spite of the limitations which he imposed upon tonal art, was the one among modern musicians who reaped the richest share of Beethoven's spiritual inheritance. The music of these two men stands between us and Haydn, and prevents us listening to him with ears properly attuned. And then if we travel back further along the stream of time we come to the two masters of the eighteenth century whose works dwarf those of their immediate successors. Haydn verily is encompassed on all sides, and it would seem as if he must have been almost crushed out of existence. Yet the 'Creation' still lives. It does not astonish, neither does it powerfully move us; but the fresh, genial music is pleasant to listen to; it speaks to us of that simplicity in art so much preached, but so little practised in these days. Again, the music interests us, for we can trace in many passages the strong influence which Haydn exerted over Beethoven. And once more, the "zoological" recitative, as it has been somewhat cynically termed, the genesis of much modern programme-music, engages our thoughts, and carries them on to Beethoven, Berlioz, and countless imitators of the French master. Then, of course, for the public generally, such airs as "With verdure clad" and "In native worth" have abiding charm. Haydn's 'Creation' is therefore a work which still deserves an occasional hearing; while airs such as those just mentioned are, of course, being constantly heard in the concert-room. The

performance at the Palace, under the direction of Mr. Manns, was most praiseworthy. The vocalists were Madame Ella Russell, Mr. Lloyd Chandos, and Mr. Santley. The popular baritone was in unusually fine voice. It seemed a pity that Haydn's expressed intention that the *recitativo secco* should be accompanied on the pianoforte was not carried out.

The Joachim Quartet (MM. Joachim, Kruse, Wirth, and Hausmann) made their first appearance this season at last week's Saturday Popular Concert. The programme included quartets by Haydn and Brahms, and Beethoven's in c sharp minor. The performers were received with enthusiasm. Miss MacDougall was, as usual, successful in her songs, particularly in an interesting one by Mr. Arthur Hervey, entitled 'Nirvana.' There was the same company of players on the Monday evening, when the programme again included three quartets, all well contrasted. First came Mozart's in D, No. 10, which thoroughly reflects the spirit of the eighteenth century; then Schumann's in F, Op. 41, No. 2, with its tender romance and passionate yearning; and last of all Beethoven's in E flat, Op. 74, a marvel of emotion under intellectual restraint. The Mozart quartet was well rendered, but it was in the two works which followed that the excellence of the artists was set forth; they play with wonderful *ensemble*, and yet without any one sinking his own individuality so as to appear a mere machine. Dr. Joachim is their leader; at rehearsal he no doubt suggests and advises, but he is evidently no despot. Madame Lillian Sanderson sang a little cycle of songs with marked intelligence and feeling, though scarcely with sufficient spontaneity; she was well accompanied by Mlle. Elfriede Christiansen.

Mr. S. Coleridge-Taylor's 'Orchestral Ballade,' produced at the recent Gloucester Festival, was performed at the second Philharmonic Concert on Wednesday evening, under the direction of Sir A. C. Mackenzie. This work, with its characteristic, cleverly treated thematic material, again made a favourable impression. The performance was good, yet we missed the barbaric intensity and vivid contrasts displayed by the composer when conducting. M. Basil Sapellnikoff, the Russian pianist, played Beethoven's Concerto in G with skill and refinement. From a purely technical point of view no manner of fault could be found; yet a little more warmth of feeling would have added to the pleasure which he gave. In the score of the Rondo Beethoven wrote "La Cadenza sia corta," a request to which, however, the pianist did not pay sufficient heed. M. Sapellnikoff afterwards played two short solos, Liszt's 'Liebestraum' and Chopin's B minor Scherzo, in most finished style. Madame Ruth Lamb sang "Mi pareo" from Verdi's 'Otello.' She has a voice of good quality, and sings with intelligence. But why did she select music so inappropriate to, and ineffective in, the concert-room? Brahms's Symphony in E minor occupied the second part of the programme.

Musical Gossip.

MISS ADELA VERNE, who has returned from a successful tour in Australia, gave a pianoforte recital at St. James's Hall on Thursday of last week. This young and talented artist, with a technique of masculine strength, brings remarkable intelligence to the interpretation of all that she undertakes. But few pianists of distinction could be counted upon to play Schumann's 'Études Symphoniques' with so much grip and appreciation of their qualities as Miss Verne exhibited. Of Bach's Sonata in D minor, two pieces by Alessandro Scarlatti, and others by Chopin and Schumann, she gave satisfactory renderings, her execution in each instance leaving scarcely anything to be desired. She was joined by her sister, Miss Mathilde Verne, in a thoughtful and artistic performance of Brahms's fine Variations on a Theme by Haydn.

CONCERTS of Irish music were given on Friday of last week—St. Patrick's Day—at the Royal Albert Hall and St. James's Hall. The Irish festival at Kensington Gore was presided over by Mr. William Carter, whose choir sang a number of arrangements of Irish melodies. The soloists comprised Miss Lillian Courtney (a promising soprano), Miss Grace Oakley, Madame Alice Gomez, Madame Belle Cole, Mr. Iver McKay, Signor Foli, and Mr. Watkin Mills; while Mlle. Henriette Murkens, a Dutch violinist, introduced a spirited fantasia of her own on Irish airs, and the band of the Scots Guards played a lively selection of national tunes. At St. James's Hall Mr. Santley aroused enthusiasm by his eloquent renderings of 'The Memory of the Dead' and 'The Minstrel Boy.' Among the vocalists here were also Master Charles Potter, Miss Ida Soldi, Mrs. Hutchinson, Miss Florence Daly, Mr. Gabriel Thorp, and Mr. Denham Price. Irish instrumentalists were represented by Miss Eldina Bligh, a clever violinist, and Mr. Thomas Garoghan, a skilful performer on the Irish bagpipes.

THE Bohemian String Quartet (MM. Hoffmann, Suk, Nedbal, and Wihan) gave their only concert this season at St. James's Hall on Tuesday afternoon. The performances of the Joachim Quartet on the previous evening forced comparison. The Bohemians possess all the fire and enthusiasm of youth, while the Berlin players (at any rate in Beethoven) reveal more of the depth and dignity of the music. The skill, refinement, and intelligence of the Bohemians are quite remarkable. The Schubert Quartet in D minor was finely rendered, and in Dvorák's Quartet in F, Op. 96, national feeling, no doubt, accounted in large measure for the characteristic, expressive playing. The third item was Beethoven's Rasoumowski Quartet in C, in which the *andante* movement was scarcely taken *con moto*. The finale was played with great spirit.

THE Wietrowetz Quartet made a successful first appearance in London at Steinway Hall last Tuesday afternoon. Miss Gabriella Wietrowetz, the leader of the party, was formerly a pupil of Dr. Joachim, and has played on several occasions at the Popular Concerts. Her companions in the enterprise are Miss Lucy Stone, Miss Cecilia Gates, and Miss Florence Hemmings. The four ladies gave an intelligent and artistic rendering of Mozart's Quartet in E flat major, fourth of the six dedicated to Haydn, their leader especially distinguishing herself in the charming *andante*. They also took part with Mr. Leonard Borwick in Brahms's Pianoforte Quintet in F minor, Op. 34, and again earned warm praise. Beethoven's 'Kreutzer' Sonata was played by Miss Wietrowetz and Mr. Borwick with fine breadth of style and animation, and songs were contributed by Mr. Denham Price, and exceedingly well accompanied by Mr. C. W. James.

HERR ELDERHORST relied upon Schubert's Octet for the chief attraction at the eighth and

last of his second series of chamber concerts at Steinway Hall last Tuesday evening. This noble and beautiful work received an adequate interpretation at the hands and lips of Messrs. Elderhorst, Kornfeld, A. Hobday, Whitehouse, Claude Hobday, M. Gomez, Borsdorf, and E. F. James, the *allegro vivace* being played with plenty of sparkle, while the *andante* and variations were presented with notable care. Herr Elderhorst was also associated with Messrs. Hobday and Whitehouse in the favourite Serenade Trio by Beethoven, the various light and sunny movements being cleverly touched. Madame Haas chose her pianoforte solo from Chopin, and Mr. Kennerley Rumford did all that was possible for the tuneful, but not particularly interesting settings by Miss Katherine Ramsey of three of R. L. Stevenson's 'Songs of Travel.'

MR. ROBERT NEWMAN has issued an outline programme of the London Musical Festival to be held at the Queen's Hall from May 8th to 13th inclusive. The Lamoureux Paris Orchestra will be conducted by M. Lamoureux, the Queen's Hall Orchestra by Mr. H. J. Wood, and the Queen's Hall Choral Society by Mr. G. Riseley, though it is probable Dom Lorenzo Perosi may conduct one or more of his oratorios. Three of them are to be given: 'The Transfiguration of Christ,' 'The Resurrection of Lazarus,' and 'The Resurrection of Christ.' Standard symphonies will be performed, and "important" novelties will be introduced. Lady Halle will appear on May 8th, M. Paderewski on May 9th, and M. Ysaye on May 9th and 10th.

THE Lincoln and Peterborough Triennial Festival will be held at Lincoln on June 7th and 8th. On the first day there will be an orchestral concert in the Drill Hall, and on the second, oratorio services in the Cathedral. Mr. A. Burnett will be leader of the orchestra; Dr. Haydn Keeton, of Peterborough Cathedral, organist; and Dr. George J. Bennett, conductor.

AN extra concert will be given on March 29th, in Lord Leighton's studio, for the benefit of the Leighton House Fund. Dr. Joachim will appear, also Miss Fanny Davies, Miss Cracroft, and Miss Wietrowetz, Mr. P. Ludwig, and Mrs. Hutchinson.

MR. SCHULZ-CURTIS will give two Wagner, or, as they are to be styled in future, "Curtius" Concerts at Queen's Hall on Tuesday afternoon, May 2nd, and Wednesday afternoon, May 10th. The Curtius Club Concerts will recommence on Wednesday, April 19th.

MR. G. H. BETJEMANN, who recently resigned his post of principal violin at the Royal Opera, has been appointed professor of the violin at the Royal Academy of Music.

'LE MÉNESTREL' announces that a duet composed by Mozart for 'Die Zauberflöte' has just been discovered in a copy of the score which formerly belonged to the Theater an der Wien, in which that opera was originally produced. The authenticity of this duet is said to be beyond dispute. It is soon to be published at Berlin.

HERR ROBERT EITNER, the well-known editor of the *Monatshefte für Musikgeschichte*, proposes to publish by subscription a *Quellenlexikon*, i.e., a dictionary of biography and bibliography from the Christian era down to the middle of the nineteenth century. For the work, now complete in manuscript, recent information from every trustworthy source has been collected, and special investigations have been made in all the libraries of Europe. There will be about eight volumes, and the price per volume to subscribers will be 10 marks, or in the event of a large subscription, 8 marks. The publishers will be MM. Breitkopf & Härtel.

PERFORMANCES NEXT WEEK

SUN.	Sunday Concert Society, 8.30 and 7, Queen's Hall
MON.	Monday Popular Concert, 8, St. James's Hall
TUE.	Sacred Concert, 7.30 and 7.15, St. James's Hall
—	Queen's Hall Choral Society, Queen's Hall
—	Sacred Concert, 7.30, Queen's Hall
—	Royal Choral Society, 8, Albert Hall

DRAMA

THE WEEK.

ST. GEORGE'S HALL.—'Lochrine.' By Algernon Charles Swinburne.

IT is as a literary treat rather than as a dramatic entertainment that the representation by the Elizabethan Stage Society of Mr. Swinburne's tragedy of 'Lochrine' has interest. The play is less dramatic than any on which the Society has previously ventured, and seems, indeed, by the very method in which it is rhymed to have been intended for perusal only. Never since the primitive days of the secular drama has an English play with rhymes so interwoven been given upon the stage. Qualities, however, which unfit 'Lochrine' for stage performance, properly so called, render it eminently suitable to the form of interpretation that was given. What was attempted by the Elizabethan Stage Society was scarcely more than a declamation of the lines by personages dressed in a species of mixed British and classical costume, and with the assistance of almost the least conceivable amount of action. The opening scene betwixt Guendolen and her son Madan was thus delivered by the queen sitting upon a high, stiff, ceremonial chair or throne, with her son standing beside her. Under these conditions Mr. Swinburne's beautiful and essentially undramatic lines were heard at their best, and his psychology was easily followed. What has presumably commended this play to the Society rather than 'Chastelard,' a far more dramatic work of the same author, is the existence of the 'Lamentable Tragedie of Lochrine,' attributed to Shakspeare, and inserted in the third and fourth folios. That play having been found wholly unsuited to presentation in modern days, a work with the same title, and to some extent the same characters and incidents, has been selected. Mr. Swinburne goes beyond his predecessor in many respects, and especially in presenting Madan, the son of Lochrine and Guendolen, as the agent in Lochrine's discomfiture and the cause of his death. In so doing he introduces a new element of horror without greatly strengthening the dramatic purport of the whole. We are, indeed, spared the sight of the parricidal struggle. On the other hand, we fail to grasp the significance of Madan's espousal of his mother's cause, and his determination to make war upon his father. There is little that is heroic or inspiring in the play, but much that is thoughtful, meditative, and suggestive. Less use than we should have expected is made of the scene in the bower of Estrild at Leytonstone—a bower that by more than a thousand years anticipates that of Rosamund at Woodstock. Pains are taken with the character of Sabrina, or Sabren, who has a gentleness, innocence, and simplicity linking her with Perdita, if not with Miranda. In no case, however, is the best dramatic use made of the materials employed. After all, the story of Sabrina, briefly as it is indicated in Milton's 'Comus,' is that with which the name will always be associated. It should not be forgotten by those who study afresh the legend of Guendolen and Sabrina that it is told at some length in the sixth book of the 'Poly-Olbion' by Drayton, who presents Estrild and Sabrina cast jointly

into the Severn by Guendolen. In the 'Poly-Olbion' also those interested in the reputed descent of Lochrine from Æneas will find given the links of the mythical pedigree. Mr. Swinburne's lines were spoken well, and with a grace of diction that has ceased to be common upon the regular stage. The music of Mr. Arnold Dolmetsch was once more a feature in one of the Society's entertainments.

Dramatic Gossip.

'CHANGE ALLEY,' by Messrs. Parker and Carson, is in rehearsal at the Garrick. There is no prospect, however, of an immediate cessation of the performances of 'The Three Musketeers.'

'A WOMAN'S LOVE,' a one-act piece by Mr. H. Woodville, was performed for the first time at the Vaudeville on Monday. The characters are French, and the somewhat gloomy action passes in 1871 on the outskirts of Paris.

'THE ONLY WAY' is withdrawn this evening from the Lyceum. It will be reproduced with the least possible delay at the Prince of Wales's.

THERE has been a respite at three houses, 'The Forty Thieves' having been withdrawn from Drury Lane, 'My Soldier Boy' from the Criterion, and 'Little Miss Nobody' from the Lyric.

MR. CHARLES BROOKFIELD is preparing for Miss Edith Woodworth an adaptation of 'La Loi de l'Homme' of M. Paul Hervieu, given at the Comédie Française on February 15th, 1897.

THE cast with which on the 6th of April 'The Tyranny of Tears' will be produced at the Criterion includes Misses Mary Moore and Maude Millett, a curiously alliterative combination, and Messrs. Charles Wyndham, F. Kerr, and Alfred Bishop.

'CASTE' was once more revived on Saturday at the Globe with its now familiar representatives, and will be given during the coming week. The performance has gained in robustness and vivacity, especially as regards the Eccles of Mr. Hare, a truly pitiable creature.

ON the 15th, at the Theatre Royal, Newcastle-on-Tyne, 'Cæsar and Cleopatra,' by Mr. Bernard Shaw, was performed for copyright purposes, being the only occasion on which it will be acted previous to its performance either in London by Mr. Forbes Robertson or in America. Mr. Nutcombe Gould was Julius Cæsar, then aged fifty-four, and Mrs. Patrick Campbell Cleopatra, aged sixteen. Other parts are Rufio, a lieutenant of Cæsar; Britannicus, Cæsar's secretary; Lucius Septimus, military tribune; Apollodorus the Sicilian; Ptolemy XIV., Cleopatra's brother; Pothinus, his guardian; and Ftatateeta, Cleopatra's nurse. Act I. passes partly at the foot of the Sphinx, and the second act exhibits the burning of the library at Alexandria. Act V. closes with Cæsar's farewell.

AMONG pieces secured by Mr. Forbes Robertson for production in London is 'A Mere Peccadillo,' by Mr. Egerton Castle.

MISS FORTESCUE and Miss Irene Vanbrugh have been engaged at the Globe for the forthcoming production of Mr. Pinero's 'Gay Lord Quex.'

THE next annual meeting of the Deutsche Shakespeare-Gesellschaft will take place at Weimar on April 21st and 22nd. On the latter date Prof. Alois Brandl, of Berlin, will deliver the *Festvortrag* on 'Shakspeare und seine Vorgänger,' and in the evening 'Cymbeline' will be performed at the Grandducal Hoftheater.

TO CORRESPONDENTS.—W. H. J.—F. R.—C. A. H.—C. H.—H. T.—A. G. S.—A. S.—W. St. C. B.—J. H.—F. L. M.—E. D.—received.
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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No 3727.

SATURDAY, APRIL 1, 1899.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION of GREAT BRITAIN,
ALBEMARLE STREET, PICCADILLY, W.

CENTENARY YEAR OF THE ROYAL INSTITUTION, 1899.

LECTURE ARRANGEMENTS AFTER EASTER, 1899.

Lecture Hour, 3 o'clock P.M.

Prof. J. COSSAR EWART, M.D. F.R.S., Regius Professor of Natural History, Edinburgh University.—THREE LECTURES on 'Zebras and Zebra Hybrids.' On TUESDAYS, April 11, 18, 25.

Prof. SILVANUS P. THOMPSON, D.Sc. F.R.S. M.R.I.—TWO LECTURES (the Tyndall Lectures) on 'Electric Eddy-Currents.' On TUESDAYS, May 2, 9.

Prof. WILLIAM J. SOLLAS, LL.D. D.Sc. F.R.S., Professor of Geology and Palaeontology, University of Oxford.—THREE LECTURES on 'Recent Advances in Geology.' On TUESDAYS, May 16, 23, 30.

Prof. DEWAR, M.A. LL.D. F.R.S. M.R.I., Fullerton Professor of Chemistry, R.I.—THREE LECTURES on 'The Atmosphere.' On THURSDAYS, April 13, 20, 27.

LEWIS F. DAY, Esq.—THREE LECTURES on 'Embroidery.' On THURSDAYS, May 4, 11, 18.

Prof. L. C. MIAL, F.R.S., Professor of Biology, Yorkshire College.—TWO LECTURES on 'Water Weeds.' On THURSDAYS, May 25, June 1.

LOUIS DYER, Esq., M.A.—THREE LECTURES on 'Machiavelli.' On SATURDAYS, April 15, 22, 29.

W. L. BROWN, Esq., L.R.C.P. L.R.C.S.—TWO LECTURES on 'To Iceland in Search of Health.' (With Lantern Illustrations.) On SATURDAYS, May 6, 13.

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BRITISH ARCHÆOLOGICAL ASSOCIATION.—

The NINTH MEETING of the SESSION will be held on WEDNESDAY NEXT, April 5, at 32, SACKVILLE STREET, PICCADILLY, W. (Chair to be taken at 8 P.M.). Antiquities will be exhibited, and the following Paper read:—

'Ancient Fonts in Gower,' by Dr. FRYER, M.A.
A Paper by H. SYER CUMING, Esq., F.S.A., will also be read.
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J. AUSTIN JENKINS, B.A., Secretary and Registrar.
University College, Cardiff, February 16, 1899.

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J. AUSTIN JENKINS, B.A., Secretary and Registrar.
University College, Cardiff, March 2.

WELSH INTERMEDIATE EDUCATION ACT, 1889.

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Central Welsh Board Offices, Cardiff, March 18, 1899.

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It is one of the fashions of the present day to bestow on persons of even moderate eminence biographies of substantial size. Mr. Beavan, therefore, would doubtless claim that a single small volume might not unjustly be devoted to the two witty brethren whose famous *jeu d'esprit* took the town by storm. He is, however, at an obvious disadvantage in dealing with men who pre-eminently needed to be described by those who knew them, but who have now practically passed out of living memory; for James has been dead sixty years, and Horace half a century. Mr. Beavan entitles his work "a family narrative, based upon hitherto unpublished private diaries, letters, and other documents," and in a preface of somewhat ambiguous language speaks of the co-operation of "the family." We believe that the descendants of Horace Smith (James was a bachelor) have placed no materials at Mr. Beavan's disposal, and expressed no desire that the work should be undertaken. It is, however, greatly to his credit that he has succeeded, in spite of the difficulties presented by the task, in collecting so considerable an amount of information on the lives of the two brothers.

The authors of 'Rejected Addresses' found themselves, Dr. Garnett has observed, "raised to the pinnacle of contemporary reputation" by the publication of their little work. Although the opinions of critics, from that day to this, have been unanimous as to the excellence of its parodies, it is a singular fact that what might have been expected to prove a purely ephemeral success should have obtained so wide and so lasting a hold on public favour; and it may be doubted whether parodies, equally good, of the poets of to-day would obtain anything like the same amount of recognition. Yet the fact remains that the book made the brothers celebrities for life, and that but for its success this biography

would hardly have been undertaken. There can be no question that if either of the brothers had written his memoirs, as is now the mode, the work would have possessed singular value; for they knew endless notabilities, and their social popularity was unbounded. For this they were indebted not merely to their wit, but to other natural gifts. James, as Mr. Beavan truly observes, "was considered to be one of the handsomest men about town," Lonsdale's portrait (here reproduced) testifying to the nobility of his countenance; Horace united to good looks a singular charm of manner and a beauty of disposition to which those who knew him bore eager witness. We wish, indeed, that Mr. Beavan had added to the striking words of Thackeray and of Shelley the testimony of poor Leigh Hunt, who, we believe, at a period of embarrassment was one of those indebted to his quiet and thoughtful generosity. For their appearance the two brothers were in part indebted to their father, whose portrait, the frontispiece to this volume, was taken, unfortunately, in extreme old age. Tall and striking, Robert Smith was himself a man of some note. In his youth he had visited France and hunted with Louis XV.; he had looked upon Louis XVI. and Marie Antoinette; and in the Lord George Gordon riots he had all but lost his life. Mr. Beavan has enjoyed the good fortune of obtaining access to the journal in which this gentleman—an old member of the Royal and the Antiquaries' Societies—records such experiences as these, and alludes to various events in the lives of his sons.

At Compiègne in 1769 he was admitted, in his Court suit of maroon-coloured "soie de la reine," to see the king and royal family at their meals. Two of the king's sisters "wore their hair in coloured silk bags, in shape like those of men in full dress, and they were all highly rouged." At a royal stag-hunt

"we found a couple of English hunters ready for us, most gaily tricked out with crimson and gilt bridles and stirrups.....Among others in the king's train was the Field Marshal, Duke of Richelieu, a little, merry-looking old man, mounted on a French *bidet*, and attended by a running footman, dressed in a blue satin fancy dress, with ornamental cap, holding in his hand a silver staff with a large knob at the top..... The king conversed freely with those about him, and especially with Madame de Barré, who rode by his side attired in a man's hunting habit. He hummed and whistled several hunting tunes, among them the pretty old French ditty, 'Jean de Nivelles a trois manteaux, trois palefrois, et trois châteaux,' listening occasionally to the horns of the *chasseurs* in the wood and the 'opening' of the hounds."

Of James Smith Horace himself published a short biography; but for the latter's life we are virtually dependent on the scattered allusions of his contemporaries, on the meagre recollections he gave to the world, and on a few letters to his relatives now printed by Mr. Beavan. It is not, therefore, surprising that, in spite of his amazing industry, the author's knowledge is occasionally at fault. He is not aware that Horace Smith was a dramatic critic in his early days, nor can he tell us much about his life at Versailles, where, we believe, on Shelley's death, he was

joined by the poet's wife and child. That he was Shelley's friend, his wise and valued friend, would alone invest him with interest; and we may mention here a fact perhaps unknown to our readers, namely, that Shelley's death involved him in heavy loss; for the policy of insurance which he held upon the poet's life was voided by a death at sea.

Among the friends of Horace Smith during his stay at Versailles were James Kenney, the dramatist who in 1822 entertained Charles Lamb there, and the witty author of 'Highways and Byways,' Thomas Colley Grattan, who had just founded his *Paris Monthly Review of British and Continental Literature by a Society of Gentlemen*. It is to this, we think, that Horace Smith refers in a letter of "1822" printed by Mr. Beavan:

"We have a Paris English magazine, to which Galignani has started an opposition. I occasionally give it a lift with my pen, but neither of the works answer, nor do I much expect they will."

Again, of those he knew in England the list seems incomplete. We miss the names of Sir Francis Burdett and of Cobden, for whom he contributed a poem to the great Free Trade bazaar. In spite of his antipathy to bishops, of which Mr. Beavan speaks, it was Copleston, Bishop of Llandaff, who desired in vain to propose him for the Athenæum Club, to which his brother James belonged, but which, as a consistent opponent of clubs, he declined to join. Mr. Beavan's list of the brothers' acquaintances needs some revision. "Lady Albina Buckinghamshire," we presume, was Lady Albinia Hobart, who married Richard Cumberland, the younger; "Lord Hartington" was Duke of Devonshire, the bachelor duke, at whose hospitable Brighton residence Horace Smith and his daughters were frequently to be seen, as were that adventurous character "Le beau Caradoc" and many another distinguished man at theirs. A few of the letters which Horace Smith received from his literary friends are said still to exist, although he usually destroyed them. They would have proved a welcome substitute for some of the family details of purely private interest. Mr. Beavan, too, while recording these, seems to be unaware that there is a grandson of Horace Smith who possesses, we believe, among other objects, two pictures from his novels executed by Ward (his wife's nephew), one of them representing the first commission given to the future Academician. We may close, however, with a compliment to the painstaking industry of the author. The book deserves to be, and doubtless will be, read for its glimpses of social and literary life in a striking period which already seems a long way off from our own.

England in the Age of Wycliffe. By G. M. Trevelyan. (Longmans & Co.)

THE title 'Age of Wycliffe' hardly indicates the exact scope of Mr. Trevelyan's book. Substantially it is a history of the first few years of the reign of Richard II., in which special stress is laid upon the social and religious condition of the country, in order that the two great events of the period—the rise of Lollardy and the Peasants' Revolt—

may have their appropriate setting. The most original part of the work is undoubtedly the account of the rising of 1381, though this occupies but a comparatively small part of it. Much more space is given to the history of Wycliffe and his followers. In fact, Lollardy has so much interested Mr. Trevelyan that he has taken its history beyond the year 1385, when his general narrative stops, down to the point where, in his opinion, the story of Wycliffism is merged in the history of the Reformation. Elaborate as is the scale of the book, and careful as has been Mr. Trevelyan's study of the original authorities, he has, he tells us, the general reader in view. His effort to write in a clear, interesting, and intelligible style, his anxiety to banish from his book such problems as are attractive to students only, both show his desire to consider the general reader's wants. But the scholar is partly propitiated by something less than twenty pages of notes and appendices, from the study of which the public is gently discouraged. The plan is certainly bold, and is not perhaps always carefully thought out in detail; still Mr. Trevelyan deserves every encouragement for his energy, his industry, his enthusiasm, and his perseverance. Unluckily, he has hardly taken time enough to carry out every side of his work adequately; so that, despite many merits, the book as a whole leaves a suggestion of immaturity and incompleteness that will disappoint scholars, and hardly, we fear, attract the great public very strongly. Much more time and labour, much more exhaustive consideration of all the original sources, and a more mature knowledge of general history are necessary before a definitive account of the whole early history of Richard's reign should be attempted.

It is not that there is any lack of good work in the book; but the labour has been mostly lavished on a limited period, and Mr. Trevelyan's plan often involves such a general survey of a wide sweep of history as he is hardly strong enough at present to undertake. Thus it is that the least adequate part of his book is his picture of the condition and influence of the Church at the end of the fourteenth century. It is painfully clear from it that outside the period of history which he has made his own Mr. Trevelyan's equipment as a mediævalist is not very adequate. He has not even got clearly hold of such fundamental things as the nature of the distinction between the regular and the secular clergy, for while grouping "canons" among the regulars, he notes, with some surprise, that "secular prelates could hold canonries"—a remark which also suggests some haziness as to the meaning of the word "prelate." The episcopal visitations of monasteries are eloquent testimony to the limitation of the truth of his doctrine that the "secular clergy were under the jurisdiction of the bishops, while the regular clergy were not" (p. 106). A similar vagueness of speculation about the "clerks employed by landowners and merchants" (p. 153) points to the same want of grip of fundamental mediæval ideas. A desire to find modern analogies and to express his views in modern terms often leads Mr. Trevelyan astray, as when he tells his readers how,

"if the authority of Rome was thrown off by the English Church, the friars, being outside the episcopal jurisdiction, would become dissenters, and so would be at once suppressed."

But apart from occasional points like this, Mr. Trevelyan has collected from Langland and Chaucer, as well as from the historical sources, a great many judiciously chosen facts, and has expressed them clearly and forcibly. Yet even in the better parts of the book there is a suggestion of the mediæval amateur. It is a small thing, perhaps, that he speaks of Knighton as a "monk of Leicester," of "monks" of Bolton, and "monks" of the St. Bernard; or that he speaks of Lynn as quarrelling with "the abbot," though the real enemy of that town was its lord, the Bishop of Norwich; or that in his list of bishops of noble birth he leaves out Bishop Despensers. It is of no great matter in itself that he persistently calls the editor of the 'Concilia' "Wilkin"; or that he refers to his Froissart in Johnes's English version; or calls the compiler of the 'Fasti,' "Neve"; or that the useful maps that he has compiled present the Welsh and West Border shires in the shape that they did not assume before the reign of Henry VIII. But in more important matters than these his sense of historical perspective and his historical judgment can hardly be implicitly trusted. He magnifies the continuity of Wycliffite influence in England. He over-emphasizes the corruption of the friars and the misery of the country. He exaggerates the isolation of the fourteenth-century monasteries from the world, while he idealizes Wycliffe after a somewhat antiquated fashion. His strong desire to find historical analogies and suggest historical parallels affords him too many opportunities to indicate such as are false, half false, or ludicrous. A reference to Mr. Stiggins and Mrs. Weller does not help us to understand the fourteenth century. Moreover, his constant preoccupation to find modern ideas and tendencies in his period leads him in the same direction, and his general reflections are too often trite when they are not misleading. Even Mr. Trevelyan's style, fluent and picturesque as it often is, is rather diffuse, and wanting in strength and balance, while it imitates the tricks of the great master whom it is but natural Mr. Trevelyan should be disposed to follow. But though Macaulay was a great writer, weakened reminiscences of his methods are not permissible, even to his great-nephew.

Yet with all these limitations, Mr. Trevelyan has every right to hope that his book is "a serious contribution to history." The very largeness of its scope and aim appeals to our sympathy. It is an encouraging thing to find a young writer in his first work aspiring to write history on the grand scale. Mr. Trevelyan has at least achieved this measure of success—that his book is among the most elaborate monographs on his period that exist. His work on the history of the Peasants' Revolt shows him at his best. With the help of the Chronicle that he has himself discovered, and has already printed in the *Historical Review*, and with the aid of the Assize and Coram Rege Rolls that he and Mr. Powell have unearthed in the Record Office, he has been able to tell the story of the great rising with no inconsiderable freshness and interest. While all

this is good—though all is, perhaps, not quite complete—his account of the insurrection in London is quite the best thing in the book, and is by far the most vivid and complete narrative of that side of the movement that we at present possess. For the details of the revolt in the eastern counties and in Hertfordshire we must still go to Mr. Powell and M. Réville; but Mr. Trevelyan's knowledge of the Stowe MS. Chronicle has enabled him to tell the London story with a precision of detail that was impossible for M. Petit-Dutaillis. Yet even here we wish that Mr. Trevelyan had published the volume of judicial records that he and Mr. Powell have promised us before he gave to the world his full working-up of the story. As it is, his book is another step towards our knowledge of the complete truth about the revolt, and worthy to be put beside the work of MM. Réville and Petit-Dutaillis that we but recently reviewed. It is not, however, the definitive work on the subject which we then looked forward to possessing some day. Before that can be written the unmeaning antithesis between the popular book and the book for scholars must be lost sight of. Such a book should not only be written with complete knowledge, but with as much skill and force as the occasion and the subject demand. M. Réville was a sort of University Extension lecturer in Paris, but he did not limit the field of his researches to meet the convenience of the popular reader. A comparison between his work and that of Mr. Trevelyan—so similar in its motive and origin, so different in some of its methods and results—will illustrate, we think, the characteristic differences between the professorial historiography of the Continent and the more political and literary motives that inspire so many of our own young writers. But though the balance of the comparison will not be altogether on one side, we have still much to learn in the way of technical training before we can approach our work with the same equipment as the writers of France or Germany. In particular, we shall learn that great histories cannot be written in a hurry.

Through New Guinea and other Cannibal Countries. By H. Cayley-Webster. With Illustrations and Map. (Fisher Unwin.)

THE main object of the voyage here recorded, which was the collection of natural history specimens and ethnological objects, naturally carried the traveller to very remote regions, though in such places his work was often frustrated by the savagery of the people. His only long excursion into the interior of New Guinea was from the German territory, where he reached with difficulty a point forty-two geographical miles from the coast. Of the condition and prospects of the German colony he tells us very little, only mentioning one or two stories discreditable to the officials. However, they may perhaps be classed along with an accusation he repeats against the missionaries, where he adds, "as to its truth I did not trouble to ascertain"! The missionaries are all obliged to teach German to the children in their schools. This tends to extinguish that fine old classical tongue the "pidgin English." But,

indeed, the British trader, who introduced it in these parts, is himself nearly extinct, driven out of all the German islands, as the author explains, by the differential treatment accorded him there. Mr. Webster, after some pleasant experiences in the Kei and Aru islands, where he was courteously treated by the Dutch authorities, sailed to the opposite coast of New Guinea, and in Etna Bay had a serious fight—if fight it can be called—with the natives. Three of his men, whom he had sent on shore to collect, having imprudently left their rifles in the boat, were set upon and killed; and it was only by a wholesale destruction of the surrounding canoes, and very free shooting with a "quick-firing Krupp gun," that a general attack was warded off, for the yacht was becalmed in the bay. The amount of execution done is not stated or alluded to; and the question will always suggest itself how far such a private expedition is justifiable when, as in the present case (for the character of the district is notorious), there is a strong probability of collision with the natives and loss of life on both sides.

The writer saw a good deal of the islands off the northern coasts of New Guinea, from the Trobriand group in the east to the New Hanover and Admiralty islands in the German sphere, and notices, as others have done, the general superiority of the islanders to the inhabitants of the mainland. Even if he does not record much that is actually new, he brings the ways and appearance of the people familiarly before one by many touches of detail. Thus everybody has heard of the shell money. Describing a great festival, he says:—

"In the centre was erected an enormous screen, about forty feet in height, on which were hung countless coils of dewarra, each coil being worth 25*l.* in English money. This dewarra, which is the native money of New Britain, is comprised of a particular kind of small shell, resembling the cowrie. These are bored and strung together on narrow strips of cane. It is very much sought after by the natives, as with it they purchase their wives, their slaves, pigs, and, in fact, all articles of trade. A fathom of this shell money is worth 2*s.*, and when 250 fathoms are gathered together they are formed into a coil very skilfully laced up with cane or rattan, giving it the appearance of a huge life-buoy."

Thus the capitalist seems to dominate Melanesian society, for all this treasure belonged to the chief.

The islands in the German sphere all belong, we think, to the region where the bow and arrow prevail. In the Sir Charles Hardy group the natives are skilful archers, constantly splitting a thin bamboo stick, two inches in circumference, at forty paces. On most of the islands it was thought unsafe to land, but an active trade was carried on with the natives, who swarmed off in their canoes. A striking exception to the prevailing savagery was the great plantation, with its "palatial residence," established by two ladies of Samoan origin in New Britain. They received the traveller with great hospitality. A host of a different order, an escaped convict from New Caledonia, the terror of his district, entertained him on the island of Kung, off New Hanover. Here

"one morning, whilst passing through the village, I caught sight of a native apparently

very much interested in the palm of the hand of another, and on interrogating him I learned that they have a belief that every man, woman, and child belongs to one or another species of birds, according to the lines of their hands. Those possessing sharp lines belong to the hawks, those with soft ones to pigeons, and so on. This is truly a strange coincidence, that these wild and savage cannibals, who are for ever fighting and seeking whom they may devour, should believe in the old-time palmistry of our forefathers at home, and they believe in it to a far greater extent than we ever did. I asked him to what family of bird I belonged, and he at once told me. Some days afterwards I asked another man who belonged to another village, and he told me the same bird."

It would be interesting to work out what connexion this belief may have, if any, with totemism.

We find German and native names misspelt; words misapplied, as "comprised" for *composed*, "prohibitive" for *prohibited*; and mistakes like "bêche le mer"; while the explorer D'Entrecasteaux has developed into the "Admirals D'Entre, Castreaux," &c. An appendix contains a notice of the natural history collections.

Letters of Walter Savage Landor, Private and Public. Edited by Stephen Wheeler. (Duckworth & Co.)

UPON the character and style of Landor little fresh light is thrown by the letters now published. These belong to a period after Landor's separation from his wife, the more interesting portion—the letters to Miss Rose Paynter, afterwards Lady Graves-Sawle—covering the period between 1837 and 1863, the year preceding his death. From them we learn that Landor was capable of a sincere and warm attachment to a young and charming girl, who, by accepting his homage, brightened his declining years. They reveal also the more genial aspects of a nature impulsive, courteous, generous, irritable, and rugged, with which we have long been familiar. In his correspondence with Lady Graves-Sawle, by whose permission (accorded the editor in a letter equally interesting and gracious) the letters are now published, and in his friendship for her, which took the shape of a rather old-world gallantry, Landor was but preserving the memories of an old dream. Miss Rose Paynter was the niece of Rose Aylmer, a daughter of the fourth Lord Aylmer, of whom he saw something during his residence at Swansea, and who died in India in 1800. Upon her death Landor wrote his 'Rose Aylmer,' perhaps the most popular of his poems:—

Ah! what avails the sceptre'd race?
Ah! what the form divine?
What every virtue, every grace?
Rose Aylmer, all were thine,
Rose Aylmer, whom these wakeful eyes
May weep, but never see.
A night of memories and of sighs
I consecrate to thee.

The tenderness which dictated these lines was in a sense transferred to Miss Rose Paynter, whose mother was Rose Aylmer's half-sister. Nearly to the end of life Landor corresponded with this lady, taking especial care to write to her on her birthday. These letters constitute the *raison d'être* of the volume. To the charm of her inherited name and relationship Lady Graves-Sawle

attributes her receipt of "the many lovely verses—then so carelessly appreciated, and now so deeply valued—with which he honoured a young and ignorant girl." The verses are not as a rule among Landor's best, and many of them have already seen the light in 'Dry Sticks' or elsewhere. A pleasant vein of intimacy, tenderness, and admiration is found in the letters. There are few quotable passages. The following is as good as any:—

"Take my word for it, if we fondle and pamper our griefs, they grow up to an unwieldy size and become unmanageable. Melancholy, which at first was only the ornament of a verse, becomes at last a habit and a necessity. Much of our subsequent life depends on the turn we ourselves give to the expression of our early feelings."

This passage, again, is in a line unfamiliar in Landor:—

"You did right in not killing the grouse. Let men do these things if they will. Perhaps there is no harm in it—perhaps it makes them no crueller than they would be otherwise. But it is hard to take away what we cannot give—and life is a pleasant thing—at least to birds. No doubt the young ones say tender things to one another, and even the old ones do not dream of death."

Nothing very original, characteristic, or individual is there in these or other letters. Among those concerning whom Landor writes to Mrs. or Miss Paynter are Charles Dickens, Monckton Milnes (afterwards Lord Houghton), Count D'Orsay, Lady Bulwer, Lady Blessington, Kinglake, Leighton, Browning, and the Hares.

The public letters are reprinted from the *Examiner*, to which he wrote impetuously when he had anything to say concerning politics. Some of these have been printed in 'The Last Fruit off an Old Tree.' Most of them have now been disinterred, and scarcely repay the process. Mr. Wheeler says dryly concerning some of them: "They illustrate.....in an interesting way Landor's critical methods, and are not without instruction for careless writers." Not a few of them are, indeed, harsh, irascible, indiscreet, and, if the word may be used, venomous. Landor had, however, the courage of his convictions, and signed whatever he wrote, whether it was a denunciation of Brougham or an epistle to the Emperor Nicholas. From the latter we extract the following curiously unhappy statement or prediction:

"Tzar Nicholas! thou, without intending or perceiving it, hast fabricated in the furnace the electric wire that unites inseparably France and England."

A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford. By Falconer Madan, Sub-Librarian. Vol. IV. (Oxford, Clarendon Press.)

If we have delayed somewhat in noticing the last instalment of Mr. Madan's solid and learned 'Catalogue of the Bodleian Manuscripts,' so far as they have not already been catalogued on the ampler scale permitted by the "Quarto Series," it has not been from any want of respect for the author's admirable work, but because the book is just one of those which require to undergo the test of use practically before one can judge their merits and, it may be, their defects fairly. Like the previous volume (for vols. i. and ii. are, for good reasons, de-

ferred), it professes to be nothing more than a "summary catalogue." The object of the curators of the library in ordering its preparation was a definite one—it was to secure that the student should as soon as possible be placed in possession of a work which would tell him what the library contained. The summary catalogue was never intended to do more than this; and it would be wasted labour to point out instances in which Mr. Madan, had he chosen his own method of cataloguing, might have succeeded in making discoveries and identifications which it was impossible for him to make at the rate of progress required by the "summary" scheme. Much might be said in favour of a more elaborate system of cataloguing; but we think the curators of the library were unquestionably right when, at the instance of Mr. Andrew Clark, they decided that the first business of the staff was to make the Bodleian collections accessible, and that the work of exploring and finishing might reasonably be left to a later stage.

Mr. Madan's present catalogue includes all collections of manuscripts (twenty-three in number) acquired in the first half of this century; but those manuscripts which have already been catalogued in the "Quarto Series" are here simply indicated by a reference and a general statement of contents. The volume bears a perhaps unexpected witness to the enterprise of the administrators of the Bodleian at a time which the wise men of to-day are apt to look back upon with something of disdain. The great purchase of the priceless Canonici collection in 1817 (2,047 volumes for 5,444*l.*) was a remarkable event in the history of the library; but the very fact of the importance of the acquisition has deprived Mr. Madan of the opportunity of introducing it to the public, for most of its contents have already been described in full in the "Quarto Series." Nine of the other collections are Oriental; and of the remainder the three largest—the D'Orville manuscripts, purchased in 1804, and the bequests of Richard Gough and Francis Douce, which came to the library in 1809 and 1834 respectively—already possess printed catalogues; but as these catalogues belong to an earlier type than the "Quarto Series," and are not in all cases complete, Mr. Madan has, to the student's great profit, gone over the ground afresh.

For some reason, the advantage of which is more than doubtful, the author has swollen his mass of manuscripts by the inclusion of a large number of printed books which contain manuscript notes. This is specially noticeable in the cases of the D'Orville and Gough collections. In the latter instance Mr. Madan mentions the distinction between volumes cited as "Gough London 239" and "MS. Gough London 14," but he has omitted to state that the same rule applies to the D'Orville books. It seems that the present numeration of such manuscripts and annotated printed books goes on consecutively, so that very likely the arrangement is not one for which Mr. Madan is responsible. But it is contrary to accepted principles of cataloguing, and has the great drawback of destroying the uniformity of the series. For we must remember that Mr. Madan began his work

as a continuation, with numbers following consecutively, of the old folio catalogue of 1697, the numbers in which are accepted as definitive; and that catalogue is before long to be rewritten on the "summary" scale. Now the old catalogue does not (unless, perhaps, accidentally) include annotated printed books, though there are very many such volumes which would on the system now adopted come into the summary catalogue. When, therefore, the manuscripts in the oldest collections come to be recatalogued it will be impossible to do the work on the same plan as the more recent acquisitions. The numerical series cannot now be disturbed, and the annotated printed books will have to be left in their proper place outside the manuscript catalogue. In the present volume we find books registered in which the manuscript element is of very small importance. Thus, in two consecutive numbers in the D'Orville collection (17,343–4), there is a copy of Justin "with collations of three D'Orville MSS.," and one of Pliny's letters with a collation of a Bodleian manuscript. No one working in the Bodleian with the manuscripts there for reference would think of using the collations at second hand. Nor does it appear that the system has been consistently carried out. For example, on p. 221 it is said that "in Nos. 8, 23 in the series of printed books 'Gough Glouc.' will be found some manuscript notes relating to the county," which are not here catalogued. Other instances occur, *e.g.*, on pp. 180, 275. Indeed, it is perfectly obvious that the only sound principle on which to catalogue a library is to observe the distinction between volumes which are written by hand and those which are printed. It is impossible in practice to draw the line between the amount of written additions which may be supposed to make a printed book rank as a manuscript and the amount which does not justify the claim.

Among the manuscripts described in this volume Osborne Wight's musical collection contains little of special interest. The music is almost all of the familiar late seventeenth and eighteenth century type, of which there is plenty accessible elsewhere: motets and cantatas, services and anthems. There are some autograph pieces by Purcell, Greene, and others. The few specimens of older English music are all, we think, to be found in other libraries. A set of Italian and Latin songs, copied in 1631 (Nos. 16,819–24), is worth noting; but Mr. Madan need not have stated that "there is no Sextus part of the songs for five voices." The D'Orville manuscripts deserve greater attention than they have received. They are extremely interesting, not only as containing some famous classical specimens, but also as illustrating the history of Italian humanism, and of classical studies in the Low Countries in the seventeenth and eighteenth centuries. In No. 17,051, we may remark, Mr. Madan finds a difficulty about a Lucan, formerly at St. Gall, which bears the stamp of the library at Berne. He says there was such a Lucan carried off from St. Gall to Zurich in 1712; but in the second Villmergen war Berne and Zurich were allies, and it is quite likely that each took a share of the booty. The only section of the Canonici collection which has hitherto re-

mained quite uncatalogued is the liturgical; but this has not escaped the attention of students such as Mr. W. H. Frere. Of the small but extremely valuable portion of the Meerman collection which was acquired by the Bodleian in 1824 the Latin manuscripts are here catalogued for the first time. Among them is the sixth-century copy of Eusebius's Chronicle, of which Mommsen gave an account in *Hermes* for 1889. The description of the Douce manuscripts represents a notable advance upon the printed catalogue. Of the curiosities to be found in it a specimen may be quoted. In MS. 21,672 is a list of English towns, with their chief produce or characteristic. In this we read "Escole de Oxenford" and "Anguyles de Canteburgge." Apparently in 1320–30, the date of the manuscript, the University was not the distinguishing feature of Cambridge. The immense value of the liturgical portion of the Douce collection is too well known for it to be necessary to refer to it specially here. Of the other collections described in this volume, those of Miss Harriett Pigott are the only ones which have remained hitherto quite hidden; for, though her bequest reached the Bodleian in 1847, it was not bound and made available to students until 1893–7. It is of a lighter character than most of the contents of the catalogue, but will be found of interest by inquirers into the history of society and politics in the first half of the present century.

We have noted a surprisingly small number of oversights in the book. In a volume of Worcester Cathedral statutes "a composition of 1268" should have been described (p. 276) as the composition of Archbishop Boniface, which regulated (and still regulates) the administration of the diocese *sede vacante*; and on the same page Thomas Abingdon is better known as Habington. On p. 300 the initials of Dr. C. R. Gregory are wrongly given; and on p. 336 the cipher *Lagbh* should be *Laqbh*. In the corrections, p. xii, the dates 977–83 should be 967–73. We notice a regrettable feature, as it appears to us, in the interpolated corrections and annotations of Mr. Nicholson, who, as Librarian of the Bodleian, has no doubt the right to control the work of his subordinate. But he has quite misconceived the nature of a "summary catalogue," or he could not have inserted such remarks as the following:—

"Is the white C on a butterfly's wing on f. 9 a marking, or a painter's initial? And can anything rational be made out of the inscriptions on *plaques* figured on f. 24^v and on drapery figured on ff. 30, 46^v (left of chair), 59^v, 73^v?"—P. 590.

Mr. Nicholson's notes, however, have all the freshness of the work of one who approaches the subject for the first time. For example, when MS. 16,923 is said by Mr. Madan to have been "written in about A.D. 1025," Mr. Nicholson subjoins:—

"On palæographical grounds I believe the MS. to be some half century later. And S. Odilo, who died January 1st, 1049, is in the Calendar (written by a single hand)."

In the corrections prefixed to the volume, however, Mr. Nicholson has to confess that "part of the name *Odilonis* in the Calendar is over an erasure, so that the name is not evidence that the body of the Calendar is so late";

and he adds his opinion that some of the tables in the MS. were written 1025-45 and 1035-40. What then becomes of the flourish about "palæographical grounds"? Specimens of such amateur notes are far too common, and form a serious blot on Mr. Madan's scholarly text. But we refrain from dwelling further upon the unfortunate error of judgment which permitted their insertion.

A Boy in the Peninsular War: the Services, Adventures, and Experiences of Robert Blakeney. Edited by Julian Sturgis. (Murray.)

At the age of fifteen Robert Blakeney joined the 28th Regiment at Cork, and three years later he took part in Lord Cathcart's expedition to Denmark, which ended in the surrender of Copenhagen and the Danish fleet, while in the spring of 1808 the 28th accompanied Sir John Moore on what may be termed a fruitless excursion to Sweden. In the August of the same year the young lieutenant landed in Portugal just too late for Vimiera, but from that time till the end of the war he was almost continuously employed on active service. After a quarter of a century, having taken part in many actions, resulting in severe wounds, he found himself only a captain with no immediate prospect of promotion, and in consequence he retired from the army in disgust, spending the rest of his life in the Ionian Islands, where he held a succession of civil appointments and where he wrote his memoirs.

Young Blakeney tells us much of interest concerning the retreat to Corunna. He corroborates the general impression that the discipline of the army fell to pieces, though some corps formed noble exceptions—notably the Guards, the reserve commanded by General Paget, and the Light Brigade; and there was certainly a measure of excuse for the bad conduct of a large portion of the army. The weather was severe, the marches long, the men—and some of the officers also—were soon without soles to their boots, provisions were scantily and irregularly issued, the Spaniards proved churlish, and unluckily drink was sometimes obtainable in abundance.

Though the author appreciated the merits of British soldiers, he does not shrink from exposing the scandal or the degrading scenes arising from debauchery which presented themselves when the reserve marched into Bemibre on the 1st of January, 1809. Here are his own words:—

"Bemibre exhibited all the appearance of a place lately stormed and pillaged. Every door and window was broken, every lock and fastening forced. Rivers of wine ran through the houses and into the streets, where lay fantastic groups of soldiers (many of them with their firelocks broken), women, children, runaway Spaniards and muleteers, all apparently inanimate, except when here and there a leg or arm was seen to move, while the wine oozing from their lips and nostrils seemed the effect of gunshot wounds. Every floor contained the worshippers of Bacchus in all their different stages of devotion; some lay senseless, others staggered; there were those who prepared the libation by boring holes with their bayonets into the large wine vats, regardless of the quantity which flowed through the cellars and was consequently destroyed. The music was perfectly in cha-

racter: savage roars announcing present hilarity were mingled with groans issuing from fevered lips disgoring the wine of yesterday; obscenity was public sport. But these scenes are too disgusting to be dwelt upon. We were employed the greatest part of the day (January 1st, 1809) in turning or dragging the drunken stragglers out of the houses into the streets and sending as many forward as could be moved. Our occupation next morning was the same; yet little could be effected with men incapable of standing, much less of marching forward."

At length the rearguard were forced by the approach of the French to resume their march. Shortly afterwards, roused by the arrival of the French cavalry, a mob of stragglers rushed terror-stricken out of the town:—

"The road instantly became thronged by them; they reeled, staggered, and screaming threw down their arms. Frantic women held forth their babies, suing for mercy by the cries of defenceless innocence; but all to no purpose. The dragoons of the polite and civilised nation advanced, and cut right and left, regardless of intoxication, age or sex. Drunkards, women and children were indiscriminately hewn down—a dastardly revenge for their defeat at Benevente."

Sir John Moore exerted himself to the utmost, but without avail, to restore discipline, and on the night of the 2nd and 3rd of January the scandalous scenes were repeated. Even the reserve did not escape with an unsmirched reputation. General Paget, however, put down disorder in his own division with a righteously stern hand. The enemy were close at hand, yet he formed up the division in a hollow square facing inwards. A court-martial sat in rear of each regiment, and, as soon as the verdicts were pronounced, the culprits were flogged on the spot in front of their comrades. This lasted several hours. Vedettes kept continually arriving to report the enemy's advance, but the general only replied, "Very well," and the flogging went on. Two men, who had been convicted of ill-treating and robbing a Spaniard, were reserved for a severer punishment, and at length, the minor culprits having been disposed of, ropes were attached to the branch of a tree, the nooses were placed round the necks of the two men, who were hoisted on the shoulders of some of the provost-marshal's men, and only the general's signal was awaited. A cavalry officer at this moment rode up and told General Paget that the piquets were engaged and retiring. The general was silent for a few moments, but was evidently labouring under great excitement:—

"He at length addressed the square by saying: 'My God! is it not lamentable to think that, instead of preparing the troops of confidence to my command to receive the enemies of their country, I am preparing to hang two robbers? But though that angle of the square should be attacked I shall execute these villains in this angle.' The general again became silent for a moment, and our piquets were heard retiring up the opposite side of the hill and along the road which flanked it on our left. After a moment's pause he addressed the men a second time in these words: 'If I spare the lives of these two men, will you promise to reform?' Not the slightest sound, not even breathing, was heard within the square. The question was repeated: 'If I spare the lives of these men, will you give me your word of honour as soldiers that you will reform?' The same awful

silence continued until some of the officers whispered to the men to say 'Yes,' when that word loudly and rapidly flew through the square. The culprits were then hastily taken away from the fatal tree, by a suspension from which they but a moment before expected to have terminated their existence. The triangles were now ordered to be taken down and carried away. Indeed, the whole affair had all the appearance of stage management, for even as the men gave the cheers customary when condemned criminals are reprieved, our piquets appeared on the summit of the hill above us, intermixed with the enemy's advanced guard. The square was immediately reduced, formed into columns at quarter distance and retired, preceded by the 52nd Regiment, who started forward at double quick time, and, crossing the River Guia, lined its opposite bank."

On the long march of the 4th of January the author saw much evidence of the misery caused by drunkenness. He passed many men lying dead or dying along the road. At one spot,

"seeing a group of soldiers lying in the snow, I immediately went forward to rouse them up and send them on to join their regiments. The group lay close to the roadside. On my coming up, a sad spectacle presented itself. Through exhaustion, depravity, or a mixture of both, three men, a woman and a child all lay dead, forming a kind of circle, their heads inwards. In the centre were still the remains of a pool of rum, made by the breaking of a cask of that spirit. The unfortunate people must have sucked more of the liquor than their constitutions could support. Intoxication was followed by sleep, from which they awoke no more; they were frozen to death."

Numerous other cases of disorder and misconduct are narrated, but we have quoted enough of the sort.

The account of the arrival and stand at Corunna is interesting, and a valuable contribution to the history of the battle. The author is, however, guilty of one slight error. He says that our field pieces were placed on board ship before the action began, and that eight or ten Spanish guns were kept on shore; but in addition to the Spanish guns there were six British guns.

There were many causes for the sufferings on the retreat, but there can be no doubt that lack of discipline was one of the most important. Making every allowance for circumstances, one cannot avoid the conclusion that the regimental officers were largely to blame. The generals also cannot, as a rule, have done their duty, for, notwithstanding the demoralizing influence of almost universal disorder, Generals Paget and Crawford respectively kept the reserve and the Light Brigade to a great extent in hand.

Notwithstanding all that we have read of the strictness of the discipline afterwards enforced in the Peninsula, irregularities, to use a mild term, took place when the Commander-in-Chief and his principal lieutenants were not present. A large number of officers contrived to remain at Belem depôt under pretence of sickness. Some of these were really ill or recovering from wounds, but a considerable proportion were shameless malingerers; and the author expresses himself with much scorn of the practice. He estimates them at the large figure of upwards of 1,000.

The chapter relating to Lord Hill's masterly surprise of the French at Arroyo Molinos is a valuable contribution to the

history of the Peninsular War. The story is related by one who had specially good opportunities of observing what took place, and is fuller than any other narrative of the incident that we have seen.

Altogether the book is a good book, a vivid presentment of the actualities of war, and it has the advantage of an index.

NEW NOVELS.

The Treasury - Officer's Wooing. By Cecil Lowis. (Macmillan & Co.)

IN this pleasantly written story, dealing with courtship and matrimony, the characters of three men and two women are more particularly described. It is a story of events which are supposed to have occurred at the opening of the present decade, and while the first fourteen chapters take the reader to outlying stations in Burma, the concluding ten bring him home again to English life with its railways, its telegrams, its bustle, and its charms. The grizzled critic, to whom the joys, the anguish, and the fevers which accompany the tender passion are mere matters of ancient history, must unavoidably regard the sketches of native character, depicted in the first half of the book, as more attractive than the episodes which occur on the more familiar ground at home; but it may, after all, be questioned whether the ordinary reader of fiction, if he has never travelled in Eastern lands, will not find the latter half of the volume more to his taste, because the world in which the actors are there playing their parts is a world in which he himself lives and moves and has his being. However, if we were to select the best passages in the narrative, we should look for them in the tenth chapter, where an account is given of a visit paid by a bloodstained robber (Shwe Myaing) to his native village to obtain rice for his hungry associates in the jungle. Rice he was allowed to procure, but not till the assent of the Buddhist priest, the head of the village monastery, had first been secured. The interview between the robber and the monk at which that assent is secured is cleverly described; and though some readers might hesitate to believe that a Buddhist priest could, consistently with the vows of his order, reconcile it with his conscience to succour people who had committed murder in the past, and were likely to commit it again, yet we are disposed to think that this view of the case is not really tenable. A professed Buddhist would not knowingly take away life in any form—he would not even kill a fly; but he is not in any sense responsible for the acts of other people. These robbers were starving, he helped them to procure food—that would be reckoned among his merits in the life to come; but if Shwe Myaing, having been fed, shortly after slays somebody—as, indeed, he does—the guilt is on Shwe Myaing's own head, he alone will suffer for his wicked deed in his future state. The author writes in a clear, attractive style, and succeeds in maintaining the reader's interest from the first page to the last; but when, in picturing a lady's self-reproach for conduct which at the most represented a momentary fit of temper, he tells us that “she had again and again

wished that death would come and put an end to her agonies,” he seems to be using the language of conventional exaggeration, and thereby detracts somewhat from the pathos of the scene. Healthy young ladies at the age, say, of six-and-twenty, might suffer many acute pangs, but it would rarely happen that they really wished for death.

Rachel. By Jane Helen Findlater. (Methuen & Co.)

RACHEL is a woman of much force of character, her weakness, if anything, being a certain want of imagination which makes her impatient of theological and kindred proclivities in other people. Yet, with all her cool-headed rationalism, she plunges head over ears in love with a large and gentle mystic, who is hardly sane on the practical side, though possessed by an eloquent spirit of prophecy which leads him far among the sectaries of his day. Michael has gipsy blood in him, too, which lends force to his opinion of his possession of mysterious gifts. His impulses of sympathy and practice of living from hand to mouth combine to drive him into marriage with a young orphan girl whom he sees no other way of helping. To him also comes love too late and overpowering. The tragedy is eventless, but real enough. The character-sketch is strong, and the *dénouement* purposely left vague. The reader is left to hope that Rachel drifts into consoling her dry, but not ungenial lawyer cousin, an excellent antidote to mysticism.

Brass. By Nellie K. Blissett. (Hutchinson & Co.)

THE author seems determined to realize in fiction the characters of Bishop Blougram and his “inky” friend Gigadibs, and the result is a by no means uninteresting addition to the fiction of the day. The priest and the writer are subsidiary characters to that of the leading lady in the little drama, whose qualities are sufficiently indicated by the title of the book. She realizes her dreams of social ambition by questionable means, entailing her own demise. Now and then the book is found to contain a tolerable piece of characterization. “That fraudulent old fowl, Public Opinion,” is an instance. Some pains appear to have been spent on this literary production, which is at least entitled to rank with the same writer's ‘The Wisdom of the Simple.’

Helot and Hero. By E. Livingston Prescott. (Simpkin, Marshall & Co.)

THE helot of this story is an unhappy youth caught young and made to drink in order to show “the beastliness and disgrace of intoxication.” One Col. Niven is anxious to give his son an object-lesson of this description; and the reader is expected to interest himself in this horrible state of things through nearly two-thirds of the book. Ultimately there is some campaigning on the north-west frontier of India, and the helot sacrifices his life for the young man in the course of an engagement. We regret to say we can hardly find a pleasant chapter in the book, which is the least interesting contribution we have yet seen from this pen.

A Fair Fraud. By Mrs. Lovett Cameron. (Long.)

THE fluency and lightness of touch we generally associate with Mrs. Lovett Cameron's novels are present in this volume; but we cannot say we can rate it as one of her best efforts. The story of Hester's detrimental father and the false part she has herself to play under her mother's guidance are thin materials for a plot, and the characters do not stir much sympathy. Ken Drury is an essentially commonplace young man; his mother, the squire's wife, a very vulgar woman, if one may judge by her speech; Marion Lane and her lawyer very trifling. Perhaps the best character is the farcical Joe Grigson, who takes the villain of the piece for a pheasant, and so contributes to the happiness of the convict's survivors.

The Pride of the Family. By Ethel Forster Heddle. (Bowden.)

FAMILY pride in this story is represented by two ladies, one old and the other young, and they both suffer severely for their common failing. The moral is quite obvious, and commends the book to those who would provide wholesome and becoming literature for young people. The writer has an agreeable style, and recounts her story pleasantly, making the best of her materials. The expression *parvenue*, when applied to a lady, requires a different termination from that given on p. 63. The book is amply, but not brilliantly illustrated.

The Spies of the Wight. By Headon Hill. (Pearson.)

THE sinking of a yacht full of foreign spies is the chief incident of a sensational story of the day, which may be said to have some popular, but no literary interest. The catastrophe in question is said to be brought about by an artillery officer acting on the instructions of a journalist, and the defeat of the spies by the joint efforts of the two gentlemen forms the purport of the story. It is a short and fairly interesting narrative, written with care and devoid of objectionable features. The epithet “bubbling” as applied to “laughter” is curious. The whole book reads like a bit of “up-to-date” journalism.

LOCAL HISTORY.

THE *History of Wisbech and Neighbourhood during the last Fifty Years, 1848-1898*, by Mr. F. J. Gardiner (Wisbech, Gardiner & Co.), is a very good specimen of a successful journalist's attempt to write a loyal chronicle of his own native town during the last fifty years. It must be conceded that the book is intensely local, and that a good nine-tenths of it can hardly prove of exciting interest to that other world which knows not the grandeur of the little town in the Fens. But Wisbech has a history, if only we could get at it, which carries the place back to Roman times; as the enormous Roman embankments testify, to say nothing of the coins and other evidences of Roman occupation which the neighbourhood affords. Also there was once a Norman castle, erected by William the Conqueror in 1070 or 1071, and certainly not “in the last year of his reign,” as Mr. Peckover in his interesting lecture before “the Shepherds” asserts. The castle seems to have undergone some substantial repairs during the six or seven years that Cardinal Morton was Bishop of

Ely (1479-86), and from that time till its destruction in 1793 it continued to be used as a temporary residence of the bishops—as a court-house and a gaol, in which from time to time some notable prisoners were incarcerated. Mr. Law's interesting book 'Jesuits and Seculars in the Time of Elizabeth,' supplemented by the two volumes which this writer has ably edited on the same subject for the Camden Society, has of late drawn the attention of historians to Wisbech; but not much additional light on this subject was to be expected from Mr. Gardiner, nor do we find much. He concerns himself with the flourishing institutions of the town, which owe much to the sagacious patronage of successive representatives of the Peckover family. He supplies a large mass of information about the Court of Sewers and River Conservancy, the drainage works, the religious progress among Churchmen and Nonconformists, the volunteer movement, and short notices of certain Wisbech worthies; indeed, there is a great deal of industrious compilation in a book which will, perhaps, be looked upon as very precious five hundred years hence, when distance shall have lent enchantment to the view. As it is, while we turn over the pages—not being Wisbech men—we are oppressed by the sense of a horrible newness which pervades the book, and, moreover, a little irritated by an index which is as poor an apology for that necessary part of a local history as can well be imagined. A real index to this volume, bristling as it does with official names, would fill, say, fifty pages, and double its intrinsic value; Mr. Gardiner's index, printed in very large type, fills just ten.

Some Norfolk Worthies. By the late Mrs. Herbert Jones. With Authentic Portraits of Nelson, Elizabeth Fry, Lady Jane Grey, Princess Pocahontas, and Amelia Opie, by C. Fischer. (Jarrold & Sons.)—Mrs. Herbert Jones was a lady of some accomplishments and some taste for literary pursuits. She has been dead, if we mistake not, well-nigh ten years. Four of these essays have already appeared in various ephemeral magazines or journals. Her friends were not wise in republishing them in book form, even though the paper on Elizabeth Fry possesses a certain pathetic interest from the fact that the writer, who was herself a Miss Gurney, must have known Mrs. Fry in her childhood. Nelson's letters to Sir Thomas Troubridge are beautiful specimens of the great hero's tenderest style, and quite deserved to be rescued from their comparative oblivion in the pages of the *Century Magazine*. The essay on Cowper is a flimsy compilation, and the ponderous paper of 120 pages on 'The Worthies of Norwich' is a wearisome attempt to prove that the East Anglian capital during the past three hundred years has had a few quite second-rate artists or *litterati* among its citizens or its inhabitants. Has Norwich ever, since "King Gurguntus, sometime King of England.....laid the foundation of the city" (!), produced more than a single man of genius—the elder Crome? Among the illustrations to the volume we are somewhat startled to find a portrait of Lady Jane Grey. What had the poor little nine days' queen to do with Norfolk or Norwich?

The History of Church Preen, Co. Salop. By Arthur Sparrow, F.S.A. Edited by Ernest Arthur Ebbelwhite. (Privately printed.)—Criticism is disarmed at the outset by the fact that the preface to this book, from the pen of the venerable author, is dated the 15th of January, followed by a dedication to his memory, which records his death on the 21st day of the same month. At the same time, as the book will take its place as a work of reference in Shropshire libraries, it is necessary that it should be fully dealt with. No one will fail to acknowledge the labour and careful research represented by the large store of facts and information the author was able to bring together; but the volume cannot be called a happy effort as a his-

tory of a parish. There is an absence of method in the arrangement of the book and a lack of mental perspective in the grouping of the facts that go far to destroy its value. It is, however, with the editor that the most serious fault is to be found. It is difficult to understand how any one who has had even the smallest literary experience can have the rashness to place before the public a book which purports to be a work of reference without taking the trouble to compile an index or even a table of contents. The subject chosen for the monograph is an extremely attractive one. Church Preen Manor House is on the site of a cell formerly attached to Wenlock Abbey, and the Priory Church still stands at the north end of the hall, with which it is structurally connected. We naturally hoped to find some account of the architectural features of the Prior's House, a portion of which was standing as recently as 1871; but though there is a good account of the church, there appears to be no notice of the details of the conventual buildings. Another feature for which one naturally looks in a work of this kind—a sketch of the leading families of the parish—is also lacking. Even in a parish which before the dissolution of the monasteries was entirely in the hands of a religious house, and which after that date could apparently boast of only one family of resident gentry, there must have been families of minor gentry and substantial yeomen, a slight sketch of whose history would have added much to the value and interest of the volume. Again, such a subject as field-names is all but ignored; and although a careful statistical analysis of the parish registers is printed, there are no interesting extracts quoted, some examples of which every ancient register possesses. Speaking of field names, we may add that the only allusion made to the subject in the book is unfortunately not a happy one. The author speaks of the field-name "The Butts" as a partial proof of the existence of an ancient castle on a certain site. It is, perhaps, not too much to say there can hardly be a township in Shropshire in which this commonest of field-names does not occur. Antiquaries will be, however, grateful for the full extracts printed from the highly interesting depositions taken on commission from the Exchequer with reference to the Priory of Preen and its relations to the Abbey Church of Wenlock. Appendix A is also of considerable interest, and deserves more notice than is bestowed upon it. This is a copy of a prospectus put out by John Dyckins, Lord of the Manor of Preen, in 1727, in which he appears to attempt the conversion of his estate into a public company, to work some extremely hypothetical iron mines which he seems to have thought existed at Preen. The sanguine promoter promises his subscribers the modest return of 600*l.* for every 1*l.* invested! In conclusion, the interesting, and in some cases artistic, illustrations deserve praise.

An Ulster Parish: being the History of Donagheloney (Waringstown). By E. Dupré Atkinson, LL.B., Rector of Donagheloney. (Dublin, Hodges, Figgis & Co.)—The history of an obscure parish is, inevitably, of limited interest; but it is the material from which larger histories are built up, and we rejoice to see how many Irish clergy in both communions devote their leisure to the preservation and publication of local archives. Too often such volumes are enlarged by the inclusion of trivial gossip, but the little book before us contains nothing in the nature of "padding," except, perhaps, a letter written from Blois to Samuel Waring in 1699 by Joseph Addison, which nobody will wish away. Addison was then travelling on his Crown pension, and appears to have met Mr. Waring abroad, and to have struck up a friendship with him. "I can't pretend, Sir," he writes,

"to trouble you with any news from this place, where the only advantage I have, besides getting the Tongue, is to see the manners and temper of the French people, which I believe may be better

learn'd here than in Courts and greater Cities where Artifice and disguise are more in fashion. And truly by what I have seen of 'em they are the Happiest Nation in the world. It is not in the power of want or slavery to make them miserable. There is nothing to be met with but mirth and Poverty. Every one Laughs, sings and Starves. They are never troubled with Melancholy or Modesty. A Blush is considered Ill-breeding, and Silence passes for dullness. This makes their conversation generally Agreeable, for if they have any Wit or Sense they are sure to show it. They never mend upon a Second meeting, or are better than they seem to be, but use all the freedom and familiarity at first sight that Abundance of wine or a Long Intimacy can scarce get from an Englishman.

"The Women are Mistresses of this art of showing themselves to an Advantage, and I believe set off the worst faces in Europe with the best Airs. Every one knows how to give herself as charming a look and posture as Sr. Godfrey Kneller could paint her with. Among the men the old ones are the best, and, I believe, more Agreeable than any of other nations. An Ante-Deluvian could not have more life and briskness in him at Three-score and Ten: for that Levity and Fire that makes the young ones scarce conveyable, when a little tempered by years, ends in a sprightly and entertaining old Age."

Thespelling is, it will be noted, a little odd in places. The letter is as interesting from what it leaves out as from what it says: clearly it is the first that Addison wrote from Blois to Waring; but there is no word of the historical and architectural monuments with which the neighbourhood abounded, a somewhat surprising lack of interest when we remember all that had happened in the châteaux of Blois and Amboise, and that Chambord was a modern edifice, built entirely for the monarch who still occupied the throne. Clearly the minds of 1699 were in no way superior to our own, and then, as now, gossip had a charm that is denied to graver subjects.

PUBLICATIONS OF THE S.P.C.K.

The Chinyanja Exercise Book. put together by Miss M. E. Woodward, A.C.P., late of the Universities' Mission to Central Africa, is an exceedingly clear and practical little manual, which will be a boon to all missionaries, planters, and Government agents round about Nyasa. The dialect treated of is the Likoma form of the Chinyanja language, differing in some particulars even from that spoken on the mainland opposite the island, and still more from that used at Blantyre, which last, we fancy, has been a good deal influenced by intermixture with Yao. It differs also from the Chinyanja spoken west of the Lake in Southern Angoni-land, whereof Dr. Henry wrote a grammar, and Dr. Laws an 'English-Nyanja Dictionary.' The Likoma dialect approximates, in some degree, to Swahili, either from its position (the various Bantu languages tend to shade off into one another, so that a local dialect of one may be as much like a neighbouring local dialect of another as it is to its own standard form) or from intercourse with coast people. We think both causes may be at work here, the tendency to substitute *ch* for *ts* or *s*, and *j* for *dz* or *z* (*macho*=*maso*, *maji*=*madzi*, &c.), coming under the first heading, and the importation of words like *kisibau*, *chombo*, *mia*, *elfu*, under the second. The most important grammatical peculiarity is the formation of the future. That used at Blantyre and in the Livlezi district (to which Dr. Henry's grammar applies) is formed by inserting the syllable *dza* between the personal prefix and the verb, as *ndi-dza-tenga*=I shall bring. Possibly this *dza* is equivalent to the verb *dza*=come; therefore *ndi-dza-tenga*=I come to bring. This is, perhaps, supported by the Zulu future being formed with the syllable *ya*, while *ndi-ya-tenga* go. The Likoma future is formed by prefixing *u-* to the verb in the present tense, and turning the final *a* into *e*. Thus *sandika* (I shall bring). This is confusingly near the negative conjugation, *sandi* (or *sa*) *bwe*=I do not bring, used at Blantyre and even on the mainland opposite Lakoma: especially as (to wit Blantyre

and Livlezi) negatives often end in *e* without any readily discoverable reason, unless, as Dr. Henry suggests, the repeated negative *ai* or *iai** (=no) has coalesced with the final vowel of the verb. The negative most commonly used at Likoma does not vary for number, tense, or person, and is in some cases a participle (*wo-sa-tenga*), in others a perfect of the third person singular: *wa-* (*ya-*, *cha-*, &c.) *sa-tenga*.

The differences noticeable in the vocabulary are perhaps not always really dialectic. They may sometimes arise from the fact of observers in different districts hearing and recording different words. The language has an extraordinary wealth of synonyms; or perhaps it would be more correct to say that the primitive mind is deficient in the power of generalization, so that, while every species and variety has its own name, generic terms are few. Thus, to take an example, we were never able to discover a word for *beetle*, though every specimen brought us had its own name. We never heard any word used to express the idea of *colour*; the Likoma vocabulary gives *utoto*, but this, strictly speaking, means anything smeared on, and so "paint." (We may remark in passing that only three names of colours are in general use: black, white, and red. Some might argue from this that the Anyanja are colour-blind, which is by no means the case.) Possibly, in some parts, *utoto* has come to mean "colour" from being so used by Europeans; and we are inclined to suspect that the same influence may have sometimes raised a mere specific name to the dignity of a generic term. *Mpaka*, a cat, is given both by Dr. Laws and the Rev. D. C. Scott as the word for "a domestic cat," and seems to be used almost generically at Blantyre, though always distinguished from *vumbwe*. But we are inclined to suspect that it was (like the Zulu *impaka*, which is never used instead of the imported *ikati*) originally applied to one of several kinds of wild cats: *vumbwe*, *simba*,† *muriri*, *njuzi*, &c. *Mbuiyao* (*mbuyao*) is used at Likoma, but not peculiar to that place, as we have often heard it at Ntumbi in the West Shire district; it is probably an onomatopoeic word. Cats are found domesticated in most villages on the Shire, and (we think) on the Lake—less frequently in the West Shire district, where they seemed to many children to be an unknown animal. Probably they were originally introduced, in the one case by the Portuguese, in the other by the coast Arabs. The name *ikati* seems to show that the Zulus have become acquainted with them more recently.

The difficult point of the Chinyanja relative (which, in fact, resembles the snakes of Iceland) has been treated by Miss Woodward in a clear and satisfactory fashion, so as to save translators much trouble. Learners who have been ready to despair over *ka* and *ka da*, and the conditional sentence generally, will be extremely grateful for pp. 30–32. There are a few clerical or printers' errors in the "Key" which should be corrected in a second edition; and we wish that the principle of the reduplication of the prefix in the case of simple adjectives had been a little more clearly brought out on p. 10. The proper prefixes in each case can, of course, be discovered by referring to the table of concord printed with the 'Chinyanja Vocabulary' (S.P.C.K., 1895); but we think it should have been expressly pointed out that the prefix to *-kulu* (e.g.) is not the same as that to *-wiri*, *-tatu*, or *bwino*.

Miss Woodward's little book, in the language of the advertisements, supplies a long-felt want. Most people find that they can get on twice as

fast with a language when they have exercises to write. The grammatical sketch prefixed to the Rev. D. C. Scott's valuable 'Cyclopædic Dictionary of the Mang'anja Language' (apart from its difficult style and the mysticism which obscures it) suffers from the want of exercises; and the excellent collection of sentences included in the little publication known as the 'Mang'anja Unit of Thought' (first-rate for obtaining an insight into native idiom) will not quite serve the same purpose. Dr. Henry's grammar is provided with exercises, and it would be superfluous to speak in praise of it; but, if we may be allowed to say so, it is conceived a little too much on the *à priori* method, and the language stretched, as far as possible, on the framework of the Latin grammar. No one approaching the language from a purely objective point of view would, for instance, have begun his manual by conjugating a verb "to have," which does not exist.

From Chinyanja to Sechuana is a long leap—linguistically as well as geographically. Sechuana belongs to Bleek's second or western sub-branch of the Southern Bantu languages, while Zulu represents the first or eastern. At first sight it presents so different a character that the uninitiated can hardly believe the two languages to be at all akin; the nasalized termination of many words (written *ng* or *ñ*) is peculiar in a group of languages where vowel terminations are the rule. Probably a vowel is elided, as the locative case, which in Zulu ends in *eni* or *ini*, has this termination. It is to be noticed that in *spoken* Zulu the frequent elisions of vowels sometimes give the effect of consonantal endings; but slow and emphatic speech always shows that the word ought properly to have the vowel. Sechuana looks harsh when written, on account of the frequent double consonants (*tl* probably corresponds with the softer *dhl* in Zulu; *kg* seems without a parallel), but probably the language when written gives a very inadequate idea of what it sounds like, though Canon Widdicombe says it is considered less euphonious than Zulu or Sesuto. (The latter language is by some treated as identical with Sechuana, and would appear to be as much a form of it as Scots is a form of English.) We have just received from the S.P.C.K. a little book entitled *Merapelo le Liletani le Lifela*, described as 'Prayers, Litany, and Hymns in Sechuana.' It is not stated for whose use this book is intended—probably for that of the native Anglican congregations at Thlotse Heights and elsewhere; but we may point out in passing that the title is slightly misleading, as it contains three Litanies, not one of which we are able to recognize as that contained in the Prayer Book, which—to average Church people, at any rate—is the Litany. It is not stated to what tunes the hymns are intended to be sung, but they would appear, from a cursory inspection, to be translations—in the original metres.

From the same Society comes an edition of the Book of Common Prayer in Urdu, in a neat and convenient form, clearly printed in Roman type. This version, which omits nothing but the first three prefaces and the Forms of Prayer at Sea, is published with the sanction of the Archbishop of Canterbury.

CLASSICAL PHILOLOGY.

Euripides and the Attic Orators: a Comparison. By A. Douglas Thomson. (Macmillan & Co.)—This is a thesis presented by the author for the degree of Litt.D., and, like most things of the sort, backed by an over-heavy array of quoted authorities. These are of very different value, and it is somewhat surprising to find introductions to small editions of single plays of Euripides quoted for facts and conclusions which the writer of such a thesis might surely have stated on his own authority. It seems a pity that so many of our scholars either lack originality, or are perhaps afraid to move by

themselves without some continental authority at their back. The results of the investigation, which displays quotations from the two sources in turn on such subjects as physical theories, religion, public and private life, are, the author admits, disappointing. For many of the passages no parallels are quoted. It does not need a Wilamowitz-Moellendorff to point out the obvious affinities of Euripides with the orators, and several of the correspondences here displayed deal with the veriest commonplace, needing only the comment of Aristotle on Euripides that the poet was the first to use a well-selected vocabulary from the ordinary Attic of the day. He did not, we may note, use, like Aristophanes, a most characteristic word of the oratorical cant of the day, *μνησικακεῖν*. The view of Greek marriage and love here sketched is not adequate. Was it necessary to record that "passages abound in which Euripides asserts that the Greek is superior to the barbarian," or that both the poet and Lycurgus say that women love their children? One might bring together Mrs. Hauksbee and 'Hymns Ancient and Modern' under the expression of this common sentiment, if it was worth while. One thing certainly was necessary which Mr. Thomson has forgotten, and that is an index. Such materials as these to be of real use should be accessible without search from page to page.

The Cambridge University Press deserve to be warmly congratulated on the get-up and contents of *Cambridge Compositions, Greek and Latin*, edited by Mr. R. D. Hicks and Mr. Archer Hind. The level of scholarship is the highest possible, and no versions of recent years, except 'Sabrinæ Corolla,' which does not touch prose at all, can compare in variety of talent and execution with those of these pages. Mr. Archer Hind, who is the chief contributor with twenty-nine pieces, excels in his Greek hexameters and Platonic prose. Dr. Verrall, clever as ever, turns Scott's prose into Greek verse which is, perhaps, at times a little too ingenious to be easy reading. His Greek prose is, however, admirably lucid. Other chief contributors are Mr. C. W. Moule, Mr. Spratt, and Prof. Butcher. The late Prof. Goodhart shows his brilliance all round. Latin prose is safe in the hands of Profs. Reid and Postgate. Space forbids further mention of many established reputations. Among the younger hands, Mr. W. G. Headlam with versions of Heine in the style of the Greek 'Anthology,' and Mr. G. A. Davies in Latin verse and prose, please us best. Miss Stawell, with a single piece, is the only lady contributor, but shows with Prof. Tucker what Australia can do in the way of scholarship. Mr. Heitland has left what looks like an ablative "ipsi" in his prose (p. 141); probably *ipse* should be read. Schoolmasters should be glad of this volume, as it is mostly fresh, though Mr. Wedd (p. 324) does a piece of which there are two adequate versions in 'Folia Silvulæ.' The usual unsuitable passages from modern hymnology do not figure, and the *tour de force* is absent—that clever throwing about of words which gets the substance of impossible pieces in somehow (or rather anyhow), but hardly imitates Greek lucidity and Latin directness.

Latin Literature of the Empire. Selected and edited by Alfred Gudeman. Vol. I. (Harper & Brothers.)—Prof. Gudeman has made an excellent selection from Latin post-Augustan literature, which we are very glad to commend, as something of the sort is highly needed. The pieces from the two Senecas, Petronius, the two Plinys, Tacitus, and people of less note down to Boethius, are judiciously chosen and thoroughly representative. Thus the magnificent close of the 'Agricola,' the 'Cupid and Psyche' of Apuleius, and Pliny's pretty letter to Tacitus on his hunting are all here. Aulus Gellius is the only name we should wish to see added to the selected. To prevent misconceptions, it should be stated that the editing and the brief introductions come to very little indeed. Prof.

* Among the "Angoni," west of the Shire, *ai* is most commonly heard—elsewhere *iai*; at Likoma so distinctly that it is best written *iyai*.

† (*Lusimba* is in Swahili and Yao a lion; in Chinyanja, a small, spotted bush-cat. In like manner *nvalugice* at Blantyre means what we call a leopard, but at Ntumbi we were assured that it was a smaller species of cat, and that a real leopard was *kambuku*.)

Gudeman might have taken more trouble over this part, for his notices of authors and modern monographs are of very little use. A similar volume of verse is promised, in which we shall doubtless see the 'Pervigilium Veneris' and other interesting, if late things.

L. Iuni Moderati Columellae Opera quae exstant. Recensuit Vilelmus Lundström. Fasciculus Primus Librum de Arboribus qui vocatur continens. (Upsala, Libraria Lundequistiana.)—A new recension of the text of Columella, based on fresh study of the MSS., is urgently needed. It is a pleasure to recognize the devoted labour of which the results appear in the first instalment of a new edition, which we trust may be speedily completed. The editor has toiled assiduously in many libraries, examining and weighing the value of more than twenty codices. The readings of the most important of these are given in the "apparatus criticus." When the work is finished it will be in reality the first critical edition of Columella.

OUR LIBRARY TABLE.

SEÑOR ROMERO, one of the most distinguished of Mexican politicians, publishes, through Messrs. G. P. Putnam's Sons, *Mexico and the United States*, which is apparently the first volume of a great work upon his country. Señor Romero was Mexican Minister at Washington during the difficult period 1863-8—that is to say, the Minister of the Emperor Maximilian during the days when war between the two countries was almost certain in connexion with the French occupation. He saw the Republic of Juarez firmly established, and has lived to be Secretary to the Treasury and Postmaster-General to the present great President, Porfirio Díaz, and again to become for a very long period the Minister of the Mexican Republic to the United States. His knowledge is perfect, and no one can be more competent to deal with the subject of which he treats. The art of making a book does not belong to him, and the present volume can only be looked upon as a repertory of information which has to be turned to from the index or the table of contents. To read the book is a hopeless task; but to look in it leads one to highly interesting chapters upon such varied questions as the influence of the United States in Central and South America, the future of Catholicism and Protestantism in Mexico, the effect of a silver standard upon foreign trade, and the ethnology and antiquities of the Mexican Indians, who are connected by the author with the Japanese.

FROM Mr. George Allen comes *Depopulation: a Romance of the Unlikely*, by Mr. Henry Wright. This little story, which is too slight to be termed a new novel, describes the extension of the trust monopoly system in the United States, from wheat to all other articles of food, and the seizure of the trusts by the Government, which takes them over for the State.

A Weaver of Runes, by Mr. W. Dutton Burrard (Long), is both clever and dull. Its dullness is largely due to the length of the narrative and the fatigue that often attends on narration in the first person. The cleverness of the book is very similar to that which we pointed out in a little volume by the same author, entitled 'Chronicles of an Eminent Fossil.' It is witty, and there are some excellent essays in sketching character. But these advantages might have been combined with greater success had the work been kept within more appropriate limits. The story deals with the affairs of two matchmaking mothers, of their daughters, and of the young ladies' admirers; the scene is laid mainly at a hill station in the north-west of India. The story is told by a middle-aged friend of all parties, who bungles the interests of his friends. He fatigues every one, including his readers.

The History of the Church Missionary Society, its Environment, its Merit, its Work, published by the Society, and written by Mr. Eugene Stock, its editorial secretary, is even more comprehensive than the title implies. Starting from the Day of Pentecost, with which, he says, "the history of missions begins," Mr. Stock rapidly reviews, from an Evangelical standpoint, the labours of St. Paul, St. Patrick, St. Augustin, and other missionaries of the early Christian centuries, of the Crusaders, the Jesuits, the Lutherans, and others, and of the Society for the Propagation of the Gospel and kindred English organizations of older origin than the Church Missionary Society. He presents, in fact, a sort of running commentary on, to use his phrase, "the work of the Holy Ghost" through eighteen centuries, short of one year, before the Church Missionary Society took it specially in hand in 1799, and he is much more ample in his account of the Society's "environment" since then. He discusses High Church, Broad Church, Nonconformist, as well as Low Church movements, and he says enough about political events at home and abroad, and about the public and private lives of the men and women dealt with in his narrative, to give roundness, if not completeness, to the story and to emphasize the moral he draws from it. It is not strange, therefore, that in the two solid volumes before us he only gets down to 1872, leaving the sequel to be told in a third volume, which is to be published a few weeks hence, when the Society keeps its centenary. Mr. Stock's diffuseness is more than excusable. It adds much to the interest and, such as it is, the value of his work. Supporters of the other missionary societies may take umbrage at some of his statements concerning them and at some of his omissions, yet more at the perspective in which these other societies are placed in their relation to the Church Missionary Society. But Mr. Stock is evidently anxious to be just, and as an advertisement of his own organization the book is quite within the limits of fair trading. It sets forth in glowing terms the successes, and makes some mention of the failures, of the missionary efforts inaugurated by "the Clapham School" in Wilberforce's day, and controlled through thirty years by Henry Venn, in Africa, India, New Zealand, North America, and elsewhere. Chronological order being followed as far as possible, there is slight inconvenience in tracing the progress of events in each particular mission field. This, however, will be lessened, and the book will be made much more useful as a work of reference, by the copious index promised in the third volume, of which the chapters dealing with "High Hopes and Sore Sorrows" in the Niger and Uganda districts will probably be by no means the least interesting.

THE house of Calmann Lévy issues a volume by the clever lady who writes under the name of Th. Bentzon, entitled *Nouvelle-France et Nouvelle-Angleterre*, containing three essays on French Canada and one on New England. The well-known contrast between these two adjoining colonies of the last century is skilfully treated, and the picture of society in French Canada is excellent. The only fault we have to find with the volume as a whole is that its French readers will be somewhat hardened in their belief that French Canada is Canada, an opinion which is even more widely entertained in Paris now than it was a few years ago, on account of the influence of the oratory of Sir Wilfrid Laurier. The author is writing only of French Canada, and not of Upper Canada or of the Dominion generally, still less of the Canadian Far West and Pacific Coast; but the impression is there, and in the last words she discusses the future of Canada, and describes her dreams as to what will be Canada's future when "at last she walks alone." This Canada, for the author, is created by France, remains French, and will be in the future France in

America. All these views are, of course, modified for us by our knowledge of the preponderance in the Dominion of the Scottish and United Empire Loyalist elements, full of wealth and strength, and possessed of the richest portions of the country.

SOME time ago we noticed a pleasant volume of reminiscences by Mr. F. Moscheles styled 'In Bohemia with Du Maurier.' He has now brought out some further recollections, under the title of *Fragments of an Autobiography* (Nisbet & Co.). Mr. Moscheles has seen many cities and countries, and writes in a light and cheerful strain that wins the confidence of the reader. His notices of Rossini, Mazzini, and Browning are especially interesting, and some of his experiences as a portrait painter in the United States are amusing. The frontispiece is formed by a fine portrait of the writer's mother, a lady who is affectionately remembered by all who knew her.

WE are very glad to receive *The English Catalogue of Books for 1898* (Sampson Low & Co.). This year it is more complete than ever, and includes a list of publishers, the length of which will surprise many people. It is, in fact, an indispensable and wonderfully accurate book of reference, such as one seldom can find available at a high price, and is absurdly cheap at five shillings net.

MESSRS. DENT are pressing on the issue of their pretty little edition of Dickens's novels, and *Oliver Twist* has appeared in two volumes. The same active publishers send us an edition in two neat volumes of *Tristram Shandy*, with notes by Mr. Walter Jerrold.

MESSRS. WARD, LOCK & Co. have added to their agreeable reprint of Whyte-Melville's stories a reprint of *Market Harborough and Inside the Bar*.—Messrs. Macmillan have sent a copy of the striking *Address* delivered by Prof. Stuart on his installation as Rector of St. Andrews.

MESSRS. SMITH & ELDER have done well to publish in a sixpenny pamphlet Mr. Sidney Lee's remarks in his 'Life of William Shakespeare' upon the dramatist's handwriting, and the interesting facsimiles accompanying them.

Poems, including 'In Memoriam,' is an addition to Messrs. Macmillan's "Sixpenny Series" which should be widely appreciated. It includes Tennyson's 'Juvenilia,' 'The Lady of Shalott, and other Poems,' and 'The English Idyls and other Poems'—in fact, much of what Edward FitzGerald and other good judges think Tennyson's finest work. A further selection, containing *Maud, The Princess, Enoch Arden, and other Poems*, is now also out at the same price.

WE have on our table *Three Studies in Literature*, by L. E. Gates (Macmillan).—*The Homeric Palace*, by N. M. Isham (Providence, U.S., Preston & Rounds Company).—*Ireland*, by H. S. Constable ('The Liberty Review' Publishing Company).—*Matriculation Directory, January, 1899* (Clive).—*The Story of the Cotton Plant*, by F. Wilkinson (Newnes).—*The Secrets of the Night*, translated by F. E. Hynam (Stock).—*The Elements of Sociology*, by F. H. Giddings (Macmillan).—*Shakespeare: Richard II., Questions and Notes*, by S. Wood (J. Heywood).—*Photographic Mosaics*, edited by E. L. Wilson (Dawbarn & Ward).—*Photo-Micrography*, by E. J. Spitta (Scientific Press).—*Photograms of '98* (Dawbarn & Ward).—*Knowledge*, Vol. XXI. ('Knowledge' Office).—*The Geographical Journal*, Vol. XII. (Stanford).—*The Case for Sunday Closing* (Ideal Publishing Union).—*The Fairy Minstrel of Glenmalur*, by E. Leamy (Dublin, Duffy).—*Ben of Friar Alley*, by S. L. Hands (Jarrold).—*The Lost Provinces*, by L. Tracy (Pearson).—*The Triumph of Failure*, by the Rev. P. A. Sheehan (Burns & Oates).—*A Brace of Yarns*, by W. B. Jones (Digby & Long).—*Life and Letters of Caroline Martyn*, by Lena Wallis (Glasgow 'Labour Leader' Publishing Department).—*Words for the Wind*, by

W. H. Phelps (George Allen),—*The Angels of God*, by the Rev. J. B. Johnson (Skeffington),—*Has the Reformation Reformed Anything?* by the Rev. F. Malachy (Washbourne),—*Second Book of London Visions*, by L. Binyon (Elkin Mathews),—and *Golden Sunbeams*, Vol. for 1898 (S.P.C.K.). Among New Editions we have *The Life and Correspondence of the Rev. James Clowes, M.A.*, by T. Compton (Speirs),—*Which Bible to Read, Revised or Authorized?* by F. Ballard (Allenson),—*A Digest of the Death Duties*, by A. W. Norman (Clowes),—and a *Treatise on the Law relating to Debentures and Debenture Stock*, by P. F. Simonson (E. Wilson).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Carter's (T. T.) *The Spirit of Watchfulness*, and other Sermons, cr. 8vo. 5/
Hammond's (J.) *The Church and her Accusers at the Present Crisis*, cr. 8vo. 2/
Mesia's (A.) *The Devotion of the Three Hours' Agony on Good Friday*, translated by Father H. Thurston, 1/6 net.

Fine Art.

Cyclopædia of Home Arts, edited by Montague Marks, imp. 8vo. 7/6 net.

Bibliography.

English Catalogue of Books for 1893, royal 8vo. 5/ net.

History and Biography.

How's (W. W.) *Hannibal and the Great War between Rome and Carthage*, cr. 8vo. 2/
Moscheles's (F.) *Fragments of an Autobiography*, 8vo. 10/6

General Literature.

Cartwright's (F. L.) *The Mystic Rose from the Garden of the King*, royal 8vo. 21/ net.
City of London Directory for 1899, imperial 8vo. 12/6
Gautier's (T.) *Mademoiselle de Maupin*, cr. 8vo. 3/6
Gray's (A.) *Forbidden Banns*, cr. 8vo. 6/
Hill's (H.) *The Spies of the Wight*, cr. 8vo. 3/6
Le Breton's (J.) *Unholy Matrimony*, cr. 8vo. 6/
Moore's (T.) *The Epicurean*, 8vo. 3/6
Parrington-Poole's (J.) *The Devil's Grannie*, cr. 8vo. 3/6
Readers' (Emily E.) *Priestess and Queen*, cr. 8vo. 6/
Smedley's (F. E.) *Frank Fairleigh*, roy. 8vo. 10/6 net.
Thornhill's (G. H.) *The Golden Sceptre*, cr. 8vo. 6/
White's (H. M.) *Convicted of Heroism*, cr. 8vo. 2/6

FOREIGN.

Theology.

Faulhaber (M.): *Die Propheten-Catenen nach römischen Handschriften*, 6m.
Hummelauer (F. v.): *Das vormosaische Priesterthum in Israel*, 3m.

Fine Art and Archaeology.

Hasak: *Geschichte der deutschen Bildhauerkunst im XIII. Jahrh.*, 120m.
Sauer (B.): *Das sogenannte Theseion u. sein plastischer Schmuck*, 30m.

Poetry.

Mallarmé (S.): *Poésies*, 6fr.

Drama.

Gourel (J. de): *Comédies pour Théâtre ou Salon*, 3fr. 50.
Hermant (A.): *La Philippine*, 2fr.
Silvestre (A.) et Morand (E.): *Messaline*, 1fr.
Vaucaire (M.): *La Petite Famille*, 1fr. 50.

Political Economy.

Marx (K.): *Critique de l'Économie Politique*, 3fr. 50.
Say (L.): *Les Finances de la France sous la Troisième République*, Vol. 2, 7fr. 50.

History and Biography.

Bildt (Baron de): *Christine de Suède et le Cardinal Azzolino*, Lettres inédites, 8fr.
Narfon (J. de): *Léon XIII. Intime*, 3fr. 50.
Rousset (Lieut.-Col.): *Le 4e Corps de l'Armée de Metz*, 7fr. 50.
Tumbült (G.): *Die Wiedertäufer*, 3m.

Science.

Fourrey (E.): *Récréations Arithmétiques*, 3fr. 50.

General Literature.

Bourrelle (S.): *Lettres à Mignon*, 5fr. 50.
D'Armor: *Les Sous-marins et la Guerre contre l'Angleterre*, 1fr.
Depardieu (F.): *Anna*, 3fr. 50.
Lugnet (M.): *Sabre à la Main*, 3fr.
Maisonnette (H.): *Louissette*, 3fr. 50.
Ollé-Laprune (L.): *Théodore Jouffroy*, 3fr. 50.
Pradel (G.): *La Cage de Cuir*, 3fr.

DR. G. W. LEITNER.

DR. G. W. LEITNER died at Bonn last week, in his sixty-ninth year. An Hungarian by birth, he spent a considerable part of his early life at Constantinople, where his great linguistic capacity enabled him very early to attain colloquial familiarity with Turkish, Arabic, and modern Greek, and procured for him the post of interpreter to the British Commissariat during the Crimean War. After the war was over he became a Lecturer on Oriental Languages at King's College, London, and sub-

sequently entered the educational branch of the service of the Government of India. He was made Principal of the Lahore College and Registrar of the Punjab University, in which, at his instigation, the principle was followed of teaching the natives through the use of their own languages and literature instead of through the medium of English, according to the plan which Macaulay, in an evil hour, persuaded the East India Company to adopt. Large sums were subscribed by the native princes in support of Dr. Leitner's programme, and the University received a charter of incorporation; but its affairs were not sufficient to engross the whole of his activity. He made an expedition into Dardistan in 1866, and compiled a monograph on 'The Races and Languages of Dardistan.' By excavation he discovered a number of Græco-Buddhist sculptures, which he afterwards exhibited in London, and which showed the influence of Greek art in the regions he explored. Unfortunately, Dr. Leitner, as a writer, had a fondness for sensation which militated against the reception by scholars of the results of his explorations, and detracted from the proper estimation his work deserved.

After he had retired from the Indian service Dr. Leitner established at Woking an Anglo-Indian Institute for the reception of native students from India, built a mosque for his Mohammedan inmates, and displayed immense activity, although his success was hardly commensurate with his exertions. When the proceedings at the meeting of the Oriental Congress at Stockholm roused considerable disgust in France and England, Dr. Leitner joined the *Fronde*; but unfortunately his eager temperament militated against his working with others, and he finally held a congress of his own in London, in which he was almost the sole active participator, and which was sparsely attended. Another meeting took place subsequently in Lisbon; but after that Dr. Leitner recognized that one man could not organize, hold, and attend a congress. Of late years he had found his chief field of activity in the editing of the *Asiatic Quarterly Review*.

THE PETRIE PAPYRI.

It will interest, I hope, many of your readers to receive some news regarding the remainder of this now famous collection of Ptolemaic records, of which the greater and the most important documents were deciphered and published in the 'Cunningham Memoirs,' viii. and ix., of the Royal Irish Academy. The collection being divided between the British Museum, the Bodleian Library, and Trinity College, Dublin, the remaining pieces are now scattered, and it required no small labour to sift and arrange them afresh. This has been done by my colleague Mr. Gilbert Smyly, who has devoted himself to Greek palæography with great success, and we are undertaking together a publication of the remaining documents, which, by the liberality of the Royal Irish Academy, will appear in another 'Cunningham Memoir,' with some plates. But as the reading of the documents already published has been considerably furthered by various eminent foreign critics as well as (most of all) by his acuteness and patience, and as he has in some instances added to imperfect texts fragments which had escaped my notice, we shall take the opportunity to reprint such fragments as are thus enlarged and explained, as well as a conspectus of the many good suggestions made by other competent critics. Thus I hope that the new volume will complete satisfactorily the publication of this priceless collection, of unique value in giving us the palæography of the third century before Christ in Egypt. In every new work on the subject it is likely, for a long time to come, to afford the materials for the first and far the most interesting chapter.

The new memoir will also contain Mr. Smyly's researches on the distinct calendars (Macedonian and Egyptian) used in Ptolemaic Egypt down to their equalization somewhere about 220 B.C. The law of their variations which he proposes accounts for the earlier double dates so perfectly, that if we find a new instance giving the mere days of the two months, he can supply the year and the reigning king. In the later portion of the period (from Epiphanes onward) this law ceases to produce a perfect correspondence, so that he suspects some partial reform in a system highly unpractical and troublesome.

Hitherto no republication of the Petrie texts has been attempted, except by M. Reville, who in his recent 'Mélanges' (which are, indeed, *mélanges* of truth and falsehood) has reprinted a good many of them as *mal publiés*, with corrections and speculations of his own. He has in many cases made real improvements, as might be expected from an able scholar rehandling an *editio princeps* on a very new subject. But, on the other hand, he has introduced such remarkable blunders of his own that his edition can hardly be regarded as any improvement upon mine, especially as my conclusions were tentative, and stated to be such, whereas his, especially when most clearly wrong, are dogmatic, and likely to mislead the unwary. It will be, therefore, necessary to add some controversial matter to the memoir in order to further the sober and scientific study of these interesting glimpses into the every-day official life of the early Greek settlers in the Fayyum.

J. P. MAHAFFY.

THE RESIDENCES OF THOMAS PAINE IN PARIS.

Paris, March, 1899.

THE identification of last-century houses in Paris is difficult, mainly because of the adoption of even-and-odd street sides in 1805. What the house numbers of 1805 turned to in 1806 is discoverable only by tracking the names of occupants in the old 'Annuaire du Commerce.' The subsequent changes of house numbers caused by the multiplication of houses, cutting of new streets, &c., can be ascertained only by an amount of investigation not often repaid by useful results. It has, however, been a sort of historic diversion for Mr. Alger and myself to hunt down the often evasive houses or sites connected with the tempest-tossed career of Thomas Paine in Paris, and occasionally we have come upon facts of considerable historical and literary interest.

Paine was not much interested in cities, and when he came to Paris in 1781 to obtain money for the American Revolution he was inside but two houses during about two months' stay. One of these was the hotel in which the commissioner, Col. John Laurens, lodged; the other Franklin's house, where he was a guest. This was the portion of De Chaumont's Hôtel de Valentino which he set apart gratuitously for Franklin (1777-85), now marked by a tablet in Rue Raynouard, Passy. When Paine next visited Paris (1787) he seems to have been for a time the guest of "Our Lady of Auteuil," as Franklin entitled Madame Helvetius. In 1790, on returning from England, he appears to have been entertained by the Lafayettes in their Hôtel de Noailles at Versailles. On January 12th Lafayette writes to Washington: "Common Sense is writing for you a brochure, where you will see a part of my adventures." There is no such brochure among Washington's papers, and it was no doubt utilized in part i. of 'Rights of Man.' In 1791, having given 1,000*l.* (first payment for 'Rights of Man') to the Constitutional Society of London, Paine was reduced to the "wretched apartments" in which Gouverneur Morris found him in Paris. In September, 1792, coming to take his seat in the Convention, he stopped at White's Hotel, but in December was for some time a guest of General

and Madame (Charlotte Comyn) Duchâtelet at Auteuil.

His address in the list of Conventionnels is "Hôtel Philadelphie, No. 7, Passage des Petits Pères." This was another name for White's. I am indebted to Dr. Robinet for an identification of the hotel with the present No. 1, Rue des Petits Pères, though, owing to some doubts arising from the indication in the *annuaire* of a "court" (that now behind the building being divided up), it was only after much investigation that I became convinced that this identification is correct. The large building is now occupied by persons engaged in various kinds of business. It was here that Paine wrote his three addresses read in the Convention during the debates concerning Louis XVI., which ended in his execution. Here he roomed with Lord Edward Fitzgerald; and here, in the beginning of 1793, he wrote his attack on French atheism, which he rewrote for English readers at the close of that year ('Age of Reason,' part i.). The pamphlet was originally meant only for France. It was translated by F. Lanthenas, and Paine says the atheists threatened his life. It was one of the things charged by Robespierre against Desmoulins and Hebert that they made belief in a deity the ground of accusation against "a person." But, on the other hand, when Lanthenas sent a first copy to Couthon, it offended this *alter ego* of Robespierre, and the book seems to have been at once suppressed. No copy has been discovered. It is entered by Quérard as "L'Age de la Raison, 1793," and was probably not very different from 'Le Siècle de la Raison' put forth by Lanthenas in 1794. The objection of Couthon may be inferred from a sentence in Robespierre's famous address on the Supreme Being, which, on Couthon's demand, was placarded throughout France:—

"On ne doit jamais attaquer un culte établi qu'avec prudence et avec une certaine délicatesse, de peur qu'un changement subit et violent ne paraisse une atteinte portée à la morale et une dispense de la probité même."

Paine, though trenchant with the pen, was not prepared to participate in the work of the knife, and early in April disappeared from the Convention. He found a retreat in an old mansion in the Faubourg St. Denis, about two miles away, said by Rickman (who was there for a time) to have been a hotel of Madame de Pompadour. It was a fine large mansion with a courtyard in front, closed from the street by a gateway, and an acre of garden behind. Here some of Paine's English and American friends found refuge with him while the plague of blood was passing through Paris—Mr. and Mrs. Christie, Mr. Shapworth, M. Laborde (a scientific friend of Paine), Capt. Imlay, Rickman, Choppin, Johnson—and with their symposia the Condorcets, Brissots, Mary Wollstonecraft, and Madame Roland occasionally mingled. In that house was written 'The Age of Reason' (part i.) as known in English. It was finished late in the afternoon of December 28th, 1793, and Paine passed the evening with American friends at "Hôtel Philadelphie," where he also slept, and where he was arrested at 4 A.M. next morning.

The number of this house was then No. 63. After prolonged explorations, both of the region and the *annuaires*, the interesting fact appeared that the mansion became, soon after Paine's imprisonment, a school. It was kept by an ex-priest, Joseph Honoré Valant, who advertised that each boy was allotted a little garden of his own. But Valant also was presently arrested, probably because he had been a priest, for he sent to Fouquier Tinville from prison a newspaper clipping giving an account of his marriage. Just when Valant was released I do not know, but he was young (born 1763), and lived to write a number of clever little books. He was an ardent antagonist of the death penalty, as was Paine, of whom Valant

seems to know nothing. Along with essays on his favourite subject (1812) he published a poem, in which I remark a good retort, by anticipation, to Alphonse Karr's much used "Supprimons la peine de mort, mais que messieurs les assassins commencent." Valant wrote: "Punissez l'assassin sans le prendre pour guide."

The house No. 63 has become in the course of a century Nos. 144-6, Faubourg St. Denis, and the site is now occupied by the great bureau of the railway d'Est. By the entrance at No. 148 there is reached an old court, on the southern side of which is a very ancient house, a gable end of which abuts on the railway company's wall. This may have been connected with the old Paine mansion. The large garden where Paine and his disciples fed the little animals in their hutches, and played "Scotch hops" and other puerile games when they were not framing the constitution of the federation of the world, is now covered with the trains that are interweaving nations in a way the little company of visionaries would have rejoiced to foresee. But I observed beside the large building a fringe of grass and box which it pleases me to consider a relic of the old garden which for a time contained the only real republic in France.

Paine's next residence was the Luxembourg prison. There he remained over ten months. He wrote there two essays, one on 'Aristocracy,' another on 'The Character of Robespierre'—both lost with his autobiography in the fire that consumed the house of the American General Bonneville at St. Louis. There also he wrote his vigorous 'Memorial to Monroe,' of which only a part was ever published until the recent discovery of the MS. in the collection of the late Alfred Morrison. (With it was found a French version by Villenave, printed, but never published.)

James Monroe, American Minister (afterwards President), claimed Paine as an American citizen, and on November 6th, 1794, took him, half dead, to his own abode, then the Maison des Etrangers, Rue de la Loi. This is now 101, Rue de Richelieu, printing office of *Le Temps* and publishing office of the *Gironde*. It is the same building as in Paine's time, and several rooms retain traces of their former decorations. Here he wrote his essay on 'Forgetfulness' (for Lady Smythe), his 'Dissertation on First Principles of Government,' and his address on 'The Constitution of 1795,' read July 7th in the Convention, which had recalled him on December 8th, 1794. But also he here wrote the reproachful letter to George Washington, which at the time was applauded by many in America, but after Washington's death was denounced more perhaps than 'The Age of Reason.' Among the papers of Pickering, Washington's Secretary of State at that time, is a memorandum concerning the President, in which he says, "Thus immensely popular, no man was willing to publish, under his hand, even the simple truth. The only exception that I recollect was the infamous Tom Paine."

In this same house (101, Rue de Richelieu) was written part ii. of 'The Age of Reason.' This was the part that led on Paine's heretical reign of terror. No heretical book ever written has had so vast a circulation as this; and, indeed, few works in our language have passed through so many editions. A new illustrated edition, just issued by the "Truth Seeker Company," New York, states that it was needed because their old plates were worn out.

The Monroes, early in 1796, removed to "The Pavilion," Rue Clichy, where Paine continued with them, having become an important, though unofficial *attaché* of the Legation. "The Pavilion" was afterwards turned into the famous Tivoli Gardens. The site is in part built over and in part occupied by the Rues de Bruxelles and Ventimille.

After the Monroes had returned to America Paine was taken into the homes of old friends, where he made brief visits; but in the latter

part of 1797, when he visited the Bonneville, an arrangement was made for his permanent residence with them. In their house he continued until he left for America, September, 1802. The house was also Nicolas Bonneville's printing and publishing office, 4, Rue Théâtre Français (now Rue de l'Odéon). The site is now occupied by the Société Générale, 2, Carrefour de l'Odéon. Bonneville's building bore the sign "Cercle Social"; the present financial establishment has for a subordinate sign "Siège Social 54." Here, while helping Nicolas Bonneville to edit the *Bien-Informé*, Paine wrote several pamphlets (which Bonneville translated)—'Agrarian Justice,' 'Letter to Camille Jourdan on Worship and Church Bells,' 'The 18 Fructidor,' 'Maritime Compact.' Here Napoleon flattered Paine, telling him he ought to have a statue of gold; and here he received from Napoleon the message (by Fouché) that the police had their eye on him, and at the first complaint he would be sent home to America—whither, indeed, Paine would have gone years before but for the British cruisers. Napoleon may have found out that on the night of 18 Fructidor, Bonneville and Paine had given asylum to the literary Royalist Barruel-Beauvert (who read proofs for their *Bien-Informé*, one of them declaring that the Royalists engaged in that affair deserved severest punishment!).

Paine's 'Age of Reason' (English, part i.) was printed by "Barrois, senior, Bookseller, Quai des Augustins, No. 19." But this "senior" and the address appear only on the unique copy of which I gave some account in the *Athenæum*, August 27th, 1898. The imprint in all known Paris editions is simply "Paris: printed by Barrois." That part of the Quai des Augustins has now become Quai Voltaire, and the Barrois building is No. 5, "Librairie Georges Roustan." The Barrois business was purchased by M. Baudry; on his death (1852) it was removed to 45, Rue Jacob, where it is still carried on by his grandson, M. Gustave Meslin. The continuance of the same kind of business is indicated on the sign: "Librairie Européenne et Internationale. Baudry."

Though part ii. was first printed in Paris, no English edition has on it the imprint of any French house. Paine wrote to a friend in America:—

"The printer (an Englishman) whom I employed here to print the second part of the 'Age of Reason' made a manuscript copy of the work while he was printing it, which he sent to London and sold."

The stolen edition was that of Symonds, which was never prosecuted. It contains some bad errors. Paine's own edition was that of Eaton, which was cheap, and was suppressed by prosecution.

The French translation of part ii. (Lanthenas) was printed and published by "La Citoyenne Gorsas, Imprimeur-Libraire, Rue Neuve des Petits Champs 741." This is now the old French Hôtel Colbert, No. 25, Rue des Petits Champs (corner of Rue de Richelieu), close to the Bibliothèque Nationale. No doubt both Paine and Lanthenas were glad to give some work to the widow of the guillotined editor and publisher.

MONCURE D. CONWAY.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 24th, 25th, and 26th ult a portion of the library of a gentleman which included the following: Villon Society's Arabian Nights, 16l. Alice's Adventures in Wonderland, and Through the Looking-Glass, first editions, 9l. Reed's Catalogue of Cruikshank's Works, 15l. 10s. Westmacott's English Spy, 2 vols., 1825-6, 17l. 10s. H. K. Browne, by D. C. Thomson, with 23 original drawings, 1884, 12l. Collection of 82 Broadside Ballads, seventeenth century, 41l. Blake's Book of Job, 1826, 9l. 10s. Cromwelliana, illustrated with 432 portraits and plates, 1810, 31l. Shelley's Works, Kelmscott

Press, 20l. 5s. Chaucer's Works, Kelmscott Press, 57l. Engravings and Woodcuts by Old Masters, 8 parts, Quaritch, 1889-97, 19l. Sir E. Landseer's Works, 2 vols., Graves, 11l. 5s. Percy Society's Publications, 30 vols., 8l. 5s. Raymond's Memoirs of Elliston, extra illustrated, 1846, 10l. Combe's English Dance of Death, 1815-16, 9l. 15s. Racinet, Costume Historique, 1888, 12l. 5s. Ackermann's Microcosm of London, 1808, 10l. 15s. Spenser's Faerie Queene by Wise, 19 parts, 1894-6, 12l. Thackeray's Works, édition de luxe, 10l. 5s. George Whitney's Choice of Emblems, 1586, original MS., with the drawings, 32l. Musée Français et Musée Royal, 10l. 10s. Nolhac, Marie Antoinette, 1890, finely bound, 15l. Boydell's Shakespeare Gallery, 2 vols., morocco, 15l.

Messrs. William Bush & Sons, of Sheffield, sold last week a library containing some valuable first editions and other rarities. Some of the chief prices realized were as follows: Books illustrated by Cruikshank: Barker's Greenwich Hospital, 3l.; Batchelor's Own Book, 3l. 15s.; Brough's Life of Falstaff, 4l. 15s.; Thackeray's Essay on Cruikshank, bound by Zaehnsdorf, 5l. Dickens's Pickwick Papers, 1837, with extra plates and etchings, bound by Riviere, 3l.; another, 3l. 5s.; David Copperfield, first edition, parts, 2l. Keats, the Lamia volume, first edition, 3l. 15s. Kelmscott Press publications: The Story of the Glittering Plain, 23l. 10s.; Poems by the Way, 10l. 10s.; another copy, on vellum, 50l.; Blunt's Love Lyrics and Sonnets of Proteus, 7l. 10s.; Caxton's Golden Legend, 7l. 15s.; Biblia Innocentium, 10l. 10s.; Shakespeare's Poems, 8l. 8s.; Tennyson's Maud, bound by Cobden-Sanderson, 12l.; Sidonia the Sorceress, 9l. 5s.; Rossetti's Ballads and Narrative Poems and Sonnets and Lyrical Poems, together, 18l.; Swinburne's Atalanta in Calydon, 9l. 15s.; another copy, 9l. 10s.; Tale of Emperor Constantine, vellum, 10l.; The Wood beyond the World, vellum, 26l.; Shelley's Poems, 3 vols., vellum, 17l. 10s.; Romance of Syr Percival, vellum, 15l.; Herrick's Poems, vellum, 11l.; another, 26l.; Chaucer's Works, 45l.; The Earthly Paradise, 17l. 15s.; and Sigurd the Volsung, &c., 13l. 13s. A Ruskin MS. on Fiction and Morals, written in 1836, fetched 22l. There were also sold Skelton's Mary Stuart, édition de luxe, 12l., and Creighton's Elizabeth, same, 11l. Some sporting books fetched good prices, among which may be mentioned Alken, Apperley's Life of a Sportsman, 17l. 10s.; Jorrocks's Jaunts, 16l.; and Handley Cross, two copies, each 4l. 5s.

A MEMORIAL TO AMIEL.

Castel Gandolfo, Rome, March 25, 1899.

I SHOULD be glad to make known to those of your readers whom the fact may interest, that it is proposed to erect a statue of Henri Frédéric Amiel, the author of the 'Journal Intime,' in one of the public squares of Geneva. The editor of *La Suisse Universitaire* (Chemin Malombré 14, Genève) writes to me to inform me of the project, and to ask if I can do anything to help it in England or America. There are certainly many readers on both sides of the Atlantic who owe much to the 'Journal Intime'—to its sad courage, its delicacy of thought and feeling. The book has had a very wide diffusion both in the original French and in the English version, and must have found its way to the sympathy of many differing minds, so that it ought not to be difficult for the Swiss promoters of the Amiel statue to obtain substantial help from the English and American publics. I should be glad if these few words of mine might be of any assistance to their scheme. Subscriptions should be sent to Prof. F. F. Roget, Président de la Commission Amiel, the University, Geneva, Switzerland.

MARY A. WARD.

BENVENUTO DA IMOLA AND THE 'DE CONSILIIIS' OF CICERO.

Dorney Wood, Burnham, Bucks.

IN his comment on 'Purgatorio' (ii. 111-119) Benvenuto da Imola quotes a story (vol. iii. p. 76) of how Pythagoras dissuaded a drunken youth of Taurominium from setting fire to a house in which his mistress was shut up with another man. He gives as his authority the 'De Consiliis' of Cicero: "Sicut scribit Tullius in suo libro de consiliis." Cicero is known to have written a work under the title of 'De meis Consiliis' or 'Meorum Consiliorum Expositio,' of which only a few sentences have been preserved.

If Benvenuto were really quoting direct from the 'De Consiliis,' we should have here a proof that that work of Cicero, or at any rate some portion of it, was still in existence towards the end of the fourteenth century (the 'Commentary' was finally completed about the year 1380, possibly a year or two later). Unfortunately, however, Benvenuto not infrequently quotes his authorities at second hand, without any indication of the actual source of his information. For example, in this same volume of his 'Commentary' (p. 522) he gives an extract from the 'De Vita et Moribus Virorum Illustrium,' a lost work of Julius Hyginus, which has every appearance of being a first-hand quotation. But I find that in this case both quotation and reference are conveyed direct from the 'Polieraticus' (v. 7) of John of Salisbury, who, in his turn, borrowed them, equally without acknowledgment, from Aulus Gellius (i. 11). It would not be safe, therefore, without some independent evidence, to assume that the 'De Consiliis' was extant in Benvenuto's day.

Possibly the story comes from a different source altogether, and was attributed to Cicero by a slip of memory. I have not, so far, however, succeeded in tracing it among the authors habitually quoted by Benvenuto.

PAGET TOYNBEE.

TWO NOTES ON JOHN MARSTON'S SATIRES.

IN the first 'Satyre' following 'Pigmalion's Image,' Marston has certain lines addressed to "browne Ruscus." Critics have generally been on the look out for references to Ben Jonson in Marston's satires, and attempts have been made to show that Marston is aiming at Jonson under the names of Torquatus (probably Jonson), Tubrio (possibly Jonson), and "browne Ruscus" (certainly not Jonson).

The lines about Ruscus are:—

Tell me, browne Ruscus, hast thou Gyges ring,
That thou presum'st as if thou wert unseene?
If not, why in thy wits half capreall,
Letst thou a superscribed letter fall?
And from thyself unto thyselfe dost send,
And in the same, thyselfe thyselfe commend?

I feel confident that this alludes to Sir John Davies. Note the words "thy wits half capreall," and the superscribed letter which Ruscus from himself unto himself doth send. In the letter to Richard Martin, prefixed to Davies's 'Orchestra,' Sir John says:—

To whom shall I this dauncing poem send,
This suddaine, rash, half-capreol of my wit?
To you, first mover and sole cause of it,
Mine-owne-selves better halfe, my dearest friend.

"Mine own self's better half," to whom Davies writes, explains the letter from himself unto himself that Marston sneers at. With this clue—which is further confirmed by comparing the first couplet of Marston's Sat. I., "Changing my hew like a Camelion," with the dedicatory "Here my Camelion muse herself doth change" of the 'Gulling Sonnets'—it becomes possible to hazard a guess as to who Curio (pp. 217, 259, 269, 274, and 301, vol. iii., ed. Halliwell) may be. I need not go into this point, however; my object is to dispose of the notion that Ruscus is Ben Jonson.

My second note concerns Jonson also. Drummond of Hawthornden has set this particular problem for us to worry over. Re-

porting Jonson's conversations with him, he says he (Ben Jonson) "had many quarrels with Marston, beat him, and took his pistol from him, wrote his 'Poetaster' on him; the beginning of them were that Marston represented him in the stage, in his youth given to venerie," &c. Mr. Penniman, 'The War of the Theatres,' Philad., 1897, p. 40, ingeniously conjectures that we should punctuate Drummond's report differently, by putting a full stop after *stage* and a comma after *venerie*: a very probable conjecture indeed. They had many quarrels; Jonson beat Marston, and "took his pistol from him." Jonson's Epigr. lxxviii. refers to *beatings* some "playwright" received. I think that possibly the "pistol" may be explained as a metaphorical weapon. Marston, in his second 'Satyre' (vol. iii. p. 217, Halliwell), says:—

I, that even now lisp'd like an amonist,
Am turned into a *snaphance* satyryst.
O tittle, which my judgment doth adore!

The first line refers to 'Pigmalion's Image'; what does the "*snaphance* satyryst" mean? *Snaphance* is the name for the lock of a sort of pistol, and it was also used for the weapon itself. Marston uses the word of himself, exultingly; he was first a writer of amorous poetry, now he is a pistolling satirist. In the 'Scourge of Villainy,' I. iv., there is a couplet which seems to refer to the same "pistol" nickname:—

And old crabbed Scotus, on th' 'Organon,'
Payth me with *snaphance*, quick distinction!

These passages make me doubt whether Drummond may not have misunderstood Jonson; or else Marston's *snaphance* was a thing not so forgotten then as it is now. I would suggest that by taking his pistol from him, Jonson was referring to his silencing Marston as a satirist. It is certainly more satisfactory to suppose that this is the real meaning of Jonson's words than that Marston drew a pistol on him and had to be disarmed forcibly. The subsequent friendship of the two poets supports my conjecture.

HAROLD LITTLEDALE.

Literary Gossip.

THE forthcoming number of the *English Historical Review* will contain articles by Mr. H. V. Dickins on 'The Origins of the Japanese State,' by Miss Eckenstein on 'The Guidi and their Relations with Florence,' by Mr. R. S. Rait on 'Andrew Melville and the Revolt against Aristotle in Scotland,' and by Mr. J. R. Tanner on 'The Administration of the Navy from the Restoration to the Revolution'—this last forming the conclusion of a long series of papers on the subject. Mr. Norman McLean also contributes an interesting account of 'An Eastern Embassy to Europe in the Years 1287-1288,' from a Syriac original.

AN interesting collection of books from the press of John Baskerville, the famous Birmingham printer, will come under the hammer at Messrs. Sotheby's on April 20th. The most important of these is perhaps the copy of Milton's 'Poetical Works,' 1758, in the original folded sheets, uncut, with sixteen pages torn half-way up the centre to be cancelled, and the sixteen revised pages to supply them. But the most interesting lot is Baskerville's original autograph letter to Horace Walpole, dated November 2nd, 1762, in which he speaks bitterly of the want of public appreciation of his work. He writes:—

"I have taken the Liberty of sending you a specimen of mine begun ten years ago at the age of 40, and prosecuted ever since with the utmost care and attention, on the strongest presumption that if I could fairly excel in this divine art it would make my affairs easy, or at least

give me bread. But alas! in both I was mistaken.....My folio Bible is pretty far advanced at Cambridge, which will cost me near 2,000l. If this does not sell, I shall be obliged to sacrifice a small patrimony, which brings me in 74l. a year, to this business of printing: which I am heartily tired of, and repent I ever attempted."

MR. ARTHUR SYMONS will contribute an essay on Balzac to the May number of the *Fortnightly Review*, in connexion with the Balzac centenary, which falls due in that month.

A VOLUME by Mr. Bailey Saunders, 'Quest of Faith: being Notes on the Current Philosophy of Religion,' which will be published by Messrs. A. & C. Black in a week or two, will contain, *inter alia*, an analysis of the late Prof. Huxley's philosophical opinions. The same publishers will also produce simultaneously a translation by Mr. Saunders of a recent utterance of Harnack's, 'Thoughts on the Present Position of Protestantism.'

THE author of 'Elizabeth and her German Garden,' who promises a new volume shortly, is said to be Miss May Beauchamp, now Countess von Arnim.

To the life of Admiral Phillip, first Governor and founder of New South Wales, by Mr. Louis Becke and Mr. Walter Jeffery, shortly to be published by Mr. Fisher Unwin in "Builders of Greater Britain," the editor of the series, Mr. H. F. Wilson, is in a position to add an appendix of interesting and hitherto unknown letters with regard to Phillip's service in the Portuguese navy. This correspondence has come to light owing to the joint efforts of Mr. G. J. Henriques and General Brito Rebello, and adds some important particulars to what is known of that episode in the career of the admiral from the brief summary prefixed to 'The Voyage of Governor Phillip to Botany Bay,' published by Stockdale in 1789. Mr. Wilson is indebted to both M. de Soveral, the Portuguese Minister in London, and Sir Hugh MacDonell, the British Minister at Lisbon, for their assistance in the search which has been made.

At midsummer Capt. Thomas Carlisle's connexion with the *People* newspaper will come to an end. He has been editor of the paper for nearly sixteen years.

A NEW work on Spain, by Mr. Reginald St. Barbe, entitled 'In Modern Spain,' will be published by Mr. Elliot Stock shortly. The author concerns himself about the present condition of the country. The work will be fully illustrated from local sketches.

THE subjects for the essays by women competing for Mrs. Crawshay's Byron, Shelley, and Keats prizes this year will be 'Sardanapalus' (two prizes), 'Mazeppa' (two prizes), and the 'Hebrew Melodies' (four prizes); 'Lamia' (one prize); Shelley's Translations from Classical and Foreign Poets (three prizes), and his lines 'To a Lady with a Guitar' and 'The Keen Stars were Twinkling' (two prizes).

DR. BIRKBECK HILL has undertaken to edit Gibbon's autobiography for Messrs. Methuen. The edition will contain an introduction, elaborate notes, and an index.

DR. THEODOR FRIEDRICH SCHOTT, the principal librarian of the Royal Public Library at Stuttgart, who died on March 18th, was

one of the foremost experts of our generation in the history of the Reformation in France, and also of the Jansenist movement in that country. He contributed several of the articles in both these special provinces of his research to the last edition of Herzog and Plitt's 'Real-Encyclopädie für protestantische Theologie.' He was a generous and ready helper of many a student, and loved and honoured by a wide circle. He was for some years editor of the *Allgemeine Kirchenblatt für das evangelische Deutschland* and a member of the German Hugenotten-verein.

MR. FITZGERALD MOLLOY will begin a serial story in *Cassell's Saturday Journal* on the 10th of May, called 'By an Unseen Hand'; whilst early in the autumn he will run another serial, entitled 'Through Gates of Flame,' through the National Press Syndicate of newspapers, for which simultaneous publication has been arranged in Great Britain, the colonies, and America.

THE extensive and valuable Egyptological library of the late Prof. Georg Ebers, as we are informed, has passed into the hands of the publishing house of Alexander Duncker in Berlin.

THE Parliamentary Papers of the week include a Code of Regulations for Day Schools, England and Wales, 1899 (6d.); Statutes made by the Governing Body of Trinity College, Cambridge (1d.); and a Return of the Endowed Charities of the Parish of Langharne, Carmarthen (2d.).

SCIENCE

MATHEMATICAL LITERATURE.

Introduction to the Theory of Analytic Functions. By J. Harkness and F. Morley, Sc.D. (Macmillan & Co.)—The authors state in their preface that the present volume is to be regarded as altogether independent of their former treatise on the theory of functions—a treatise which we briefly reviewed some time ago. From this announcement a reader new to the subject would naturally expect some preliminary information as to the general drift and purpose of the study upon which he was invited to enter. But this he will not find. Nowhere in the volume do we recollect having met with a formal definition or general explanation of its subject-matter. In other respects the book has much to recommend it. Conspicuous among its merits is the important quality of clearness. The student is led step by step from the simplest elementary notions about numbers, distances, and angles into ideas of greater and greater complexity, until at last he finds himself able to thread his way through the abstrusest mathematical conceptions. Joint authorship and mutual criticism while the work was in composition have probably contributed to these advantages. But the co-operative system has now and then its drawbacks, and is responsible, we fancy, for the chief defect of the work, which is a certain vagueness and want of unity in its general plan and purpose. The authors have exercised a wise choice in preferring the lucid method of Weierstrass to the more attractive in some respects, but on the whole less satisfactory method of Cauchy. In this, as in their expositions throughout, they are in harmony with the more rigorous spirit of modern research, especially in the abstract sciences. The mathematicians of the past, relying too much on inductive generalizations, formulated as universal verities theorems which their more cautious and scrutinizing successors have shown to be subject to limitations. Many a student,

we believe, will close this book with a grateful feeling that it has considerably enlarged his mathematical horizon; but why it should be called a treatise on "Analytic Functions" he will find it difficult to explain.

Abel's Theorem and the Applied Theory, including the Theory of the Theta Functions. By H. F. Baker. (Cambridge, University Press.)—We regret that pressure of matter and limitation of space prevented us from noticing this book when it appeared two years ago. The author modestly hopes that it may be serviceable to those who use it for a "first introduction" to the subject of which it treats. But it is much more than an introduction. Mr. Baker exhibits a thorough grasp of his subject, and expounds its leading principles in an orderly manner as well as with much lucidity. It assumes more preliminary knowledge in the student than does Messrs. Harkness and Morley's work above noticed, but it is more systematic in its general aim and arrangement.

A Treatise on Octonions. By Alex. McAulay. (Cambridge, University Press.)—This is a development of Clifford's method of bi-quaternions, but from a standpoint in many respects different from that of Clifford. It is a great pity that the author has not devoted the necessary time and patience to a clearer and more orderly arrangement of his ideas, and it is all the more to be regretted as he displays much originality. Here and there, indeed, Mr. McAulay shows that he can write clearly when he chooses, but in other places over-compression leads to considerable obscurity. The author (needlessly, we think) apologizes for the number of new terms which he has ventured to introduce into the nomenclature of his subject. When new ideas recur frequently (as is the case in this little volume) they require brief and convenient names to designate them. Whether the names chosen can be justified etymologically is of some consequence; but the most important point is that they should be suggestive and fairly euphonious. Those adopted by Mr. McAulay appear to possess these advantages.

An Introduction to the Mathematical Theory of Attraction. By Francis A. Tarleton, Sc.D. (Longmans & Co.)—This volume cannot lay claim to any originality of ideas, but it is far from being a mere compilation of the labours of others. It is well arranged and clearly written. One of its chief merits is the analogies, combined with differential modifications, which it traces in the laws of attraction, electricity, and magnetism. The author is hardly just in asserting that "according to most French writers every discovery of any value has been made by a Frenchman, and according to some English by an Englishman." The "most" and "some" are rather invidious. We believe that the generality of scientific men—in France quite as much as in England—would endorse the aphorism that "la science n'a pas de patrie." At all events, we have heard it applauded in a purely French audience when a French *conferencier* gave utterance to it in the course of an historical lecture on electricity—a lecture in which he gave his due meed to each inventor, whether French, English, or German.

An Introductory Treatise on the Lunar Theory. By Ernest Brown. (Cambridge, University Press.)—To give an adequate description of this work in the space at our disposal is impossible; but we recommend it to the notice of mathematicians as an able exposition of a subject bristling with difficulties. Many of these are inherent, and, though not insurmountable, must be encountered; but there are others which arise from the fact that the classical treatises on the lunar theory are almost invariably original memoirs, and therefore wanting in certain explanatory details which, however unnecessary for those already acquainted with the leading features of the subject, are indispensable for students who take it up for the first time. These

desiderata will be found supplied in this volume. Out of the various methods employed by previous writers the author has, with some slight modifications, mainly adopted that of Pontécoulant. He has adhered as far as possible to the notation of the inventor of each method, with the result that three distinct symbolic systems must be mastered by the reader; but his task in this respect will be much facilitated by the explanatory tables at the end of the volume. The following is of historical interest. Speaking of Newton's 'Principia,' Mr. Brown writes:—

"The conciseness of the proofs, when they are given, makes his work very difficult to follow. It is now generally recognized that he used his method of fluxions to arrive at many of the results, afterwards covering up all traces of it by casting them into a geometrical form; if this be so, the claim of Clairaut to be the first to apply analysis to the lunar theory must be somewhat modified. No substantial advance was made until the publication, more than sixty years later, of Clairaut's 'Théorie de la Lune.'"

It is well known that the mathematicians of Newton's time (Newton himself included) regarded his invention of fluxions as a powerful instrument of discovery, but deficient in logical accuracy as a method of demonstration. This is why Newton in the 'Principia' abandoned the new method in favour of the more difficult, but better-known and more trusted methods of the ordinary Euclidian geometry.

Mathematical and Physical Tables. By James P. Wrapson and W. W. Haldane Gee. (Macmillan & Co.)—These tables are intended mainly for the use of students in technical schools and colleges. There is little to be said about them except that they refer to a considerable variety of subjects, and are clearly printed on excellent paper. We have no doubt they are well adapted for their purpose.

ANTHROPOLOGICAL NOTES.

THE dispute between Mr. Andrew Lang and Mr. Sidney Hartland, to which an unwary adjective in a previous note made us a party, is continued in the March number of *Folk-lore*. As not unfrequently happens in such cases, the difference between the disputants greatly diminishes as they explain themselves. Mr. Lang holds that the Australian savages possess among their ideas some which, seen through civilized spectacles, appear to be religious, as well as some which, as they seem to him to be lower, he designates mythical. With this presentation of the fact neither Mr. Hartland nor ourselves need have any quarrel. Mr. Lang labours the point that he has to meet arguments of Prof. Tylor and of Mr. Hartland that would be destructive of each other if they were both advanced by the same person; but as neither of those authorities is responsible for what the other says, we do not fully appreciate his grievance. The lowest of existing savages is far enough from the dawn of intelligence in mankind to have had ample time to work out some shadow of a religious theory, and Mr. Lang's case, at its highest, does not show much more. The discussion forms excellent reading.

The retiring President of the Folk-lore Society (Mr. Alfred Nutt) took for the subject of his address 'The Relation of Britain to Folk-lore,' urging that it was the privilege of this country to enshrine in its literature the ancient customary wisdom of many races, as our own system of law is itself largely derived from custom. The accidents of our geographical position and historical circumstances had made us the preservers of a great body of archaic tradition, which it was the function of that Society to study and interpret.

MM. Ed. Piette and J. de Laporterie have published in *L'Anthropologie* the records of their investigations at Brassemponty in 1897. The Caverne du Pape, which in the previous year had yielded a female statuette, somewhat abruptly came to an end. They proceeded with

excavations in the great gallery. Here they found engraved bones at different levels. Of these an equine head, engraved on a vertebra, a seal in *champlevé*, a young bovine animal raising its foot against an aurochs, two other equine figures, and the head of a doe engraved in *champlevé* on a two-pointed instrument of reindeer horn are figured, as also a number of bones with lines cut in them, after the manner of runes, and bone arrow-heads with simple linear characters. On the general subject the authors remark that man had hardly been installed at Brassemponty, under a relatively clement climate, when he invented sculpture. The first deposit met with, at the base, in the alley and in the largest part of the great gallery, contained human statuettes, and not a single animal figure. In this respect the discoveries differ from those at Mas-d'Azil, which are attributed to the same period. The authors also urge that the expressions "Solutrean" and "Magdalenian" should not be used as expressing stages in development, but only as adjectives descriptive of the particular forms of implement with which they are associated.

M. CHARLES NAUDIN.

By the death of Charles Naudin on the 19th of March France loses not only one of her most eminent botanists, but also one who knew how to turn his great knowledge to practical account. Of late years he has been at the head of the experimental garden at Antibes, formerly the property of Thuret. The climate of Provence enabled him to carry out numerous experiments on the acclimatization of useful trees and other plants, and to secure their introduction into Algeria, Tunisia, and other French colonies. In carrying out this work Naudin was in constant association with Baron von Mueller, whose work on 'The Select Extra-Tropical Plants readily eligible for Industrial Culture or Naturalization' formed the basis for Naudin's 'Manuel de l'Acclimateur.' Before taking up his position at Antibes, Naudin had an experimental garden at Collioure, to which he retired when he terminated his association with the Jardin des Plantes. It was at this latter establishment, where he was one of the *aide-naturalistes*, that he came into contact with Brongniart, Decaisne, and other botanists. Here were elaborated the monographs on Cucurbitaceæ and other families which reflected so much credit on him, and here especially were carried out those remarkable experiments on hybridization which must always remain incorporated in the history of this important branch of biology. Either alone or in association with Decaisne, Naudin published several works on practical horticulture, and was a frequent correspondent of the horticultural press. Deafness and ill health prevented him from mixing much with his fellows, but his letters were charming and revealed the scholar as well as the botanist.

ASTRONOMICAL NOTES.

THE planet Mercury will be at inferior conjunction with the sun on the 11th inst., and will not be visible this month until nearly the end of it before sunrise. Venus is decreasing in brightness as a morning star, and passes during the month from the constellation Aquarius into Pisces. Mars is in the western part of Cancer, moving easterly; he will be due south at 7 o'clock in the evening on the 5th inst., and will be visible throughout the month until past midnight, diminishing gradually in brightness. Jupiter will be in opposition to the sun on the 25th, and is a magnificent object all night, situated in the eastern part of the constellation Virgo; he will be in conjunction with the full moon on the 25th inst. Saturn does not rise until after midnight, near the boundary of the constellations Scorpio and Ophiuchus; he will be near the waning moon on the morning of the 29th.

Tuttle's periodical comet (*b*, 1899) is now situated in the north-eastern part of the constellation Aries, and moving slowly in a south-easterly direction. This comet was first discovered by Méchain in 1790, but its periodicity was not detected till its rediscovery by Mr. Tuttle in 1858; the period is about $13\frac{3}{4}$ years, and it has been observed at each successive return since 1858, the last time in 1885, when it passed its perihelion on September 11th.

From an examination of the Draper Memorial photographs, Mrs. Fleming has discovered a new star in the constellation Sagittarius. On March 8th, 1898, it was of the fifth magnitude, but on April 29th had diminished to the eighth. Prof. Pickering states that a plate taken on the morning of the 9th ult. showed that it was then still visible, of about the tenth magnitude. The spectrum resembles those of other new stars. Fourteen bright lines are shown, six of them due to hydrogen.

We have received the twelfth number of vol. xxvii. of the *Memorie della Società degli Spettroscopisti Italiani*, completing the series to the end of last year. It contains only the index to the volume and a continuation of the spectroscopical images of the sun's limb to the end of July, 1898.

We have also received the eighth part of *Astronomical Observations and Researches made at Dunsink*, which contains the mean places of 1,101 stars deduced from meridian observations from March, 1896, to July, 1897, under the superintendence of Prof. Rambaut, who at the latter date was appointed Radcliffe Observer at Oxford, his successor at Dunsink being Prof. C. J. Joly, Fellow of T.C.D.

SOCIETIES.

GEOGRAPHICAL.—*March 27.*—The President, Sir Clements Markham, announced the munificent gift by Mr. L. W. Longstaff (a Fellow of the Society of many years' standing) of 25,000*l.*, which enabled them at least to equip an efficient expedition consisting of one vessel, and to co-operate with the Germans in the scientific exploration of the Antarctic regions.—The President proposed, and Lord Lister seconded, a cordial vote of thanks to Mr. L. W. Longstaff, which was carried unanimously.—The following gentlemen were elected Fellows: Messrs. A. d'Abaza, A. W. Bell, C. R. S. Cadells, W. Y. Campbell, G. D. Coleman, G. G. Eady, and W. Mason.

LINNEAN.—*March 16.*—Dr. A. Günther, President in the chair.—Mr. P. C. Mitchell was admitted, and the following were elected Fellows: Messrs. B. H. Bentley, K. H. Jones, A. J. Maslen, and H. F. Tagg.—Dr. J. Lowe communicated some observations on the fertilization of *Araujia albens*, G. Don, a Brazilian climber, which in the south of England grows in the open air. Last summer it was blooming freely in Lord Ilchester's garden at Abbotsbury, where the flowers were visited by numbers of butterflies, diurnal moths, humble-bees, wasps, and large flies, many of which were captured and imprisoned for a time in the pinching-bodies (*Klemm-körper* of Müller). All these insects, with the exception of some humble-bees, in their visits to the nectar, left their proboscis behind, and some in a leg, being not strong enough to detach the pinching-body. Dr. Lowe described the structure of the pinching-bodies, which are flat horny plates situated above the nectar-cups, at each angle of a five-sided hollow cone in the centre of the flower, in which is placed the stigma. There is only a small opening at the apex and a narrow slit at the base of each facet of the cone. To the upper point of the pinching-body the pollinia are attached. When an insect has its proboscis caught in the slit, which narrows always to its point, it can only escape by tearing away the body with its pollen-masses or by leaving its proboscis in the slit. In the former case it carries the pollinia to the next flower it visits, and thus effects cross-fertilization by leaving the pollen-mass between the anther-wings, whence it rapidly passes into the cone. He had received a number of flowers of *Araujia* from Mr. Benbow, the gardener at Abbotsbury, in some of which he found the proboscis of a butterfly or moth in each of the five angles of the cone, showing the great destruction of insect life caused by the plant.—Mr. N. E. Brown, who has made a special study of the Asclepiadaceæ, gave an interesting account of the manner in which the pollinia reached the stigma; and some further

remarks were made by Mr. A. W. Bennett.—Mr. P. Chalmers Mitchell read a paper on so-called "quintocubitalism" in the wing of birds. He showed that the terms "aquantocubital" and "quintocubital," applied to birds because of certain conditions in the wings, were misleading, and proposed the new terms "diastataxy" and "eutaxy." Although the Columbæ are stated to be a diastatatic group, he remarked that "eutaxy" occurs in seven species, and that intermediate conditions exist, which suggested the probability that "eutaxy" is a secondary condition produced by the closing up of the gap in the diastatatic form. From general considerations based on the anatomy and osteology of Columbæ, he concluded that the eutaxic forms were clearly more highly specialized forms, and that they had been derived from diastatatic forms. Comparative anatomy making it exceedingly probable that diastataxy is the primitive condition among birds, Mr. Mitchell proceeded to show that the primitive existence of a gap was not difficult to explain. In the case of the scales on the feet of birds, and on the limbs and digits of reptiles, a general arrangement was the distribution in transverse rows round the limb and in longitudinal rows on the digits. Where the two sets of scales meet, interference occurred and led to modifications. He showed further how such interference might lead, in the case of a pentadactyle wing, to the occurrence of a gap after five secondary quills, and extended his argument to Aves generally, suggesting that "diastataxy" was "architaxy," and that "eutaxy" was a secondary modification that might easily have occurred at different times in different groups.—Mr. W. P. Pyecraft read a paper entitled 'Some Facts concerning the so-called "Aquantocubitalism" in the Bird's Wing.' He showed, by means of a series of lantern-slides, that "aquantocubitalism" was due to a shifting, backwards and outwards, of the secondary remiges 1-4 and of the horizontal rows of coverts 1-5. The result of this shifting was to dissociate all the coverts preaxial to the fifth remex, i.e., all the coverts collectively forming one obliquely transverse row in front of the remex, the fifth remex forming a new connexion with the corresponding row immediately behind—the sixth; whilst the sixth remex formed a fresh union with the seventh row, and so on. Thus the fifth remex was shown to have lost its original relations with its covert, and not its existence, as was supposed. The terms—suggested by Prof. E. Ray Lankester—"stichoptilous" and "apoptilous" were proposed as substitutes for the older and less convenient terms "quinto-" and "aquantocubitalism." All wings, it was shown, are, in the embryo, stichoptilic, and later may become apoptilic. Hence the author felt inclined to regard the former as the more primitive arrangement.—Prof. E. Ray Lankester gave reasons for preferring the terms "stichoptilous" and "apoptilous" in substitution for those which had been adopted by the authors. Both were agreed on the main issue, at which they had arrived independently—one through the study of development, the other through that of adult anatomy.

ZOOLOGICAL.—March 21.—Mr. W. T. Blanford, V.P., in the chair.—Mr. E. T. Newton exhibited and made remarks upon some fossil remains of a mouse from Ightham, Kent. The name under which he had described the specimens in 1894, viz., *Mus abbotti*, had been previously employed by Waterhouse for a mouse from Trebizond, and consequently he proposed to substitute *Mus lewisi* for that name.—A communication was read from Dr. G. Stewardson Brady on the Copepoda collected by Mr. G. M. Thomson, of Dunedin, and by Mr. H. Suter, on behalf of the Zoological Museum of Copenhagen. Several species were found identical with well-known European forms, and others are closely allied, but many are entirely distinct.—Mr. W. P. Pyecraft gave an account of the osteology of the Tubinares. He pointed out the stork-like character of the group, which had not been before emphasized, so far as regards osteological features.—Mr. F. E. Blaauw gave an account of the breeding of the Weka rail (*Ocydromus australis*) and snow-goose (*Chen hyperboreus*) in his park at Gooilust, North Holland. The rails could not, on several occasions, be induced to complete the periods of incubation, always eating the eggs after sitting for a few days. One young one was eventually hatched by placing an egg under a bantam-hen. The snow-goose (a female) paired with a male Cassin's snow-goose (*Chen caerulescens*), and laid and hatched three eggs. The young birds, it was stated, were apparently assuming the plumage of the male parent.—Mr. W. E. de Winton read a paper on two species of hares from British East Africa, specimens of which had been collected by Mr. R. Crawshay. One of them, from the plains of the Upper Attie, was referred to *Lepus somaliensis*, Heugl—a species which had not previously been recorded south of Somaliland. The other species, from Kitwi, a short-eared

form, which somewhat resembled the Nyasaland hare (*L. whytii*), but differed in its black-tipped fur and also in its dentition, was named *L. crawshayi*, sp. nov.—A communication was read from Dr. A. G. Butler on the butterflies collected by Mr. Crawshay in British East Africa in 1898. Specimens of sixty-two species were contained in the collections, three of which were made the types of new species, viz., *Acræa astrigera*, *Scolitantides crawshayi*, and *Pyrgus machavosa*.

ENTOMOLOGICAL.—March 15.—Mr. G. H. Verrall, President, in the chair.—Mr. W. M. Geldart and Mr. Hugh Main were elected Fellows.—Mr. Tutt exhibited a very fine series of *Epunda lutulenta*, captured by the Rev. C. R. N. Burrows last autumn near Mucking, in Essex. This series, while agreeing in the main with Borkhausen's typical form, varied *inter se* in such a manner as to give almost parallel forms to those so well known from Scotland and Ireland, yet they had the ordinary blackish-fuscous ground colour, and not the intense black peculiar to the latter.—Mr. Merrifield showed some Lepidoptera collected in the latter half of May and the first week of June near Axolo (Venetia), Riva, and Bozen. They included some very fine specimens of *Syrichthys carthami*, a very large *Syntomis phegea*, and examples of *Pararge egeria* intermediate in colour between the Northern and Southern European forms.—Mr. G. T. Porritt exhibited a series of extreme forms of *Arctia lubricipeda*, var. *fasciata*, and also some examples of what appeared to be a new form of the species.—Mr. O. E. Janson exhibited an inflorescence of *Aranjia albens*, Don, together with a butterfly which had been entrapped by getting its proboscis jammed in one of the flowers. It was found at Monte Video.

MICROSCOPICAL.—March 15.—Mr. E. M. Nelson, President, in the chair.—The President called attention to a fine example of Wilson's screw-barrel microscope which had been presented by the Treasurer. The instrument was probably one hundred and fifty years old, and would be a valuable addition to the Society's collection. The President then said Mr. Curties had sent for exhibition a microscope made by Chevalier circa 1840. It was an early example of microscopes made after the introduction of achromatism.—Mr. Rousselet exhibited and described a mounted specimen of a rare rotiferon, *Trochosphaera solstitialis*, first found by Staff-Surgeon Gunson Thorpe in China. It had since been found in America, and the specimen now exhibited was probably the first seen in this country. The first species of this genus discovered, *T. æquatorialis*, was found in the Philippine Islands by Prof. Semper, who described it in 1872.—Mr. Lewis Wright then gave an exhibition of microscope slides by means of his improved projection microscope, and demonstrated the progress made since he gave his previous exhibition before the Society fourteen and a half years ago. Several improvements had been made in the interval. In the condensers it had been found better to use four lenses, by which spherical aberration was practically abolished. He had also learnt from the President the necessity for adjusting the cone of light to the aperture of the objective; the fine adjustment had been improved, and great advance had been made in objectives. An important improvement had also been made in the screen, which was covered with a thin coating of silver, by which the brilliancy of the pictures was greatly increased. It was found that with a plain silvered surface the image could only be seen by persons in front of the screen, but by having the surface minutely striated vertically persons seated at the sides could see quite well.—Dr. Hebb said another paper had been received from Mr. Millett, being Part V. of his report on the Foraminifera of the Malay Archipelago, which, on account of its technical character, he proposed should be taken as read.

INSTITUTION OF CIVIL ENGINEERS.—March 28.—Mr. J. C. Hawkshaw in the chair.—The paper read was on 'Alloys of Iron and Nickel,' by Mr. R. A. Hadfield.

PHYSICAL.—March 24.—Prof. O. Lodge, President, in the chair.—Mr. W. R. Cooper read a paper by Mr. A. P. Trotter 'On the Minor Variations of the Clark Cell.'—Prof. J. D. Everett then read a paper by Dr. E. H. Barton and Mr. W. B. Morton 'On the Criterion for the Oscillatory Discharge of a Condenser.'

MEETINGS FOR THE ENSUING WEEK

WED. Archaeological Institute, 4.—'Ritualistic Ectesiology of North East Somerset.' Mr. J. L. Andrieu. Influence of Eastern Art on Western Architecture in the Eleventh Century. Mr. J. P. Harrison.
— Entomological, 8.
— British Archaeological, 8.—'Ancient Fonts in Gower.' Dr. Fryer.
THURS. Linnean S.—'On *Carex rostrata* L.' Mr. C. B. Clarke. The Discovery and Development of Rhabdites in Cephalopods. Mr. F. Cole.

Science Gossip.

THE death has just occurred at Leipzig of Gustav Heinrich Wiedemann, the eminent Professor of Natural Philosophy in the University there. Science thereby loses a worker of world-wide fame in electricity and magnetism, as well as the department of physical chemistry. He was the author of 'Die Lehre vom Galvanismus und Elektromagnetismus,' and of a large number of original papers, and he carried on, with Prof. Eilhard Wiedemann, the well-known *Annalen der Physik und Chemie*, and its indispensable companion *Beiblätter*. He was elected a Foreign Member of the Royal Society in 1884. Prof. Wiedemann was born at Berlin on October 2nd, 1826, and was, therefore, seventy-two years of age at the date of his decease. Originally attached to the University of Berlin, he subsequently served at Brunswick and Carlsruhe, and, since 1871, at Leipzig.

THOUGH there are, we believe, a large number of zoologists or geologists who have offered themselves to the Secretary of State for Scotland as suitable successors to the late Prof. Alleyne Nicholson, of Aberdeen, we may point out that they have done so without any invitation, and without precedent in the case of the last appointment. It may be taken as practically certain that a Scotch professor of biology, who is not a "candidate," will be called to the post.

THE Report of the Fourth International Congress of Zoology, edited by Mr. Adam Sedgwick, F.R.S., will be published this month.

A FRENCH newspaper published in East Africa gives full details, but of a somewhat fantastic kind, of the march of the Abyssinian troops who had previously accompanied the Marquis de Bonchamps. Their odyssey appears to have been conducted by a Russian colonel who accompanied M. Faivre and the unfortunate M. Potter, who, as we already knew, was killed by a native not far from the Nile. The account now given appears to come from the Russian colonel, probably an adventurer, and it seems to be untrustworthy. He declares that the Abyssinian force actually reached the Nile, south of the confluence with the Sobat, and planted there the Abyssinian flag, but planted also the French flag upon the opposite or left bank of the Nile. According, however, to the account said to have been given by the Russian officer, it was he and two Cossacks who actually crossed the Nile and planted the French flag on the further bank.

TWELVE full-page plates, with excellent photographic reproductions of ethnographical specimens, skulls, spears, &c., form an unusual feature of a catalogue from Mr. Webster, of Bicester. Now that the interest in folk-lore and anthropology is so keen the idea of such illustrations seems an excellent one.

THE first of the two soirées given by the Royal Society during the scientific season will take place on Wednesday, May 3rd.

THE Alpine Club, which has always recognized literary and artistic qualifications in respect of mountains, has lately added to its small list of Honorary Members Dr. Sven Hedin and Mr. Watts, R.A. Mr. Watts has been a frequent contributor to its exhibitions. At the meeting of the Club to be held on May 2nd Sir Martin Conway will give an account of his recent travels and ascents in the Andes. The meeting will be in the theatre of the University of London, and members of the Club will be able to introduce one or two guests. Ladies are admissible.

THE "General Introduction" to the late Mr. John Ball's 'Alpine Guide' has been thoroughly revised, and some important sections rewritten under the editorship of Mr. W. A. B. Coolidge, and will shortly be issued under the title 'Hints for Alpine Travellers.'

FINE ARTS

A Book about Bells. By the Rev. G. S. Tyack. Illustrated. (Andrews & Co.)

THE Rev. G. S. Tyack has done good service to amateurs by means of his manuals 'The Cross in Ritual' and 'The Historic Dress of the Clergy'; but he has greatly enhanced his reputation by this exhaustive book, which takes in general campanology. He has quite acted up to the promises of his preface

"to cover the whole of a subject admittedly large and varied, and to illustrate by the choice of the most striking examples all the many uses of the bells."

Of course in his sympathetic enthusiasm he pitches the note a little too high. Yet there are, beyond a doubt, a number of Englishmen (in Scotland an over-zealous generation destroyed nearly all their ancestral bells) who take a profound interest in the subject of this book, and the author never goes beyond the boundaries of good taste, and may stir the sympathies of some whose notions about bells are torpid because they are ignorant of the matter. On the other hand, this book may serve to complete the knowledge and correct the judgment of amateurs who are only half informed. Our author effects his purpose chiefly by compiling from writers of authority, including books on the campanology of many counties, and largely by means of his own inquiries in out-of-the-way belfries and the ample use of well-filled libraries. He has thus produced a work which is at once popular and comprehensive, remarkably exact, and free from irrelevant matters. His industry has been amazing, and his reading so wide that his illustrative quotations are often as recondite in their sources as they are happy in their fitness and quaintness.

That Mr. Tyack's text is organic and compact will be seen by an enumeration of the headings of its leading chapters, which begin with the invention of those instruments of percussion of which bells are the commonest example. These instruments are rightly referred to Nature herself for their originals. The tones produced by Nature, we are rightly told, are seldom definite and clear; but we do not see how it can be said there is close connexion between the sound of the tabor, which is alluded to in the speech of Laban to Jacob (Gen. xxxi. 27), and that of a bell; yet this speech is the second on record concerning musical sounds: "I might have sent thee away with mirth... with tabret and with harp." Bells are mentioned by Euripides, Aristophanes, and the much later Phædrus. It is but natural that nearly every race should use bells of one sort or another, and Mr. Tyack seems wrong in not recognizing the Egyptian sistrum, an instrument of very great, if not unknown antiquity, as very much the same as a bell, and far more closely allied to the real thing than any other instrument of percussion which he assumes to be such, e.g., the tinkling plates—a sort of castanets—attached to the timbrels of Miriam (now hatefully known as tambourines, which are the favourite instruments of the Salvation Army). Besides, we have found no authority for the timbrels of Miriam being furnished with these plates, which are really

the analogues of those cymbals which sometimes occur in the sculptures of antiquity. The oldest distinct reference to bells proper is that which in Exodus describes them as being, for an obvious purpose, attached to the robe of the Levitical high priest. As this application is manifestly one of an advanced development, it affirms their much more remote origin. As to the Greeks, and apart from the writers we have mentioned, who shall say how old were those vessels of brass which Herodotus saw at Dodona, from the clashing of which oracles were taken? This last use suggests a prehistoric age for the practice.

It is hardly to be doubted that all the above were small bells. The methods and characteristics of public worship in pagan times required no large instruments, whereas with Christianity came the want for something of the sort. Accordingly it is in records of the new faith that we find notes on the existence of large bells. They occur *circa* 400 A.D.; but as these things were then swung in turrets they could not have been novelties. With no artificers' work were the Greeks and Romans more familiar than the casting of large masses of metal. There was not, therefore, any difficulty then in producing bells of great size, of which, had they existed, we should surely hear from ancient writers. The earliest mention of a large bell in England is by Bede, who says Benedict Biscop brought one from Italy, *circa* 680, and hung it at Wearmouth. In 680 died St. Hilda, and it was from her tower at Streaneshalch, which the Danes called Whitby, that her requiem was rung. The record does not say that this was a novelty. Mr. Tyack concludes that if this was done in the north, it is certain that more was known of campanology in the south, which was far more readily (as long before Caesar found) subject to civilizing influences from the Continent. Mr. Tyack was decidedly off his guard when, without qualifications, he referred to Ingulphus of Croyland as a bell authority of the twelfth century. He does this more than once.

This matter disposed of, we come to an interesting and varied digest of what is known of bell-founders and bell-founding, both abroad and in this island. Mr. Tyack mentions the fact that "belleter" occurs as the name of a craft—or trade, as he calls it—and he gives the names of many such worthies in mediæval and modern days; but he has, even where the leading factories of London are concerned, forgotten to say that from the name of Billiter Street we learn that there was a good deal of bell-casting in this metropolis before the factories migrated to Whitechapel. We do not share his surprise that in 1500 Thomas Chyche supplied King's College, Cambridge, with its bells and its cooking-pots. In the first case the pots were probably cauldrons, nearly as big as the bells, or possibly even bigger. Again, it was all a matter of casting. But it is clear that Daniel Founder, of London, was a little out of his element when he sold wine as well as made bells. That fantastic invention the so-called inspired artisan, in whom the late William Morris greatly delighted, and who was a born architect, was really a superfluity during the life of Sir William Corvehill of Wenlock, priest in the service of Our Lady at that town, whose

decease, May 26th, 1546, was recorded by the sorrowing vicar of the place thus:—

"He was well skilled in geometry, not by speculation, but by experience; could make organs, clocks, and chimes; in kerving in masonry, and silk-weaving and painting, and could make all instruments of music, and was a very patient and gud man, borne in this borowe, and some time monk in the monastery.All this country had a great loss of Sir William, for he was a good bell-founder and maker of frames."

It was in the monasteries that skilled craftsmen and designers were often found for architectural works of all sorts. Accordingly, we find that the Prior of Worcester, *c.* 1450, needing architectural advice, sent to his brother of Pershore for a monk of that place, and got what he wanted. Mr. Tyack's notice of the priest of Our Lady is new to us; he does not say where he got it from. That, like Thomas Chyche, bell-founders made pots in metal is proved by the memorial now in the Hospitium at York, an ancient cross bearing on one side a brazier, on the other a bell.

Mr. Tyack gives many instances, some of which are new to us, of how itinerant belleters exercised their craft *in situ*—that is, at the feet of the towers where their bells were to hang. Indeed, although he does not say so, some of the bells so made are still in the belfries they have occupied during three or four centuries. Local records contain many more notes of the sort than are given here, and describe the payments, food, and other rewards of the workmen down to their lowest grades, the fuel, and the metals used for the alloys when melted. Of these alloys the ingredients were, it seems, pretty nearly always the same, or nearly so, and included such "pots, platters, basons, lavers, kettles, brass mortars, and mill-pots" as the belleters could lay their hands upon, or the enthusiasm of their owners could induce them to make away with. The addition of silver to these alloys has been for a long time discredited. Probably, as is here suggested, the notion that this more precious metal found its way into the melting-pot was due to the belleters, who intercepted it by putting it into their own pockets as a sort of drink money. Bell literature has no more curious chapter than that which deals with the consecration of bells, a ceremony which is much more elaborate in Russia than elsewhere, and by no means disused even in Protestant England to this day. On the other hand, White of Selborne probably recorded a unique performance in 1735, when Sir Simeon Stuart, a Hampshire baronet, not only, in honour of his daughter Mary, added metal to the bells then casting at Selborne, but ordered the treble to be turned upside down and filled with punch for the benefit of the bystanders.

Two very interesting chapters in these pages refer fully to the dates and names of bells, and, secondly, to the mottoes and other decorations which they bear. The oldest bell in England, and one of the oldest in the world, renders illustrious the double bellcote of the little church of Claughton, in Lancashire, the date on which, in graceful Lombardic letters, is "Anno. Dni M. CC. N. O. NOG. AL.," i.e., 1296. This compound legend comprises the *Δ* inverted, a slip due, no doubt, to the ignorance

rather than the carelessness of the caster. The Claughton bell is rather more than 16 in. high, 21 in. in diameter, and it sounds in E flat. The next oldest bell in this country hangs in the tower at Cold Ashby, Northamptonshire, and is inscribed "Maria. Vocor. Ano. Dni. M.CCC.XVII.," with impressions of a seal, a silver penny of Edward I., and the maker's mark. The last is characteristic as including the figure of a bell on each side, and a legend setting forth that it is the sign of William of Flint. Lincolnshire is a county eminent as containing fine and very ancient bells in unusual numbers, as at South Somercotes, Somerby, Toynton St. Peter, Hammeringham, and Gunby St. Peter. As might be expected, fifteenth-century bells are very rare, though not entirely gone. Great numbers of these antiquities perished at the Reformation, and not a few have been more than once recast, as at Westminster, where John Whitmell, Isabella his wife, and William Rus gave the tenor in 1430. This relic was actually recast in July, 1599, and again in 1738. More than the Reformation, time, and the weather have done for the destruction of ancient relics of the sort has been effected by the practice of change-ringing, which shattered the belfries and cracked innumerable bells. Few readers, probably, know that in the gateway tower of Lincoln's Inn still hangs a bell which was part of the plunder of San Sebastian, taken by Essex in 1596, a date which it now bears.

The second chapter contains a very large collection of legends borne by bells, some of which rise to poetry or grave devotion, while the majority consist of simply the names of Christ, the Virgin, and the saints; the last generally mention the special saint of the church they belong to. A great proportion of these legends are prayers, rhymed or unrhymed, and sometimes in prose. Very odd jumbles of languages occur occasionally, and bad Latin grammar is not unknown. In latter days the mere names of donors were recorded. "God save the King" is frequent. Often the churchwardens of a parish figure; but most frequent of all inscriptions are those which include the names of the bell-tolers, their towns' names, and the dates of the casting. The ingenuousness of a bell at Knaresborough is almost touching, for it says:—

If you have a judicious ear
You'll own my voice is sweet and clear.

At Bakewell a bell is cynical with

Mankind, like us, too oft are found
Possessed of nought but empty sound.

There are also many quaint Latin inscriptions like that attached to Schiller's poem, "Vivos voco, mortuos plango, fulgura frango."

ILLUSTRATED BOOKS.

Alphabets, Old and New. By L. F. Day. (Batsford.)—Mr. L. F. Day, who is a first-rate authority on whatever is artistic and decorative (the terms are by no means invariably convertible), has collected in this book more than a hundred and fifty complete alphabets, thirty series of numerals, facsimiles of dates, &c., which cannot but be of use to craftsmen desirous of working with taste and knowledge, as well as to amateurs of palæography who want to ascertain the dates of examples which come in their way without other indications than those artistic and technical. It goes without saying that whatever

Mr. Batsford publishes and Mr. Day has to do with is presented in a good artistic form, complete and, wherever that is possible, graceful. In his preface Mr. Day declares that he makes no pretence to palæographic learning, and does not presume to lay down the law as to the formation, provenance, and history of letters as such, and, of course, as to the history and development of alphabets. His purpose is purely artistic, and he so far violates the conventions of the palæographer that, when complete alphabets have not come to his hands—a circumstance which is much more frequent than amateurs readily imagine—he has not hesitated to fill up the gaps with letters of his own devising, designed, of course, in harmony with the general type of the characters. Such additions are not difficult of achievement in the hands of experts so skilful and sympathetic as Mr. Day; but his very successes serve to remind us how deplorably similar attempts to fill gaps have resulted in less competent hands. Mr. Day points out that the influence of the tools used by the old workmen and that of the material they worked in has been found to be unexpectedly greater than it at first sight promised to be. Let us say that this influence, which may be traced in a dozen alphabets, is not greater than one ought to look for. Working in lead or wood or stone, as well as in stones of different degrees of hardness and toughness, differs in every case. The preface is extremely interesting and full of that common sense without which taste can never assert itself, and it abounds in such statements as that the great difference between old lettering and new is that in days before stereotyping the scribe was free to play variations on the well-known alphabetical air, whereas our print is monotonous as the tune of a barrel-organ. Historically speaking, some of the alphabets are extremely curious, as, for example, the quasi-Greek initials printed at Bâle in the sixteenth century, a typographer's congeries of what may be called Romanized forms mixed with some which could hardly be more Greek; a Roman version has four variants of P and curious types in which the influence of the marble he worked in has been obviously great upon the craftsman, much as the effect of the use of a quill on the calligrapher of the Anglo-Saxon specimens which follow is obvious; the eighth-century codex which comes next seems, on the other hand, to have been written with a brush, so likewise the specimen from the 'Book of Kells,' which is not nearly so choice as any one of the Anglo-Saxon group. The reader who compares the alphabet No. 85, which was painted, with its neighbour, No. 86, which was made with a pen, will acquire a lively sense of the difference between what was done with one and the other implement. We have said enough to show the merit of this collection of types of many ages, countries, and tongues.

Songs from the Plays of Shakespeare. Illustrated by P. Woodroffe. (Aldine House.)—Mr. E. Rhys has written a highly appreciative piece of criticism by way of introduction to this volume. One of his best remarks we may quote as bearing on the unfading charm of the immortal verses. "The wonderful thing about the songs is," says he,

"that, separated from their context in the plays—where their extreme felicity, dramatically considered, made one dwell mainly upon their stage merit—they should still strike one as so perfect in themselves. This sets aside the cavil of the Scottish critic who maintained that Shakespeare's songs would not bear mention in the same breath with Burns'—save for the lustre of their dramatic framework."

Mr. Woodroffe's pretty and spirited etchings are gracefully designed, and endowed with the spirit that the subjects demand, firmly and skilfully drawn, excellent in their style and taste, and, as such gems of verse deserve they should be, very highly finished.

English Contemporary Art. Translated from the French of R. de la Sizeranne by H. M. Poynter. (Constable & Co.)—The illustrations of this book are mostly indifferent "process" reproductions of pictures by Rossetti, Leighton, Madox Brown, Millais, and Burne-Jones, Messrs. Holman Hunt, G. F. Watts, and Herkomer. The text is a bright translation of a group of essays which appeared in Paris and London some months ago, and attracted a good deal of attention—more, indeed, than the author's knowledge and judgment deserved. Occasional eloquence and a happy phraseology went far to account for this result, especially as there are but few who can exactly measure his attainments. While 'English Contemporary Art' remained in its original tongue its shortcomings—which, after all, were not greater than one might expect in criticism by a foreigner—did not matter very much, for the book was remarkably clever, enthusiastic, and usually reasonable, artistic, and thoroughly logical. It is the premises that are frequently wrong and unsound, while not a few of the conclusions are rash, involving injustice to individuals and forming a dangerous guide for trusting readers.

Fourteen Drawings illustrating E. FitzGerald's Translation of the 'Rubaiyat' of Omar Khayyam. By G. James. (Smithers & Co.)—There is but little deserving of attention in Mr. James's designs, and they do not justify their republication from the columns of an illustrated newspaper. Before Mr. James began them it would have been well for all parties concerned if he had studied the original and masculine illustrations by Mr. Elihu Vedder which we reviewed some years ago.

Australia Illustrated (H. Marshall & Son), Vol. I., is a handsome and, in the scales, rather weighty volume, well printed, and most copiously furnished with cuts of landscapes, seascapes, portraits, and architectural views, nearly all of which are excellent, bright, and clear, the likenesses only being a little thin and deficient in animation—looking, in fact, as if they were from photographs. The text is historical and descriptive; now and then it is operose and dull, but, on the whole, those who take themselves as seriously as Mr. Garran, the editor, as he calls himself, has done may derive a good deal of sedate occupation—we were going to say amusement—from its perusal.

The Temple, London. Twelve Etchings by P. Thomas. With Descriptive Letterpress by the Master of the Temple. Parts I. and II. (Frost & Reed.)—Mr. Percy Thomas's etchings of famous buildings in the Temple are sympathetic and tasteful; in fact, judged from a painter's rather than an architect's point of view, they are excellent, barring a needless excess of blackness in the four before us. We like best that which represents the charming and stately 'Gate of the Inner Temple Gardens.' Yet Mr. Thomas's study of the 'Doorway and Steps in King's Bench Walk' is firm and bright. Canon Ainger's historical and descriptive notes are much to the point, and now and then marked by a vein of humour which is not the less precious when it becomes ironical without being cynical. Take for an instance of the author's wide reading and affection for his subject what he says of certain parts of the history of the Temple, where, as Master, he is the modern representative of certain doughty warriors:—

"The earliest mention of the Temple in poetry is in the Prologue to the 'Canterbury Tales,' where the mantle of an Honourable Society is among the devout pilgrims, and is described as being more than a match for even a Committee of the Bar. Chaucer himself, according to a tradition too precious to discard, was a member of the Inner Temple, and was fined by the Bench of that Society for beating a Franciscan friar in Fleet Street—an incident which Charles Lamb besought Haydon the painter to immortalize by his art. More than once in the days of disturbed Civil Government have the Temple buildings and property seemed for the moment in jeopardy. Mr. Wat Tyler, in the rebellion led by him, succeeded in forcing his way into

the Temple precincts, and in burning certain documents, apparently under a confused idea that the rights of the villains would become thereby more defined. Later, Mr. Jack Cade (it was during an interregnum of Tom, Dick, and Harry) contemplated a similar attack, as a necessary step towards the millennium he foresaw when all the realm should be in common, and it should be felony to drink small beer. He at once fell in with his friends' proposal that the lawyers must be put to death. For, as the simple fellow added, 'Is not this a lamentable thing that the skin of an innocent lamb should be made parchment? That parchment being scribbled o'er should undo a man? Some say the bee stings, but I say 'tis the bee's wax: for I did but seal once to a thing, and I was never mine own man since.' The exquisite reference to the Temple in Spenser's 'Prothalamion' has been already noticed, and that to the Temple Gardens in Shakespeare. Mr. Justice Shallow would have been ultimately a member of the Inner Temple had he prosecuted further his legal studies, but his touching reminiscences extend only to Clement's Inn, which was an Inn of Chancery, serving as nursery or dependence to the Inner Temple."

The publisher of the Société Française d'Éditions d'Art, M. May, issues *L'Épopée du Costume Militaire Français*, by M. Henri Bouchot, illustrated by the excellent artist who uses the name of Job. About half the book is taken up with an account of the customs of the *ancien régime*, before we come to the Revolutionary wars and the marvellous costumes of the Directory, the Consulate, and the Empire. The French military costumes of the eighteenth century are chiefly known to us now by their occasional appearance at fancy balls. They are preserved by the magnificent series of water-colour sketches of the costumes of the French army, from the hand of Parocel, which are in the French Ministry of War. The military costumes of the Directory and the Consulate are seldom seen except upon the stage, but the former figure with effect at the end of the second act of 'Madame Angot.' The costumes of the Empire have been in our time almost a living fact. They were largely revived in a modified form by the Second Empire, which, from time to time, also paraded the surviving veterans of the First Empire in exact reproductions of the costumes which they had worn. When the Queen entered Paris in 1855 there were paraded two hundred veterans who had served in or before 1815, and all the most startling costumes, especially those of the drum-majors of the Imperial Guard of 1814 and 1815, were represented among this band. A good many of Job's illustrations of the time of the Directory are comic; for example, that representing Bonaparte's men of science visiting the Pyramids, and that which depicts the donkey rides of his soldiers in the streets of Cairo. It is always difficult for us moderns to understand how it was possible for the armies of the last century and of the great war to fight in the costumes in which they in fact fought. We conquered India by fighting, in the hot weather and the rain, in three cornered black hats, pig-tails, and powder. The French marched to Moscow in the magnificent costumes of the Empire, which are here drawn for us by Job, and their fighting clothes are understood to have been their parade clothes. They had no change except of headdress. The effect of these costumes during the retreat from Moscow has been the gruesome theme of countless writers. It appears from Job's designs that the *cantinières* of the Grand Army wore precisely the costume revived under the Second Empire for the *cantinières* of that day. The *cantinières* of the present Republic are nice old ladies from Alsace, with terrible German names and a still more appalling German accent, who never show their noses outside their carts, and who have long since abandoned the practice of marching past with their regiments on foot at the reviews, which was the habit of their predecessors. One of the prettiest of Job's illustrations represents the scene under the Second Empire when those veterans of the First who were at the Invalides, attired in the

costumes of the First Empire, went annually in pilgrimage to place wreaths round the columns of the Place Vendôme. A Zouave of the Guard of the Second Empire meets them, and, although they include among them a hobbling mameluke of the Guard, they eye suspiciously the more modern African costume.

Somebody seems to have suggested to Mr. Heinemann that an illustrated edition of the catalogue of the Exhibition of International Art held last season at Knightsbridge is desirable. Accordingly Messrs. C. Hentschel & Co. have prepared the volume before us. Many of the illustrations do ample justice to the extraordinary ugliness of some of the pictures reproduced—for example, the print after M. Manet's 'Execution of Maximilian,' which even adds to the dullness of the picture. On the other hand, unfortunately, the version of Mr. Whistler's 'Blue and Gold'—a fine thing in its way—is quite ineffective. We are glad to have an agreeable version of Mr. G. Henry's 'Geisha'; and the same may be said of Mrs. M. Stokes's 'Honesty,' which counterbalances M. Lautrec's curiously crude 'Jane Avril.' The vigorous vitality of M. Zorn's 'Wood Sprite' is not quite lost in a weak print, while the charm of the lady's face in Mr. Shannon's 'On the Stairs' is to a certain extent immortalized.

MINOR EXHIBITIONS.

AT Messrs. Tooth's in the Haymarket may be seen a number of pictures, the chief among which is Mr. Alma Tadema's brilliant and exquisitely finished *Conversion of Paula*, which was at the Academy last year, and is now being engraved. Of the water-colour drawings one of the most noteworthy is Turner's *Kilgarren Castle* (No. 2), being the sober and fine distant view.—M. E. Detaille's vigorous and spirited *Chasseurs* (4) contrasts with the Turner.—Close to both these examples are S. Prout's *A Roman Porch* (10); W. Hunt's *Apples* (11), the fruit in which are a little green; G. Barret's *Classical Landscape* (13), choice and very "classical"; Mrs. Angell's *Roses* (29); J. W. Oakes's *Where Sea and River Meet* (33); Mrs. Allingham's delicate and charming *Bluebell Hollow* (43); De Wint's *Netting the Stream* (60), a fine view of the Thames, with Sion House; and various drawings by Miss A. Alma Tadema, D. Cox, J. Varley, Mr. B. Foster, and Mr. W. Wyllie.—Passing to the oil pictures, we find C. F. Daubigny's *The Ferry* (77), a view near Auvers on the Oise; Corot's *La Cueillette* (78); the *Cupid Disarmed* of Diaz; F. Flameng's *En Vedette sur la Frontière* (88); E. Charlemont's *The Palace Guard* (94), a splendidly attired and elaborately armed sentinel; F. Domingo's sparkling *Before the Chase* (100); M. J. J. Kenner's beautiful *Industry* (114), a girl knitting; M. F. Roybet's very spirited and strong *Time and Place* (121) and *Monseigneur* (122); and M. J. Gallegos's sound and bright *Good Friday* (137).

Next to the Messrs. Tooth's gallery a visitor will find a second collection, the thirty-fifth of its order, which includes Millais's *Sweet Emma Moreland*; M. Kaemmerer's sparkingly dressed *Village Bride* (No. 2), a luminous piece of very able workmanship; and M. Roybet's scene in a caserne, called *The Standard-Bearer* (5), which in its subject, except for the blackness of its shadows, is in the true vein of D. Teniers.—M. G. Jacquet's *Study after Watteau* (6) is fully worthy of its title, which is saying a great deal.—Mr. J. W. Godward's *Phryne* (13) deserves its name, and in the voluptuousness and sultry ardour of the face excels that careful and accomplished painter of nudities' ordinary standard.—An *Italian Serenade* (14), by M. F. Viney, is more truly artistic and sound than is usual with him.—*Ready for the Drovers*, Glencoe (18), by Mr. L. B. Hart, a Scottish cattle piece, might be taken for the work of Mr. Peter Graham.—

M. A. Schreyer's *Arabs on the March* (15) is one of the best and most characteristic of his spirited productions in the same vein.—The opalescence of Mr. McWhirter's soft *Loch Achray* (19) is charming.—Heer C. van Haanen's life-size groups in *The Bal Masqué in the Eighteenth Century* (20) are in his best vein.—M. P. Salinas's *Spanish Marriage* (25) reminds us of Fortuny, and is first rate in its way.—A second time we admire the masculine *Royal Family* (28), a lion and his wife and offspring, by M. G. Vastagh.—The *Brunette* (30) of M. H. Rondel is distinguished by the choice painting of the bust.—Mr. A. Goodwin's *Whitby* (37), the red town, the sea, and churches in glowing sunlight, is a leading work of his.—Next to it is A. de Neuville's *An Ambuscade* (38), a wonderfully spirited picture of an attack by riflemen on cavalry crossing a bridge, a work which shows how much better a French master treats such a theme than most Englishmen contrive to do.—M. Vibert's group of enthusiasts in a wood, here called *The Entomologist* (51), is a good example of his mood and methods.

Although in the crowded galleries of the Society of British Artists, Suffolk Street, there are no works which artistic eyes contemplate with unmixed satisfaction, there are, among a wilderness of mediocrities and worse, a few which deserve attention, if not warm praise. The world would be the better off if at least five hundred of some six hundred contributions were simply burnt outright. In this event we should reserve from the flames at least the undermentioned, and perhaps a few more which may have escaped notice. We name them in the order of the catalogue: *A Hundred Years Ago* (No. 4), a girl in green, seated, by Mr. S. Hobkirk; *The Marbled Sea* (43), a bright piece, by Mr. T. A. Falcon; *Corrievreckan* (116), a good coast painting, by Mr. J. W. Parsons, who may become a leading man in his way; *The Fringe of the Forest* (122), by Mr. A. Ryle; *For a Dream's Sake* (126), by Mr. J. Mastin; *The Letter* (183), by Mr. W. Kneen; *Portrait of my Wife* (226), by that fortunate man Mr. R. Christie, whose powers have been stimulated by the occasion; and *Cloudless Weather, Portland* (227), by Mr. W. Pye. In the vestibule are some drawings by Mr. W. H. J. Boot which are highly commendable.

MR. MYLES BIRKET FOSTER.

A LARGE circle of friends, and still larger of admirers of this distinguished member of the Society of Painters in Water Colours, will regret to hear that, after a very long and painful illness, the end of which has been for some weeks only a question of time, he passed away on Monday last. A descendant of the Fosters of Cold Hesledon and Hebblethwaite Hall, Yorkshire, a family of Friends well known in those parts, Myles Birket of that race was born at North Shields, February 4th, 1825, the sixth of seven children, and he had his schooling in London as well as at a Quaker Academy in Hitchin. When quite a child he began to draw, and soon after set his heart upon being an artist. It happened—and the effect of the event was manifest to the last in every picture or drawing he produced—that when about sixteen years old he was apprenticed to E. Landells, the well-known wood-engraver, who worked in the then popular manner, which, however unaptly, emulated the splendid successes of the line engravers upon steel and copper who made the glory of the English School. Landells was much employed in the service of Mr. "Punch," who was then only just beginning. It was in aid of his master that, by this means coming to notice, Birket Foster supplied to the pages of our now venerable contemporary a cut called 'Jack (Sheppard) cutting his Name on the Beam,' which was a travesty applying to Lord John Russell a design of G. Cruikshank's in aid of

Harrison Ainsworth's romance. Shortly after this we find Foster doing much in support of the then recently started *Illustrated London News*, a journal which began to appear in May, 1842. In this capacity he was for some time often, and very successfully, employed. It was the praise of Landells which encouraged Foster to devote himself to drawing on woodblocks and to eschew the less artistic craft of cutting other men's designs. Landells's counsel sent the pupil to paint in the fields near London, using the water colours which always stood him in stead. His apprenticeship expiring in 1846, Foster obtained employment as a draughtsman under Mr. Henry Vizetelly, and the first task entrusted to him was the illustrating 'The Boy's Country Book,' a production of the then well-known Thomas Miller. Mr. M. Huish's biography of Foster, to which we are indebted for many details about him, says that Foster's immediately succeeding task was illustrating Longfellow's 'Evangeline' for Mr. David Bogue, a theme with which "certain young Pre-Raphaelites" had failed to please the well-known publisher. But as there were no Pre-Raphaelites in those days, it could not have been upon their failure that Foster, who later on became a devout admirer of the P.R.B., built his professional fortunes. Truer it is that, as Mr. Huish has it, Foster was not long after hugely delighted with a favourable notice published in the *Athenæum* anent his designs to Rogers's 'Italy.' The success of these series of illustrations was really extraordinary, and had a great influence upon the future and the technique of the artist, who continued to supply great numbers of cuts to picturesque and sentimental verse and domestic poems such as Cowper's 'Task,' the 'Hyperion' of Longfellow (1852), that writer's 'Minor Poems,' and his 'Poetical Works' (eighty-two cuts). The dreary platitudes of Tupper's 'Proverbial Philosophy,' and the fine romances of Scott, Bulwer's 'Pilgrims of the Rhine,' and the conglomerate 'Christmas with the Poets' (fifty-two cuts) followed the above. In some of these tasks Foster was associated with Sir John Gilbert, a far more powerful and even more prolific illustrator. Later, Foster found in etching many opportunities for the display of his tact, and that neat-handed and always graceful vein of invention which seemed inexhaustible. In one method or the other Foster (this was before he made a mark as a painter) illustrated with a thousand pretty cuts "Fanny Fern," Albert Smith, John Milton (in which he was by no means unsuccessful), Robert Bloomfield, Thomas Gray, Henry Mayhew, Oliver Goldsmith, George Herbert, S. T. Coleridge, Barry Cornwall, E. A. Poe, James Thomson, and even Thomas Moore. Several of these were supplied with some forty or fifty designs, and were so popular that successive editions were often called for.

It was in 1858 that Foster abandoned illustrating books with cuts the charm of which is not to be denied. With characteristic energy and good judgment, he devoted a summer to improving himself as a water-colour painter, the firstfruits of which was the appearance at the Academy, 1859, of a drawing called 'A Farm.' In 1860 the "Old Society" elected him as an "Associate Exhibitor," and to the gallery of that year he contributed three drawings, including 'A View in Holmwood Park' and 'Children going to School.' In 1862 Foster became a full member of the body, of which from that date he remained one of the most popular as well as the most indefatigable contributors, his work altogether amounting to about three hundred and fifty drawings. Besides these he sent nearly twenty oil pictures to the Royal Academy, and not a few examples of both kinds to the minor exhibitions in London. These works did not include the lithographs on which Foster tried his hand, nor the etchings which, as a capable member of the renowned Etching Club, he added to its folios.

Separately he etched for Mr. McLean, with considerable success, the characteristic 'Driving Geese, Cookham,' by Frederick Walker, a specimen which, meritorious as it is, shows but too distinct signs of the leading weakness of Foster as an artist—a want of the subtle and penetrative sympathy which distinguishes the painting of F. Walker, his great friend. It was Foster's misfortune that in this, his largest and best plate, he did not translate into black and white the characteristic underlying charm of the picture. Concerning this weakness, there was wit and good criticism in the remark which described Foster as a painter of rustic idyls as if their pathos was not more than skindeep, and aptly comparable with the artificial sentiment of the porcelain of Sèvres and Berlin. Invariably pretty, and sometimes even charming, as indeed the figurines of the great factories of porcelain almost always are, Foster's idyls do not satisfy the soul any more than his tones and tints, pure as they are, satisfy the artistic eye. No want of sincerity mars one's pleasure in the best of Foster's innumerable pictures, but a defect of the subtler sort of pathos and the deeper insight leaves one, so to speak, high and dry before even his best achievements. Of course he was not the less popular on this account.

As to the man himself, no one could, in the best sense of the term, be more genial, sincere, sympathetic, and hospitable, more catholic in his love of art and artists, or more generous in his judgments of others.

NOTES FROM ROME.

THE excavations for the recovery of the fragments of the Forma Urbis from the foundations of a house at the back of the Palazzo Farnese, Via Giulia, have just come to an end. The pieces found number 451. Adding these to the 185 found in the same place in 1888, to the 25 found at SS. Cosma e Damiano in 1891, and to the 373 already exhibited on the staircase of the Capitoline Museum, we come to a total of 1,034 fragments, many of which measure only six or eight square inches. Will it be possible to put them together and reconstruct the whole plan? The answer to this query must be delayed until a thorough and final search is made in the garden of SS. Cosma e Damiano, at the foot of the wall of the Templum Sacræ Urbis, to which the marble slabs of the Forma were originally affixed. I am glad to announce that the search will be made very soon, and the place left permanently exposed to view. Very few corners of ancient Rome can bear comparison for grandeur, picturesqueness, and good preservation with this garden of SS. Cosma e Damiano, enclosed by such buildings as the Basilica of Constantine, the Templum Sacræ Urbis, and the Forum of Peace.

The reason why the present excavations of the Forum have proved so successful—at least, from the top graphical point of view—must be found in the fact that former excavations (those included in which I have had a personal share from 1870 onwards) have stopped at the wrong level. As soon as a paving-stone or a brick or marble floor was found—whether mediæval, Byzantine, or imperial, it did not matter—we were asked to stop, without trying to ascertain whether older and more important relics were concealed in the lower strata. I do not say that the surface ruins ought to have been sacrificed to the requirements of a deeper exploration; there are gaps and free spaces enough between the former to allow the search to be carried as far as the geological strata without breaking one single link in the chain of chronology of superposed structures. When the area between the Temple of Julius and that of Castor and Pollux was excavated in 1882, we gave up the search at the level of the paving-stones of the Vicus Vestæ, which had been laid, not in classic times, but in the sixth or seventh century after Christ. Seven years later Prof. Richter was able to discover the remains of the Triumphal

Arch of Augustus only *nine inches* below the line at which we had stopped.

The present exploration has been undertaken, therefore, with the view of reaching the early imperial, republican, kingly, or even prehistoric strata, wherever it is possible to do so without injury to later or higher structures. Some of the discoveries made by this process have already been made known to the readers of the *Athenæum*; others have taken place within the last few days.

One of the oldest places of worship in the valley of the Forum was the altar of Saturn, at the foot of the hill which bore his name (Collis Saturnius, afterwards Mons Capitolinus), on which sacrifices were offered to the god in the Greek rite, the worshippers being allowed to keep their heads unveiled. A temple was substituted for the altar in 497 B.C., and dedicated on the day of the Saturnalia, December 17th. Lucius Munatius Plancus rebuilt it of marble in 42 B.C.; and the "Senatus Populusque Romanus" once more at the beginning of the fourth century, after the great fire of Carinus of A.D. 283. Under and in front of the pronaos of this last structure remains have just been found of the three former ones. The marble temple No. iii. of Munatius Plancus is represented not only by the great travertine platform on which temple No. iv. stands, but by fragments of the architrave of the door, and of the "antæ" of rosy granite; the structure No. ii. of the year 497 B.C. by the remains of a platform built of small blocks of "tufa lamellare cinereo," like that of the platform of the Capitolium of the Tarquins in the Caffarelli garden. A vaulted passage, looking like a large drain, runs through this platform twenty-four centuries old, and it seems as fresh and well preserved as if it was the work of a living mason. The vaulted passage rests on one side against an older stone wall, which we are inclined to identify with the primitive altar of the god. However, the exploration is far from being complete, and judgment must be accordingly reserved. In studying the design of the Temple of Antoninus and Faustina, architects were struck by the apparent disproportion existing between the steps leading to the pronaos and the pronaos itself, in the sense that the beautiful hexastyle front seemed too heavy and too high in relation to the base and the steps. The blame does not rest with the designer of the temple. It has been found that the original level of the Sacra Via, in front of the temple, is nearly four feet lower than the paved road of the sixth or seventh century at which our former excavations had stopped. In removing partially this late pavement six more steps have been found, by means of which the original harmony of proportion has been given back to the temple. A further move will shortly be made towards the complete rescue of these beautiful ruins from modern additions and disfigurement. The ugly church which forms the background to the hexastyle portico, built by Torriani in 1602 for the Guild of Apothecaries, will be demolished, and the whole cella brought down to its ancient level.

A discovery of a certain importance has taken place in the catacombs of Peter and Marcellinus "ad duas Lauros," near the mausoleum of Helena on the Via Labicana. According to Church traditions ('Acta Sanctorum,' Junius, tom. i. p. 171) these two holy exorcists were executed at the tenth milestone of the Via Cornelia, in the district first called Silva "Nigra," and—after their martyrdom—Silva "Candida." Their bodies were claimed, as usual, by two pious women, Lucilla and Firmina, and laid to rest in the cemetery "ad duas Lauros," near the grave of Tiburtinus. After giving peace to the Church, Constantine raised (above ground) a basilica in memory of the two saints, near the mausoleum of his own mother Helena, in the ground which is now occupied by the Vigna delle Monache di Bergamo. Constantine's Basilica,

although restored over again by Hadrian I. and Leo III., must have been abandoned and allowed to collapse after the relics of the two saints had been secretly stolen in 827 and removed to the borders of the Rhine, where they are still held in veneration at Seligenstadt, near Mayence. Almost under the site of this ruined sanctuary, but "oriented" in the opposite way, a subterranean chapel of a basilica type has lately been discovered, a description (illustrated) of which is given by Kanzler and Marucchi in the last number of the *Nuovo Bullett. di Arch. Cristiana*. The chapel appears to us not in its original shape, but as rebuilt and restored by Pope Vigilius after the devastation of the Goths in 537-538. The plaster with which this rock-cut sanctuary is coated contains many "graffiti" of the "proscinema" class, both in Latin and Greek, such as "Marcelline, Petre, petite pro Gall.....christiano," "Pro Quiriaco pete vitam.....," "Criste (sic) in mente habeas Marcellinu(m) peccatorem," &c. Then there are numberless names of monks and pilgrims from the other side of the Alps, such as Foulke, Ceolbert, Deusdedit, Liu(t)prandus, Suriprandus, Anualdus, Georgius, Martin. By the exertions of the Commissione di Archeologia Sacra this historical crypt has been made permanently accessible to visitors.

The Royal Historical Society (Società Romana di Storia Patria) has undertaken the publication of the 'Regesta' of the great monasteries of mediæval Rome, beginning with that of SS. Cosmas and Damianus in Mica Aurea, now called S. Cosimato in Trastevere. The first set of documents, published in the last number of the *Archivio* of the Society (vol. xxi., 1898, fasc. iii.-iv.), covers a period of fifty-four years, from 948 to 1002, and supplies valuable information about the topography of Sutrium, Silva Candida, and Portus Augusti in that darkest period of our history. Portus and Silva Candida were still flourishing settlements, surrounded by vineyards, oliveyards, orchards, and cattle sheds, and inhabited by a race of men which must have been proof against malaria. Prof. Hartmann's contemporary publication of the 'Tabularium S. Mariæ in Via Lata' (Vienna, 1895) has opened to the students of Roman topography a source of information which had been kept up to the present day decidedly inaccessible. It appears that many monuments of classic Rome within the boundary of the seventh and ninth regions (Via Lata, Circus Flaminius) which we thought to have been destroyed at the time of the barbaric invasions were still conspicuous and well preserved in the tenth century of our era. If all the materials which still lie unknown and lost in our mediæval archives were put at the disposal of students as conscientiously as these records of S. Cosimato and S. Maria in Via Lata have been by the Società di Storia Patria and Prof. Hartmann, our knowledge of classic Rome would make at once a great stride in advance.

The City Council, at the last sitting on March 17th, passed unanimously a vote for the general and complete discovery of the forums of Cæsar, Augustus, Nerva, and Trajan; and as the vote is accompanied by the offer of a considerable sum of money I have no doubt that something will soon be done in that direction.

RODOLFO LANCIANI.

THE BLACK STONES OF THE FORUM.

Rome, March 23, 1899.

THE position of these stones (see *Athenæum*, January 21st, February 4th) does not seem to have been yet precisely described.

The square of black pavement lies almost in the axis of S. Adriano, which is on the site of the Curia, the centre being only about two feet to the east of that. And the jointing of the stones is parallel to that axis. Thus the black square may be defined as being in front of the Senate

House, and parallel with it, adjoining the Via Sacra.

Now the Senate House is doubtless the successor of an open-air place of assembly, which is the centre of life in Aryan communities. In those Italian towns which have retained the plan of the primitive town, the piazza on the site of the old public place regularly adjoins the main street, as the Senate House faces on the Via Sacra.

And we well know how—as, for instance, in the Isle of Man—the legal assembly must on each occasion be begun in the open air, even though it be always adjourned for convenience to a building to continue its sitting.

It would, therefore, be in accord with well-known usages if, after the Senate House was built, the opening ceremonies of each meeting needed to be performed on a spot of the old assembly ground by the Sacred Way, although the meeting were practically held in the house. Some such spot, therefore, as the square of black stones might well be expected as a sacred site in that position.

On mentioning this to Prof. Lanciani, he saw no objection except that the black colour of the stones might be regarded as unlucky. But we hardly know the reasons which might influence the choice of stone.

The connexion of the square of stones with the Senate House can hardly be accidental; and it certainly points to an explanation which accords well with usages known elsewhere.

W. M. FLINDERS PETRIE.

SALES.

ON Saturday of last week Messrs. Christie sold, besides other groups of works, the old masters' pictures which the late Mr. H. F. Broadwood, of the well-known firm of pianoforte makers, had inherited or collected in his house at Lyne Chapel, Rusper. A few of them were of considerable artistic merit, others were curious on account of their history or their rarity; but the majority did not in any respect rise above the commonplace. Painters turned with the greatest interest to that rare and characteristic panel by Le Duc which was warmly praised in these columns when it was in the Academy in 1892, a picture representing the back view of a lady seated at a harpsichord, and holding a letter which she has been reading, while leaning against the instrument is a large violoncello draped in black crape. The incident suggested the title of 'Regret for the Violoncello Player' (390 guineas). Solomon Ruysdael's capital 'Scheveningen,' perhaps the best coast piece that not always admirable artist produced, sold for 880 guineas. It is difficult to accept as by Van Dyck's own hands, though they might have come from his studio, the 'Portrait of the Countess of Manchester,' with her daughter (260 guineas), and 'The Countess of Carlisle' (75 guineas). Undoubtedly by Lancret, and not a first-rate example of that indifferent craftsman, was 'A Fête Champêtre,' with the Versailles gardens and spirited groups of dancers (2,450 guineas). A good instance of Watteau's inferior paintings, very animated, full of figures, and otherwise noteworthy, was 'L'Accordée du Village' (R.A. 1892), which fetched 1,250 guineas. Brekelencam's 'Afternoon Nap' (R.A. 1892) adequately and characteristically represents that sincere and modest artist, and is in an excellent condition (370 guineas). We saw sold not many months ago for 40*l.* a better Jan van Ravenstein than this laborious artist's portrait of 'A Lady,' which on Saturday realized 600 guineas. As he always painted unlovely elderly ladies in an unlovely manner, the extra acerbity and dulness of this instance appears to have enhanced its value at an auction. A triptych of Van Eyck's school, approaching a Memline in its sweeter features, and entitled 'Adoration of the Magi,' &c., was disposed of for 440 guineas. A large drawing in pen and ink by Flaxman, representing 'Orestes pursued

by the Furies,' the composition which is a leading member of the sculptor's renowned series of outlines, fetched only 9 guineas. Whatever were the prices obtained for the following pictures, their attractions need not otherwise concern the student: Dutch School, Portrait of a Gentleman, his wife seated under a tree, 157*l.* Issébrigen, Princess Mary, Wife of William of Orange, 189*l.* K. de Moor, James FitzJames, Duke of Berwick, 105*l.* N. Taunay, Strolling Players at a Fair, 210*l.* French School, Le Déjeuner dans le Forêt, 630*l.* F. Boucher, A Young Girl, in blue and white dress, 1,102*l.* School of Lancret, The Seasons (a set of four), 294*l.* J. B. Oudry, Portrait of the Artist, 252*l.* J. B. Pater, The Wedding Breakfast, 525*l.* G. Morland, A Farm Wagon and Team, and A Mountainous Landscape, 346*l.* C. Brooking, A Calm, 141*l.* H. Memline, Portrait of the Artist, 110*l.* Sir M. A. Shee, Mrs. Riddell, 168*l.* Rembrandt, Christ being bound before the Flagellation, 346*l.* Murillo, The Immaculate Conception, 199*l.*

On Monday the 27th ult., Constable's Cottage in a Wood sold for 120*l.*

Fine-Art Gossip.

THE water-colour drawings of the cities and rivers of Holland which Mr. H. Marshall is now exhibiting in the gallery of the Fine-Art Society abound in freshness, brightness, and interest. Their brilliance is enhanced by the breadth and simplicity of their masses of luminous colours and the limpidity of their bulky, but never over-dark shadows. If we were to name all the sound and excellent things here it would amount to reprinting the catalogue. The following are, however, especially worthy of mention: 'Haarlem, the Turf Market' (No. 12); 'Market-Place at Nimeguen' (5); 'A Friesland Village, Sneek' (2); 'Old Harbour and Church, Rotterdam' (18), of which the brightness, firmness, and clearness are exemplary; 'Arnheim' (19), which is remarkably sunny; 'Spire of the Old Church and Canal, Amsterdam' (22); the enamel-like 'Haarlem Weigh House' (23); 'Rotterdam' (28); the broad, soft, and rich 'Dort from Zwynndrecht' (45); 'Sunrise, Dort' (54), a tender and pure example; and 'Dort from Papendrecht, Evening' (58).

MR. ALMA TADEMA proposes to send to the approaching Academy Exhibition the picture which we described some time ago (*ante*, p. 119), as involving an architectural restoration of the Baths of Caracalla, Rome. He has added to the design a considerable number of figures of swimmers and persons preparing to bathe, removed one or two minor elements, and done a great deal to the group of magnificent dames who are gossiping in the front of the composition.

MR. GOW has been occupied nearly the whole of the time since the event it commemorates occurred with a large picture crowded with a multitude of figures, and intends to send it to the Academy. It is called 'The Benediction,' and represents the scene at the western porch of St. Paul's during the Diamond Jubilee, when the Archbishop of Canterbury, with his brother of York at his side, solemnly blessed Her Majesty sitting in her carriage. The carriage, drawn by the historic bays in their splendid trappings, their scarlet-clad postilions standing at the nearer side of the team, occupies nearly the whole width of the steps. Rising in tiers above this superb line of colour, the choristers form dense masses of white, the soldiers of scarlet, the clergy wear their robes and hoods, Nonconformist ministers are in sober black, and there are ministers of State, officials, and foreign ambassadors. Diverse and brilliant as these groups are, Mr. Gow has wisely massed them, each colour and collection of tones by itself, so that simplicity as well as splendour were assured, and the effect of the whole is dazzling and vivid.

Much is made of the whiteness of the roadway covered with shale, while the great portico and its columns rise in dark masses behind the figures, and the nearest front of the composition is occupied by a company of officers on their chargers, figures which serve to "give scale" to the rest of the design. The likeness of Her Majesty is excellent; so, too, are those of the rest of the royal party seated in the carriage. Although the throng on the steps actually comprises several hundreds of faces, none of which is more than an inch long, while many are much less, it is easy to recognize at least two score of people of note. Among the prelates and statesmen this is especially the case. A large number of these gave sittings to Mr. Gow, and thus added not a little to the value of this historic document. The picture is intended for the gallery of paintings now in course of formation at Guildhall, and it is the gift of Mr. Henry Clarke to the Corporation.

MR. FAED, whose sight has not been fully restored to him, though his general health remains very good, will contribute no picture to the Academy this year.

At the Fine-Art Society's rooms Mrs. Ridley Corbet exhibits a number of highly accomplished, picturesque, and expressive views of celebrated places in North Italy, each of which excels the commonplace of a study in its sense of the dignity of the subject, in breadth and force. The best of twenty-seven instances are 'In San Francisco, Assisi' (No. 3); 'Plain of Assisi' (6), a particularly impressive and suggestive work; 'Pornello, behind Fiesole' (7); 'Etruscan Walls of Volterra' (17), the dignity and austerity of which are distinct; and 'Door of the Duomo, Volterra' (27).

MR. ASTON WEBB, architect, was last week elected an Associate of the Royal Academy.

THE private view of the exhibition of the New English Art Club will take place on Saturday, the 8th inst. The public will be admitted on the following Monday.

A CORRESPONDENT writes:—

"The gravity of the charges made against those who formed and published the collection of the Villa di Papa Giulio outside the Porta del Popolo at Rome is such as to give the investigations now being conducted by a Government Commission great importance. The collection is not formed of picked pieces, and would stand no comparison for beauty and variety of content with museums whose object has been to secure the best work of various dates. Setting aside the *Astragalus* by Syriensis and some eight or ten other vases, together with the very exceptional terra-cottas, there is little to attract the eye. The value of the museum and its claim to attention rested on other grounds. According to its programme, it was to have a unique scientific character. The contents of every tomb were to be kept together and apart from the rest. Designs of the tombs, with their contents, were published, and accompanied by a descriptive text with measurements and details. In this museum, it was said, you could study with the same advantages as if present at the excavations themselves, and scholars have naturally been anxious to base their theories on facts purporting to be so accurately ascertained. Most museums cannot be sure even of the provenance of their treasures, far less of data concerning their discovery which might help to classify them. In the Villa di Papa Giulio a substantial basis was to be found for such classification, and the scientific results were expected to extend far beyond its limits. There have been, however, for a long time rumours that the collection was not so carefully formed as it should have been, and these rumours have in part taken definite shape in the accusations—for they can hardly be called less—now made before the Government Commission. It is said that the excavations were not conducted by those responsible for the museum—a fact, to say the least, not to be divined from the publication; that the directors took the facts as they were given them without verification, visiting the excavations only rarely while in progress; that they subjected these facts to a fanciful revision of their own, transferring vases from tombs where they were found to others where their presence would be more novel and interesting; that they altered the plans showing the arrangement of the tombs so as to produce a more symmetrical or agreeable effect; that they assigned to some of the

tombs objects which had escaped in an irregular way from excavations with which the museum was not concerned; and that the more beautiful objects were waylaid and passed off on the unsuspecting collector. These accusations are made either by the excavators themselves—that is to say, by the men whose notes provided the material for the publication—or by the proprietors of the land excavated. It is clear that even a more or less justified suspicion of the trustworthiness of the data which alone give importance to the collection is sufficient to undermine its value for research. Archaeology, no less than the 'exact sciences,' claims accurate statistics. If the charges cannot be conclusively rebutted, we have, instead of a series of tombs, an indiscriminate mass of objects, mostly from one neighbourhood, and thus interesting, but we have no more. Inductions concerning contemporary fabrics, historical inferences, theories of Italic migrations, can no longer be clinched by the evidence of things certainly found together. A collection remains which never had the value of a selection, and now no longer has the value of an apparatus. It becomes, like so many lots that have passed from careless excavators into Northern museums, a collection to be classified by criteria of style or by an appeal to authenticated finds. Italians, who are so much more alive to beauty than ourselves, may not care for details about what is 'brutto,' and the investigations of the Commission arouse little attention, more especially as the intricate and personal nature of the controversy breeds a certain despair of tangible results. But to those whose interests are with science, and to those whose acquittal or condemnation may finally rest with science, the issue is very serious."

THE death is announced of the distinguished critic and historian M. Georges Duplessis. He entered the Department of Prints at the Bibliothèque Nationale (of which he became in time Keeper) in the year 1853. In 1861 he published a history of engraving in France and another of the engraving of portraits in France, and he wrote also an essay on the bibliography of the subject, as well as a 'Bibliographie Générale des Beaux-Arts.' He supplied the letterpress to M. Lechevallier-Chevignard's work on costume, compiled numbers of catalogues, and contributed largely to the *Gazette des Beaux-Arts*, &c. He was a Member of the Institute, and was Secretary of the Société Française de Gravure.

UNDER the auspices of the Société des Antiquaires de La Morinie, M. Boitel, one of its honorary members, proposes to issue at cost price, if he receives sufficient support, a work of considerable importance to students of mediæval seals. The charters of the great abbey of St. Bertin, at St. Omer, were transcribed in the last century by Dom Dewitte, and the same industrious antiquary made drawings of the seals appended to them. The above society having published the charters, M. Boitel proposes to issue separately photographic reproductions of these drawings, seventeen hundred in number, the seals ranging from the eighth century to the year 1600. M. Léopold Delisle has expressed his approval of the undertaking, and M. O. Bled, of St. Omer, vice-president of the society will receive the names of subscribers to the work, which will be moderate in price.

MUSIC

The Musician's Pilgrimage: a Study in Artistic Development. By J. A. Fuller Maitland. (Smith, Elder & Co.)

THE term "pilgrimage" seems to denote that the musician's *gradus ad Parnassum* are no easy ones; and the book shows, indeed, how each step or stage is attended by difficulty and danger. Our author ends his preface thus:—

"There is a path to artistic success, for many have found it; but it is not easy to discover, and any sincere attempt to point out the track that others have taken, or to smooth the way for those who are to come, may be of use."

Mr. Maitland's attempt is sincere enough. He does not mince matters; he plainly

points out the weaknesses and errors into which even clever musicians are liable to fall. Yet we almost fear lest his pointed comments and candid criticisms may not benefit those whom they most immediately concern. A musician in the "prig" stage is probably unconscious of it. He may read the chapter addressed to him, and smile at the weaknesses of the self-complacent therein exposed; but he will thank Heaven that he is not such a one. And so with the "virtuoso"; he will not recognize his own portrait. If, however, Mr. Maitland succeed in turning only a few musicians from the error of their ways, he will not have written in vain.

There is a very prevalent notion, says our author in this preface, "that musical genius is free from all gradual evolution." Painters and poets, he adds, are generally acknowledged to be bound by ordinary laws of development, and he cannot understand why exception should be made in the case of musical genius. But, surely, when we read of Mozart writing symphonies at an age when boys are in the nursery playing with bricks and other toys, or when we remember what choirmaster Holzer said of Schubert before he was out of his teens—"If ever I wished to teach him anything new, I found he had already mastered it"—we feel inclined to endorse the popular belief. Our author's book, however, concerns not creative, but interpretative artists. Yet even here the extraordinary performances of very young children surpass anything that is related of poets or painters. Mr. Maitland himself mentions a

"boy in his early teens whose violoncello playing had all the qualities of the finished artist, and an Irish girl-violinist who had attained by her ninth year all the earnestness, maturity of style, and intellectual balance which are the marks of the completely developed musician."

The early evolution in these cases is, anyhow, so rapid that it is impossible to trace it; hence the prevalent and very natural notion.

The first chapter is entitled "The Prodigy." The possession or the want of genius, says our author, "divides mankind into two parts more sharply and surely than any other method of demarcation"; he might, indeed, have written, "into two very unequal parts." The difficulties of training genius in the right way are touched upon, also the "uncomfortable" responsibility of such a charge. Mr. Maitland generally discourages public exhibitions of young prodigies, and yet he acknowledges that "unless the young musician be early accustomed to face an audience, whether in public or private, his difficulties later on will be seriously increased." Mention is made of the wise plan adopted by Sir Charles Halle's father to show how such performances should be managed, and how often they should take place—though the latter must not be taken too literally.

When will is enlisted on the side of his education, the artist "enters the condition of studentship." Mr. Maitland has much to say about music schools at home and abroad. Although naturally proud of the great English institutions, he frankly confesses that students here do not live in such a thorough art atmosphere as abroad. This is in great measure owing, as he points out,

to the severe conditions of study in London; and then, as we are told, the "congenial artistic influence even of the best English music school does not spread beyond its doors." The increase, however, of good concerts, the establishment of suburban musical societies, the increased facilities for locomotion, among which the bicycle plays no small part, are all helping to create or extend musical life beyond the school gates. And a national opera-house, if we ever get it, will be another power working in the same direction.

Mr. Maitland believes that the "practice of inviting journalistic criticism of performances given by students" makes, on the whole, for evil; and he hopes that music schools will combine "to request the representatives of the press to abstain from all criticism in regard to such performances." Striking instances of students spoilt by praise or unnerved by censure may have come under our author's notice, and the "too enthusiastic" notices of "some critics" have certainly strengthened his objection to any criticism whatever. Praise and blame, if honest and moderate, may, however, be productive of much good; and it seems hard that sound, honest criticism should be stopped because, forsooth, some writers have not carefully weighed their words.

Of all "prigs" Mr. Maitland considers the "musical humbug" the most noxious; for the ordinary prig he makes certain reasonable excuses. Only the increase of general musical culture, he believes, will "reduce the number of these pretenders." The day ere they finally disappear is as yet, we fear, far distant. The chapter on "The Virtuoso" contains much useful matter. It is clearly pointed out that "virtuosity is only wrong when it is regarded as a self-sufficient end in itself." The chapter entitled "The Artist" seems to us the most thoughtful and the most profitable of all. There is one question in it which Mr. Maitland discusses at length. Is it better, he asks, deliberately to think out beforehand every detail of a piece or song, or to allow the feelings to dictate the style of interpretation at the time of performance? He believes in "moments of inspiration" during performance; but we quite agree with him that "they come most readily and frequently where the groundwork of the interpretation has been arranged beforehand." Artists should, however, when possible, allow a certain time to elapse between the study of a piece of music and its performance; the manner must be thoroughly assimilated before the emotional matter can be fully revealed. The concluding chapter, "The Veteran," deals with the difficult art "of growing old gracefully."

THE WEEK.

CRYSTAL PALACE.—Saturday Concert.
QUEEN'S HALL.—The Bach Choir.
ST. JAMES'S HALL.—The Popular Concerts.

THE Crystal Palace Concert last Saturday afternoon was largely devoted to English music. The programme opened with Mr. Cliffe's Symphony in c minor (Op. 1), produced at the Palace close on ten years ago. From an artistic point of view a decade may be no long time, but as a section of even

the longest life it is by no means small. This first symphony shows considerable power. The opening *allegro* records the impressions produced on the composer by a visit to Norway. There is, however, no written explanation, and the movement is, therefore, programme music in the proper, the 'Pastoral Symphony' sense — *i.e.*, "an expression of feeling rather than a painting." The music displays imagination, skill in the art of development, and effective orchestral colouring. The influence of Beethoven and of Wagner can be traced, yet only of a natural kind. The *scherzo* has rhythmic life, while the quiet trio offers good contrast. The fine slow movement, entitled 'Ballade,' is of essentially romantic character; seeing, however, that in the opening and closing movements plentiful use is made of the brass, quieter scoring would here have offered welcome relief. The *allegro vivace*, which follows, is the last, but, though cleverly written, the least interesting of the four movements. The symphony was admirably performed under Mr. Manns's direction, and at the close the composer was summoned to the platform. A symphonic poem by Mr. W. H. Bell was the novelty of the afternoon. It seeks to illustrate in tones Chaucer's 'The Pardoner's Tale.' The composer uses the orchestra in able manner, and the music shows a well-practised hand, but the subject of the tale naturally suggests programme music of a kind which lowers rather than raises the art. The striking tone-pictures of Berlioz have set a snare into which too many modern composers have fallen. Herr Julius Klengel played an uninteresting movement from Romberg's Ninth 'Cello Concerto with all due skill, and Mr. Gregory Hast, the vocalist, gave an expressive rendering of songs by Schumann and Brahms.

Sir Hubert Parry's setting of scenes from Shelley's 'Prometheus Unbound,' for solo voices, chorus, and orchestra, produced at Gloucester in 1880, was revived by the Bach Choir at their second concert at Queen's Hall last Saturday evening. When this work was first noticed in these columns its dramatic power and technical skill were fully recognized; but the music, on the whole, was found lacking in contrast and in repose, and that verdict, we think, was a just one. Since 1880 Sir Hubert has, indeed, written many works in which greater mastery of form, clearer power of expression, and more even balance between intellect and emotion are displayed; and yet in the 'Prometheus' scenes we seem to get, as it were, nearer to the real man. The work has faults, and in his choice of words the composer certainly handicapped himself most terribly; but we find in the music fitting atmosphere, dramatic force, vivid harmonic colouring, and moments which indicate the possession not only of high ambition but of high gifts. It is interesting now to look upon this picture and on this — on Mr. Parry who wrote the stormy 'Prometheus' in 1880, and Sir Hubert whose polished cantata 'A Song of Darkness and Light' was produced last year in the same city. The performance, under the direction of the composer, was a vigorous one; but further rehearsal was needed for such difficult music. The solo vocalists were the Misses Ada Crossley and Ethel Wood, and Messrs.

K. Rumford and Hirwen Jones. The programme included Verdi's 'Stabat Mater,' well rendered under the direction of Dr. Stanford, and Brahms's Concerto in B flat, No. 2, the solo part of which was played by Mr. L. Borwick with remarkable skill and earnestness.

The forty-first season of the Popular Concerts closed brilliantly on Monday evening. The programme included Beethoven's Quartet in E minor, Op. 59, No. 2, and Brahms's Quintet for Strings in G, Op. 111. Both works were superbly rendered. As an interpreter of these two composers Dr. Joachim stands without a rival. Only one man, no longer among the living, deserves to be named in the same breath with him as an exponent of Beethoven — Anton Rubinstein. Many follow in Dr. Joachim's footsteps, but none with the same purity, power, and reverence. In concerted music his associates, MM. Kruse, Wirth, and Hausmann, of course, count for much, but, after all, the great artist is the life and soul of the party. Mr. Hobday played second viola in the Brahms quintet. Four Brahms-Joachim Hungarian Dances were performed by Dr. Joachim and Mr. Bird, and the delighted audience asked for and obtained a double encore. Madame Lillian Sanderson was the vocalist, and her accompanist, as before, Mlle. Elfriede Christiansen.

Musical Gossip.

HERR MAX RONNEBURGER, who gave a vocal recital at Steinway Hall on Friday evening of last week, is one of the professors of singing at the Dresden Conservatoire. His tenor voice is only of moderate volume, but he has it thoroughly under control, and in songs by Rubinstein, Schubert, and Bohm proved himself an agreeable and intelligent vocalist. For Lohengrin's Narrative a larger measure of fervour than Herr Ronneburger exhibited was needed, but he sang an air from Gluck's 'Iphigenia in Tauris' in good style, and in some graceful duets by Hildach found a capable and painstaking partner in Miss Margarethe Giers, who was also heard in *Lieder* by Schubert and Brahms, which she sang with considerable charm.

HERR J. H. BONAWITZ gave an historical recital at the final meeting of the season of the Mozart Society held at the Portman Rooms last Saturday afternoon. Commencing with an example of the fifteenth-century composer Conrad Paumann, Herr Bonawitz continued with pieces by Arnolt Schlick, A. de Cabecon, John Bull, Pasquini, Kuhnau, Rameau, Marcello, and Handel. Of these the most interesting, perhaps, were the "Tiento del primero tono" by the Spaniard De Cabecon, court organist to Philip II. of Spain, and the 'Toccata con lo Scherzo del Cucco,' dated 1698, by Bernardo Pasquini, throughout which bird-music is continually heard. The first three pieces were played on an American organ, and the remainder on a fine harpsichord.

SIGNOR G. ALDO RANDEGGER gave a piano-forte recital at the Steinway Hall on Monday afternoon. Many points in his playing were open to criticism, but he is undoubtedly gifted, and with time and experience ought to fulfil high expectations. His reading of Beethoven's Sonata in E flat, Op. 27, No. 1, had been carefully thought out; it was, however, in some Chopin solos that he appeared to best advantage.

MR. F. H. COWEN's setting of Collins's 'Ode to the Passions' was performed at the last concert given by the students of the Royal Academy of Music, under the direction of Sir A. C.

Mackenzie, at the Queen's Hall on Monday afternoon. We called attention to the great merits of this work when it was produced under the composer's direction at the Leeds Festival last October.

THE last South Place Sunday Popular Concerts took place on March 26th. The programme consisted entirely of works by British composers—Sir Hubert Parry, Sir A. C. Mackenzie, Dr. C. V. Stanford, and Sterndale Bennett. The vocal music included a song cycle, 'The Apparition,' by Miss E. J. Troup, and songs by Mr. R. H. Walthew.

SIR ARTHUR SULLIVAN'S 'Irish' Symphony, announced for the Crystal Palace Concert on April 8th, has been postponed until April 29th. It is hoped that the composer will then have returned to London, and be able to conduct his own work.

PERFORMANCES of 'Der Ring des Nibelungen' are to be given in the Teatro Real, Madrid, during April and May, with German artists and under the direction of distinguished German conductors.

THE *Signale* announces that an opera, entitled 'Frithjof's-Saga,' libretto by Mlle. Selma Lagerlöf, music by Mlle. Elfride Andrée, organist of the principal church at Gothenburg, has been accepted for performance at the Royal Opera, Stockholm. The same paper, referring to the close of the St. Petersburg opera season, mentions Rubinstein's 'Dämon,' Tchaikowsky's 'Eugen Onegin,' and Dargomyschki's 'Russalka' among the works which met with special success.

ACCORDING to the *Musikalisches Wochenblatt* of March 9th Mendelssohn's 'Elijah' has been performed at Yokohama for the first time.

'HELDENLEBEN,' the latest orchestral work of Richard Strauss, has been successfully produced at a concert of the Museumgesellschaft at Frankfurt-on-Main under the direction of the composer.

M. PAUL BENOIT, the talented Flemish composer, who in 1877 wrote a special cantata for the three-hundredth anniversary of the death of Rubens held at Antwerp, will produce another on the occasion of the three-hundredth anniversary of the birth of Van Dyck, which will be celebrated this year in that city.

DR. OTTO LESSMANN, in the *Allgemeine Musik-Zeitung* of March 3rd, speaks in high terms of M. Eugen d'Albert's musical comedy 'Die Abreise,' produced at the Royal Opera, Berlin, on February 25th. He describes it as a "masterpiece in most delicate rococo style, ingenious in structure, and full of attractive melody." At the close of the performance the composer was recalled four or five times.

PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society 3.30 and 7, Queen's Hall.
SAT. Crystal Palace Orchestral Concert, 3.

DRAMA

Actors of the Century. By Frederic Whyte. (Bell & Sons.)—Mr. Whyte is justified in assuming ignorance all but complete on the part of the public concerning stage biographies. Written to serve a temporary purpose, and more anxious to be gossiping than accurate, these lose so soon as the memory of their subject has passed away all claim upon attention and upon respect—if claim upon respect they can ever be said to have had. So far as they offer opportunities for "Grangerizing," they have some slight hold upon a certain public, and an "extra illustrated" life of Siddons or Elliston may still inspire a mild competition in the book sales. But as books, the biographies of Foote and Bannister, Mathews and Munden are dead as Queen Anne—there is no need to go so far afield—dead as those of whom they treat. That the post-

humous fame of the actor depends upon his critic or his biographer the actor grudgingly admits. He is, however, himself mainly to blame if the darkness enveloping the past stage is dense. He cares absolutely nothing for his predecessor. The literary man knows, as a rule, all, or at least much, concerning past masters of his craft; the artist studies carefully the work of past painters; the lawyer is obliged to keep some record of his more illustrious predecessors, and at least hangs in his room a portrait of Mansfield. The very soldier, if only from *esprit de corps*, can talk about past leaders of armies. The actor alone knows nothing about those who have striven to raise his occupation into an art. He has been injured by disparaging comparison, and is prepared to face a further mention of Betterton, Garrick, Kean, or the Kembles. Ask him, however, concerning Barry or Woodward, and you are talking to him in an unknown tongue. It is a question if he has read a line of the masterly and vivid pictures of past celebrities left by a series of incomparable critics, from Colley Cibber to Westland Marston. How far will Mr. Whyte's book serve to dispel the darkness that surrounds the early portion of the present century? It is to be feared that the answer will be, "Not far." He himself is not very well informed. He has read what has been published in the biographies of Boaden and others, with the reprinted criticisms of Lamb, Leigh Hunt, Hazlitt, Lewes, Morley, and more recent men, and the biographies included in works of permanent reference. Outside these books, universally accessible, he has little knowledge. One can scarcely comprehend an account of actors of the century which leaves out Frederick Yates and his wife, for years mainstays of the Adelphi, and Wrench, an excellent and (in his day) most popular comedian. Of the omission of names such as Mrs. Waylett, John Pritt Harley, "Gentleman" Smith, Richard John Smith (better known as O. Smith), Daniel Terry (by whom Scott was "Terryfied"), "Sally" Booth (who was insulted on "the" Booth taking her name), Mrs. Orger, "Little" Knight, and we know not how many others, what is to be said? Mr. Whyte is, however, modest, claiming only for his book the title of a compilation, and is not, perhaps, to be blamed for having gone to the most accessible sources. He would, perhaps, have done better to have confined his work to the latter half of the century, when he might have assigned it something approaching completeness. It might also have been judicious to state that the authorities from whom he liberally quotes are not all of equal importance. Mr. Whyte holds rightly that the illustrations, which are numerous, will constitute an attraction. These are of different value, the processes employed in reproduction being not always successful. As a whole, they constitute an interesting collection, and though some are familiar, others are now difficult to obtain, and will probably be rarer in the future.

Ellen Terry and her Impersonations. By Charles Hiatt. (Bell & Sons.)—Mr. Hiatt styles his account of Miss Terry an appreciation, a description good enough so far as it extends, but inadequate. It is, in fact, a summary of Miss Terry's histrionic career, accompanied by a series of estimates of her performances from the pages of various books or newspapers, among which the *Athenæum* stands conspicuous. As the work is abundantly illustrated, and is commendably free from personalities, it takes a good position among works of its class, and is sure of a welcome. Miss Terry's stage career is honourable and edifying, but fragmentary. In her early life she made frequent and long departures from the boards. Had it been otherwise she would, seeing that she appeared so early as 1856, have had an experience such as few rivals can boast. She has enriched our stage with many gracious and some noble creations, and though it would be extravagant

to rank her as the first of English actresses, she is perhaps the most delightful of expositors. Endowed with one of the brightest, sunniest, and most expansive of natures, and with more poetic and appreciative insight than has fallen to the lot of any woman similarly placed, she has given us performances of characters such as Portia, Imogen, Olivia, and the like which have been absolute revelations. On the other hand, her limitations have been those of nature, and not of method. In one sense she scarcely claims to be considered an artist. The characters she plays are illuminated by her own delightful individuality, and are but so many revelations of herself. She cannot play Pauline in 'The Lady of Lyons,' because the leading feature in Pauline's character is pride, and Miss Terry is not proud. She may strive to seem so, but the effort will fail. She cannot play Lady Macbeth, for she is what she rebukes her husband for being—too full of the milk of human kindness. The tragic intensity of Juliet is out of her reach. Through her whole career these things have been obvious. Within her limits she is, and has been, irresistible, and we have no wish to see her go without them. When she stoops to play Madame Sans-Gêne we are sorry for the waste of power. Like all our best actresses, she is alone and individual. It is impossible to compare her with any one else, and she is as unlike Madame Bernhardt as she is Aimée Desclée, Mrs. Kendal, or Lilian Adelaide Neilson. Mr. Hiatt's record may be read with pleasure, and is well worthy of being kept. The illustrations, chiefly from photographs, throw light upon Miss Terry's career from its earliest stages. The sight of them awakens frequently many pleasant memories. "Oscar Byrn" should be Oscar Byrne; 'Godfoi and Yolande' is not the title of Mr. Laurence Irving's play. We dissent totally from the statement that "Charles Kean failed to leave behind him anything like the reputation of Phelps, leave alone that of Macready." Mr. Hiatt is guilty, however, of few similar heresies, and his book is, on the whole, commendably accurate, though its style is impaired by an affection for Gallicisms such as "it goes without saying."

Trelawny of the Wells: a Comedietta in Four Acts. By Arthur W. Pinero. (Heinemann.)—In publishing for the first time his 'Trelawny of the Wells' Mr. Pinero calls it a comedietta. The term is not ill chosen to denote the piece, though comedietta has, as a rule, been hitherto applied to pieces in one, or at the most two acts. With its quaint mixture of fantasy, realism, domesticity, and sentiment, 'Trelawny of the Wells' is rather a vaudeville without couplets. It owes portions of the treatment to Dickens, but it differs from Dickens in the significance of its satire. No more convincing is it in the closet than on the stage, but it is pleasant reading. Its characters are admirably painted, and the pictures of life and struggle in the neighbourhood of the Wells are as truthful as they are humorous. We wish the original casts of Mr. Pinero's pieces could be given, and we hold the plays themselves worthy of being presented in a less perishable form.

The Ambassador: a Comedy in Four Acts. By John Oliver Hobbes. (Fisher Unwin.)—Like other recently published plays, 'The Ambassador' proves agreeable reading. Many points that escaped attention in the performance are now apparent. While throwing on character and action a vivid illumination, a stage presentation does not always add to the gratification of the ear. To take one very common case. The laugh, not seldom premature, with which a witticism or a whimsicality is greeted prevents a portion of the audience from hearing it. While seeking to know from his neighbours what he has missed, the malcontent prevents himself and them from hearing what immediately follows, and proves, it may be, even more stimulating. John Oliver Hobbes's dialogue is always worth

attention, and an aftermath of delight is to be hoped by those who at the performance have reaped a full harvest of contentment. Story is not the strong point of 'The Ambassador'; and when it has been said that the dialogue is excellent and satisfying and catches exactly the note of the day, that the characters are, as a rule, sympathetic and the action interesting, all that needs saying has been said. We would gladly see the piece again, which is a tribute to the author as well as the actors. We are not sure that the heroine is not a trifle too impulsive and indiscreet even for modern days. John Oliver Hobbes's preface is worth reading for its own sake, and the play is well worth a place on the shelves.

Dramatic Gossip.

So far as regards the West-End houses, the theatrical week has been devoid of novelty. This evening witnesses the reappearance at the Prince of Wales's of 'The Only Way,' the adaptation from the 'Tale of Two Cities,' recently withdrawn from the Lyceum. During the whole or the greater part of the week the Lyceum, Her Majesty's, the St. James's, the Criterion, Lyric, Globe, Daly's, Prince of Wales's, and the Strand have been closed; while the Garrick and the Globe were shut on Friday and Saturday.

At the Princess of Wales's, Kennington, Miss Wallis has produced 'Measure for Measure' with her comedietta 'Cupid in Ermine.'

An adaptation by Mr. S. Bowkett of Miss Jessie Fothergill's novel 'The First Violin' has been given during the week at the Crown Theatre, Peckham, with Mr. Vanderfelt as Herr Courvoisier, its hero.

'THE POVERTY OF RICHES,' a new piece by the authors of 'The Elder Miss Blossom,' has been produced by Mr. and Mrs. Kendal in Blackpool.

In consequence of the forthcoming migration of Miss Maude Millett to the Criterion, her part in 'Sweet Lavender' is to be assigned to Miss Ellis Jeffrey.

MISS EVA MOORE will be replaced in 'The Three Musketeers' by Miss Annie Hughes.

'A MAN WITH A PAST' is the title of a monologue which Mr. Brookfield has written for Mr. Charles Hawtrey. It is stated that Mr. Brookfield has accepted a commission from Madame Sarah Bernhardt for a three-act piece.

THE proposed withdrawal from the Strand of 'What Happened to Jones' has been postponed, and the theatre reopens with it this evening.

BENEFITS are being arranged for two actresses to whom the playgoing world is under heavy obligations. Both are on the occasion of retirement. Mrs. Billington, for whose benefit the Queen has taken tickets, and who has been prominently before the London public for forty years in pieces of importance, will henceforth confine herself to tuition, in which she is able still to be of much service. Mrs. Henderson, better known as Lydia Thompson, has added to the vivacity of two continents, and has divided her favour equally between England and America. We do not often dwell on the subject of benefits, but the claims in these two cases are specially notable.

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SATURDAY, APRIL 8, 1899.

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LITERATURE

Life of Admiral Sir William Robert Mendis, G.C.B., &c., late Director of Transports.
By his Son, Bowen Stilon Mendis, late Surgeon R.N. (Murray.)

IN the *Revue des Deux Mondes* a scheme lately appeared for landing a French army in the south of England. This force was supposed to include 170,000 troops, to be conveyed in 1,500 steam-launches under the protection of 500 quick-firing guns, at the trifling cost of 150,000,000 francs. Until, however, this imaginary voyage shall have been accomplished, it may safely be averred that no larger number of troops, in modern days, has ever been safely placed on an enemy's shore than that of the combined French and British armies, when transported from Varna to the Crimea in 1854. The whole conception of this successful naval and military operation was the work of Capt. Mendis, the subject of the present memoir. Subsequently as organizer and director, for twenty years, of the Transport Department at the Admiralty, Admiral Mendis became well known by name to all naval and most military officers of the present and past generations. His son, therefore, has done well to give to the world an account of his gallant father's long life, devoted as it ever was to the cause of his country and his sovereign.

At the age of eleven years, William Mendis, son of Admiral W. Bowen Mendis, obtained, in 1825, a nomination to the Royal Naval College. From this establishment he joined the *Thetis*, a frigate commanded by Capt. Bingham, who was drowned in the Guayaquil river, in 1830, by the capsizing of the barge of which young Mendis was midshipman in charge. Not long afterwards the *Thetis*, on her homeward voyage under Capt. Burgess, was wrecked on Cape Frio, and the thrilling story of the wreck reads like a chapter from one of Capt. Marryat's novels or 'Tom Cringle's Log.' Indeed, it may here be noticed that not only are the letters written to his father by the young midshipman, describing the events of his voyage, remarkably lucid, but through-

out his after career this officer's power of expressing himself with clearness and candour renders his letters and diaries valuable as documentary evidence of historical events in which he took part.

Whilst in the *Actæon* at Constantinople, in 1832, Mendis had an opportunity for acquiring an unusual experience, which he was able to turn to good advantage at a later period:—

"I watched the embarkation of the Russian army the whole day, scarcely leaving the deck of the *Actæon* even to eat. I made careful notes of their manner and methods of embarking the cavalry and guns, and most excellent and expeditious they seemed to be, the whole force of 22,000 men, with all their stores and belongings, being on board before 6 P.M., the embarkation having been commenced at 6 A.M."

His next ship was the *Pique*, commanded by Rous, so well known as a racing authority at the Jockey Club. The homeward voyage of the *Pique* has always been regarded as a most marvellous exhibition of seamanship. She struck on the rocks at the mouth of the St. Lawrence; but, by great skill and the exertions of her crew, she was extricated from her perilous situation and brought home across the Atlantic, although in an almost sinking condition. The narrative of this and other subsequent commissions makes capital reading; but the most interesting portion of the volume consists of the extracts from Capt. Mendis's letters from the Black Sea during the Crimean campaign.

In 1853 Sir Edmund Lyons placed Capt. Mendis in charge of his flagship during her passage to the Sea of Marmora, where the latter obtained the command of the *Arethusa* frigate. After war had been declared the *Arethusa* was ordered to engage a battery on the mole at Odessa, whilst a combined squadron of steamers made an attack on the main works of that port. The frigate stood in, tacked close off the mole, and engaged the works on it in reverse, while the eight middle guns on the port side of the main deck were transported to the stern ports. Then she stood in again, a reef was taken in the topsails to prevent her going too fast through the water, so as to allow better aim, and she delivered one broadside, hove in stays, was enabled to fire from her stern ports whilst tacking, and then delivered the other. This was the last occasion when a British frigate fought an independent action under sail; and, as Admiral Lord Dunsany states, "No such brilliant *tour de force* can be ever performed now."

When the allied armies had reached Varna, Mendis became flag-captain to Sir Edmund Lyons in the *Agamemnon*. On September 2nd, 1854, he writes:—

"As I told you, I was called upon to draw up a plan of the British part of it [the embarkation to the Crimea]: the rendezvous, the progress of the enormous flotilla, the anchoring, and the disembarkation of the whole army. I completed it, after eight days of the hardest labour I have ever gone through, the night before last, and sent the sheets to the military press; yesterday I was called upon to read it in manuscript to Lord Raglan, Sir Edmund Lyons, and Sir George Brown. When we were assembled in conclave in his lordship's bed-room he proposed reading it himself, which he did entirely, and wound up by saying 'that it must be printed and handed down to posterity; it is excellent in all its parts.' And Sir G. Brown said, 'It is

the best thing I have read.'.....Our ships will number under sail: British, including ships of war, 52; ditto steamers, 30; French, about 200, as they have many small vessels. The boats in line: British will number 350, and the French a like number. I land at the first landing 6,000 infantry and twelve guns, and at the second a like number; the third and fourth and fifth the same.....10 o'clock.—The commander-in-chief [Admiral Dundas] has come down in the *Furious* to look to matters at the eleventh hour, and possibly may make some crash in our plans; but Sir Edmund will keep us straight."

Readers of Kinglake's 'History' may remember a controversy therein concerning the placing of a buoy by the French to mark the northern limit of their landing in Kalamita Bay, and the "painful dislocation of the arrangements" caused thereby. Capt. Mendis averred that "not the slightest inconvenience, confusion, nor delay was occasioned to the disembarkation of the British by any act of the French." Thereupon Kinglake inserted a note, stating: "Among these uninformed thousands was Capt. Mendis, Sir Edmund Lyons's flag-captain." In fact, the readers of Kinglake's book are altogether kept in the dark as to the great services rendered by Capt. Mendis on this occasion. His son has shown, we think, good judgment in omitting all reference to this affair. If there had been any clash in the plans of the British it would have certainly been due to Dundas's interference at the eleventh hour, above alluded to. Like Kinglake, the naval Commander-in-Chief never acknowledged the real authorship of the scheme of this successful operation; but Sir Edmund Lyons did his best to inform the Government that all the credit of the programme was due to his flag-captain; so that in the letter from the Duke of Newcastle, by command of the Queen, thanking the army under Lord Raglan, and the navy under Sir E. Lyons, for the successful landing of the expedition and the victory of the Alma, &c., the total omission of the name of Admiral Dundas was pointed and significant.

After the battle of the Alma, which he witnessed from the tops of the *Agamemnon*, Capt. Mendis landed and went over the battle-field.

"I undertook, yesterday, the duties of the beach to embark the wounded—a sad duty, for frightful were the scenes. At nightfall we had filled the *Vulcan*, a larger steamer called the *Andes*, and another—the *Colombo*. The poor fellows were brought down in every imaginable contrivance to afford them comfort. We landed hundreds of men with hammocks slung on poles, and brought them down in that way until dark stopped us. Some died by the way, some on the beach, some in the boats—sad, sad scene!"

By September 26th the fleet was off Balaklava, a harbour that Capt. Mendis was the first naval officer to enter, Sir E. Lyons having sent him in to communicate with Lord Raglan. When the fleets engaged the sea defences of Sebastopol on October 17th, the *Agamemnon*, as everybody knows, led the way and took up the hottest inside position, within 750 yards of Fort Constantine at the north entrance of the harbour:—

"We anchored beautifully, and opened a magnificent fire upon the heavy work: the shot and shell fell like hail in and about it; soon a magazine within it blew up, whereupon we gave

three good cheers and redoubled our fire, until not a man appeared on the upper part of it, and only three guns continued to fire from a battery where sixty had been pouring destruction upon the advancing ships. We were getting severely punished, and one of our supporters, feeling it very hot, *inexplicably* withdrew, upon which the mass of fire fell upon us, and nothing but the rapidity and precision of our own fire saved us from destruction."

After the bombardment Capt. Mends was constantly on shore at headquarters with his chief, and naturally his keen observation enabled him to speak with authority as to the unsatisfactory conduct of affairs in connexion with the army during the siege operations. It was with grief that he noticed the incapacity of many officers in high positions:—

"Canrobert is everywhere, my Lord Raglan nowhere; he is not even known except on the day of the fight, when he coolly goes into the thick of it, '*toujours calme*,' as Marshal St. Arnaud said of him in his despatch after the Alma."

"General Canrobert is getting very anxious to begin a decided attack with the whole force; he has his batteries ready, whilst ours are not nearly so, I am sorry to say. Depend upon it, it will come to light that Lord Raglan is not a man of energy. I see now by Sir Edmund's manner that his heart is racked at the lamentable want of energy from first to last in the army. Lord Raglan takes everything for granted; ever believes the last tale; never brings anybody to book, and he is surrounded by inefficient men."

Sir Edmund was a different type of man; his vigour and Wellington's thoroughness were much wanted.

"He has been the genius of the campaign in the expedition. Imagine his calling upon Lord Raglan the other day to ask him to show himself more among the troops; to address them, and get acquainted in his own person with their wants, as a great many disbelieved in his presence and the majority of his army had never seen him. He talked to him in such a way that tears actually came into his eyes. He thanked Sir Edmund very much and promised him he would attend to his wishes; and I hope he has, as positive discontent was beginning to show itself."

"I said early in the campaign, and I see more forcibly the truth of what I said and felt, that an Iron Man was wanting, regardless of all conventional humbug, who would do as the great Duke did, look into things himself, see to their working or *non-working*, and remove man after man of the incompetent until he got the man required. The drones, the ignoramuses, the imbeciles, the *helpless* in the Army are legion, one cannot believe them Englishmen, high and low alike. The regimental officers are better. The men of the line are not over-wise in caring for themselves, but both do their duty worthy of England before the enemy and should be better provided for by all the extraneous branches."

There is more similar criticism, accompanied by not a few illustrative incidents, which might well serve to modify preconceived opinions based on Kinglake's eulogistic text.

In February Admiral Lyons shifted his flag to the Royal Albert, in which "noble ship" Capt. Mends accompanied him during the successful operations at Kertch, and, after the fall of Sebastopol, to take the lion's share in the capture of Kinburn. An awkward accident occurred to this ship during its passage to Malta, which led to Capt. Mends deciding to beach her in a

little bay of the island of Zea called Port Nicolo. This delicate manœuvre was so admirably performed that when the ship, after her repairs had been effected, reached Malta there was not a scratch on her copper.

Early in 1862 Capt. Mends, who had for some time been Deputy Controller-General of the Coastguard, was appointed Director of Transports at the Admiralty on the reconstitution of that department; and he elaborated the plan for conducting the Indian relief service overland, which was accepted by the India Office in 1864, when the fine troopships *Serapis*, *Crocodile*, *Euphrates*, *Jumna*, and *Malabar* were designed and built from the requisitions furnished by him. Admiral Mends held, with great justice, that the regular passage of these great white troopships to and fro, through the Mediterranean, the Canal, and the Red Sea, did much to enhance the national prestige in those waters.

Mr. Mends has compressed the account of his father's official life at the Admiralty within the narrowest limits, although this was the period—twenty years—which made his name so well known in both services. Although some experts and officials may be disappointed at not finding a fuller notice of the admiral's work in office, it would probably not interest the general reader. So also with the private life of the admiral after his retirement; his son has done well to refer but briefly to it. Its happiness was proverbial to all who had the privilege of joining the family circle at Alverstoke, always a centre of advanced naval information. The admiral died in his eighty-sixth year, within a few hours of the firing of the royal salute by the fleet, in sight of his windows, at Spithead on the occasion of the Jubilee review of 1897.

Records of Lincoln's Inn: Black Books. Vol. II. 1586-1660. (Privately printed.)

THE Honourable Society of Lincoln's Inn is accomplishing a valuable work in printing its interesting records. The Inns of Court, with their peculiar customs, their collegiate existence, and their sturdy traditions, occupied a striking and distinctive place in English social life, and it is only when the veil is now lifted that we realize how much there was to tell and how very imperfect was our knowledge of these ancient institutions. The body of the work has been prepared for press, as before, by Mr. Percy Baildon; and Mr. Douglas Walker (a Master of the Bench) contributes a valuable preface, bringing out the points of chief interest in the present volume. How large a part was played by the Hall as the centre of the Inn's corporate life is evident from these pages. Benchers, barristers, students, and clerks dined and supped together at their several tables in the Hall, summoned thereto by the blowing of a horn. Mr. Walker's description of the things that were to be seen there deserves to be given in his own words:—

"The proper wear within the Inn was cap and gown. The fashion, however, was to wear hats, cloaks or coats, swords, rapiers, boots, spurs, large ruffs, and long hair. Even Benchers so far forgot themselves as to sit in term time in Hall with hats on.....In it the Reader gives his Readings, moots and bolts are performed, and the Masters in Chancery sit in 1655 to hear references.....It is the scene of the furious out-

break against the authority of the Bench which resulted in several Fellows being laid by the heels. Here on one of the hunting nights there was such disorder 'as the most ancient in this house have neither known nor heard the like in ancient time.' Here too Colt at dinner strikes the steward with a cudgel or bastinado on the head to the effusion of blood; John Baber and John Webb strike and stab each other," &c.

The free, vigorous, independent life of the gentlemen of the Inns of Court is constantly brought before us. It must be remembered that, recruited as they were very largely from the country gentry, they were used to an open-air existence and belonged to a dominant class.

But for Englishmen of the sixteenth and the seventeenth centuries there was another and a very important side of the national life. The chapel and its "preacher" figure prominently in these pages. Even here the manners of the Fellows were free to a point scarcely credible to a more decorous generation. The extraordinary order which had to be made in 1623, that

"none of them, or any other person, in time of divine service and sermon.....shall sit, leane, or rest with their handes or armes or any other part of their bodies upon or against the Communion Table, or lay their hattes or bookes upon the same,"

needs no comment. The authorities, however, cannot be said to have set a good example, for we note some years before, in a list of the Inn's linen, "Communion Table and syde-bord clothes" immediately after towels "serving only for oysters." But the building of the new chapel was the great Jacobean event, and we hear much of its details, and especially of the great difficulty with which the money was raised. The preachers were decidedly important personages among the officers of the Inn, and were well remunerated. Among them was the well-known Dr. Donne; and even Archbishop Usher filled for a time the post. The chaplain, or Reader of Divine Service, received a comparatively small salary, although his duties included daily service. The religious belief of the Fellows was at that time a matter of concern, and the Bench appointed a committee of censors to keep watch on their faith and morals.

The great Christmas festivities appear to have died out about the time of Charles I.'s accession; and the time-honoured "Revels" were suppressed by the Puritans in 1649. We read of the solemn dancing of the barristers at Candlemas, and of the annoyance of the Bench in 1610, when, at this festival, "the whole Barre" refused to dance before the judges, who were guests of the Inn. Charles I. was so delighted with the masque presented by the Inns of Court in 1633 that the Lord Chamberlain was ordered to invite a number of the gentlemen "unto the Masque which is to be danced by his Majestie upon Shrove Tuesday." In curious contrast with these gaieties is the name of William Prynne, whose '*Histrio-Mastix*' appeared the same year. For this, as every one knows, he was expelled from the society, in which he was an utter barrister at the time. But his turn came with the triumph of the Puritans; in 1648 he was made a bencher, and in 1657 treasurer. The Civil War, we learn, greatly impoverished the Inn, owing to the absence of a large proportion of its members in the field. The

majority of these doubtless fought on the king's side, though the actual number of "delinquents" was only forty-five; the Parliamentary side, however, was well represented by Speaker Lenthall, Oliver St. John, John Thurloe, and others.

The indices to this handsome volume deserve special praise, and bring to light a number of curious facts and words. Several relevant documents also are printed in the appendix, including an important agreement as to Lincoln's Inn Fields in 1657, to which is appended an interesting plan, a facsimile of which is given as the frontispiece to this volume. The only slip we have observed is in the preface, where is twice mention of Sir "Henry" Minshall. This was the Sir Richard Minshall, a recusant and Royalist, who is found under the Commonwealth mysteriously claiming that Charles I. had created him a baron and viscount.

A WELSH CLASSIC.

Gweledigaethu y Bardd Cwsc. Gan Ellis Wynne. Dan olygiaeth J. Morris Jones. (Bangor, Jarvis & Foster.)

IF the judgment of competent critics could be ascertained as to the best three prose works in Welsh literature, nine out of every ten would doubtless include 'Y Bardd Cwsc' in their list of favourites, and more than half the number would assign it the second place on their list, the premier position being generally accorded to the Welsh version of the Bible. No other prose work in the language—save the Bible and the Prayer Book—has passed through so many editions, around dozen at least having appeared during the last half century. For many, the chief charm of the work lies in its terse idiomatic style, in the wealth and strength of its language; for in respect of closeness of texture and purity of diction it has long been regarded as one of the best models of Welsh prose.

This is the more remarkable because 'The Sleeping Bard'—to give the English equivalent of its Welsh title—is not exactly an original work. Its general scheme, and even some of the details of its execution, are borrowed from Sir Roger L'Estrange's somewhat free translation of the fantastic 'Visions' of Quevedo, "the most widely gifted Spaniard of his time," who ranks second only to Cervantes himself among the satirists of Spain.

As to the nature and extent of Ellis Wynne's indebtedness to L'Estrange—for he was clearly unacquainted with the Spanish original—the most likely conjecture which a comparison of the two versions suggests is that in perusing the English work the Welsh clergyman was so startlingly impressed with the large possibilities of its allegorical plan for the purposes of a free criticism of men and manners that he straightway poured forth into its borrowed mould the accumulated stream of his molten thoughts on the sins and follies of his fellow-countrymen in Wales. Thus his visions of the world, of death, and of hell correspond in general outline, though only occasionally in detail, to those bearing similar titles in L'Estrange's work; but he omitted the four remaining visions of his original, selecting as his models only those

which best suited his purpose, and arranging them according to a natural sequence, instead of the haphazard order of Quevedo.

The result of this freedom of treatment on the part of Ellis Wynne is that he produced not a blurred representation of Spanish life at the beginning of the seventeenth century or of London society at the Restoration, but a series of realistic cartoons which exhibit with convincing fidelity, though not without such touches of exaggeration as are essential to caricature, the more salient types of worldly life that prevailed in Wales during that period of moral and intellectual torpor which preceded the dawn of the Methodist revival. George Borrow, who wrote a highly spirited, though often inaccurate translation of 'The Sleeping Bard,' and who, of course, was acquainted with Quevedo's text, though, curiously enough, not with L'Estrange's, asserted the superiority of the Cambrian over the Spanish work on the score of its greater unity of purpose, and the absence from it of any superfluous matter:—

"In reading Quevedo's 'Visions' it is frequently difficult to guess what the writer is aiming at; not so whilst perusing those of Elis Wyn. It is always clear enough that the Welshman is either lashing the follies or vices of the world, showing the certainty of death, or endeavouring to keep people from hell, by conveying to them an idea of the torments to which the guilty are subjected in a future state."

Owing to the vigour of Ellis Wynne's description of hell and his dramatic presentation of its denizens, his work was often regarded, a century ago, and even later, as an unclean thing—a "devil-raising" book. Borrow tells us how a "little Welsh bookseller" of his acquaintance, for whom his own translation was written, shrank at the last moment from publishing it, through fear of being prosecuted for blasphemy, and its appearance was consequently delayed for some thirty years. "Yet," says Borrow naïvely, in words that any one who has read the work can well endorse,

"there is no harm in the book. It is true that the author is anything but mincing in his expressions and descriptions, but there is nothing in 'The Sleeping Bard' that can give offence to any but the over-fastidious."

As to the present issue, the editor states its object to be the restoration of the text to its "original purity." Chancellor Silvan Evans applied exactly the same expression to his own edition of the work nearly fifty years ago, adding, with much truth, that "scarcely a book in the language had suffered more at the hands of editors than 'Y Bardd Cwsc.'" As he did not, however, reproduce the orthography of his original *literatim*, and as some of his etymological explanations have since turned out to be erroneous, Prof. Morris Jones girds savagely at the veteran Welsh scholar as if he were the very type and representative of the worst charlatanism. This attack by the youthful professor upon a pioneer now bowed down with age, who has almost reached the close of a lifetime devoted to serving Welsh literature without fee or reward, is not only unjustifiable, but also comes in the worst taste from one whose leisurely methods of work may be inferred from the fact that this volume was announced nearly five years ago, while his only other editorial offspring, 'Llyvyr yr Agkyr,' occupied him during

the preceding five years and more, though his daily occupation has been no other than the study of Welsh throughout the whole of the period in question.

Other Welsh scholars have of recent years shown a similar lack of restraint in their criticism of those who do not accept their methods or conclusions, though they themselves are often too sensitive to permit of any faultfinding with their own performance. Even the work of the present editor is by no means impeccable. In his introduction he treats as an original record the entry relating to Ellis Wynne in Foster's 'Alumni Oxonienses,' though an obvious misprint in it should have sent him to consult the manuscript registers themselves, which might then have helped him to solve some difficulties as to Wynne's university career. In his bibliography he omits at least two distinct editions and two reprints, and adds no particulars about those that are included in his list beyond specifying their date and place of publication. The genealogy and family history of the author could be more readily followed had they been accompanied with a pedigree in tabular form, while under this head mention should surely have been made of Ellis Wynne's descent from a branch of the "fair" Fitzgeralds who settled in Merioneth (whence the Wynnes of Peniarth are also descended), and of his connexion on the maternal side with Col. John Jones, the "regicide," Cromwell's brother-in-law. In explaining the word *stent* (corrupted from the English "extent") as meaning simply an estate the editor misses the thrust at landlordism intended by the author, for the word is exclusively applied to land originally enclosed from a common, but subsequently transmitted in the same family for several generations. The word *stint* is employed in precisely a similar sense in parts of England. *Hwndrwd* (English "hundred") in the text means not merely a company, but the whole *posse comitatus*, while *hwndlwyr* has the appearance of a misprinted Welsh form of *swindlers*. The word *hook*, found in so many Anglo-Flemish place-names, notably in Cape Colony, would have afforded a good parallel to the use of the Welsh *bachel* in the sense of corner.

Having said so much—and we felt bound to express our resentment at the attack on Chancellor Silvan Evans—we must not omit to give full credit to Prof. Morris Jones for his editorial work on the volume. No Welsh work ever published has, perhaps, had the benefit of minuter care, of sounder scholarship, or of a more whole-hearted appreciation on the part of its editor than the present liberally and thoroughly annotated edition. In purity of style the editor's introduction almost rivals the body of the work itself; the notes and glossary are terse and pungent, here correcting the errors of predecessors, there authoritatively settling some disputed point of syntax or etymology.

Recognizing textual accuracy to be the student's first necessity, Prof. Jones has reproduced the *editio princeps* "letter for letter, line for line, and page for page," including even its misprints. His own wishes seem to have been furthered with no little zeal and artistic judgment by the publishers, who deserve every praise for their

share of the work. In order that the reproduction should approach as near as possible to a facsimile, it was set with type cut by William Caslon in 1722, which corresponds pretty closely to the letters of the original. The title-page, moreover, has been reproduced by photo-zincography; there is a drawing showing the present condition of Ellis Wynne's residence near Harlech; and extracts from parish registers, with specimens of the author's autograph, are also given in facsimile.

We trust that a similarly high standard of editorial thoroughness and typographic excellence will mark the series of Welsh reprints which the Guild of Graduates of the University of Wales are now preparing for publication by the same firm. With the exceptions that we have noted, the present volume, which may be regarded as the precursor of the Guild series, may well serve as a model of what such reprints ought to be.

Essai sur les Lois Agraires sous la République Romaine. Par Robert Dreyfus. (Paris, Calmann Lévy.)

It would be unfair to criticize this study of the agrarian laws of the Roman Republic from the standpoint of the antiquary or the student of Roman constitutional law; even the economist who makes antiquity his field might complain that it presents no new facts, and contains hardly an original idea. But it is a brightly written sketch, from a semi-socialistic standpoint, of those efforts at economic reform which are bound up with some of the most striking figures in Roman history. The personal element is, perhaps, more obvious—it is certainly more attractive—in this department of the Roman annals than in any other. Patrician demagogues give way to the heroes of the plebs, and these in turn make room for the founders of the later democratic movement. The sanguinary benevolence of Sulla, the vacillating talent of Cicero, and the steady genius of Cæsar complete the tale; and movements and men are all connected by a chain of endless and, for the most part, fruitless agrarian laws.

This is an excellent field for the picturesque historian with economic views, even though these views are of a neutral type and the moral of the tale is not particularly obvious. M. Dreyfus believes that the ideal agrarian situation is to be found in a balance between large and small properties. There are some benefits—such as the reclaiming of land, the turning of a pestilential waste into a bright and healthful countryside—which can only be performed by large capitalists, while, on the other hand, the moral benefit exercised by small holdings on their proprietors is incalculable. France, with her nine million owners of the soil, with her three million labourers who hold their tiny plots, with her steady equilibrium of landed wealth, which shows large, moderate, small, and minute properties existing side by side, is the economic ideal of modern times to which Italy should have conformed. But the effectiveness of a moral drawn from a long epoch of attempted reform lies in determining the points in which the proposed remedies failed, and it cannot be said that

the author has done this thoroughly or systematically.

In following out such a line of thought one must admit that the economic agitations of the fifth century are too obscure in their causes and consequences to lend themselves to the philosophy of history. One cannot reproach the author for merely reproducing them, and must be grateful that he has presented them in a picturesque guise which is unfamiliar to the reader of modern works on early Roman history. He raises a righteous protest against the current practice of turning men into tendencies, and against the historian who "transposes into abstract language the uncertainties of Livy and Dionysius." But is it a final judgment on the Licinian laws to say that they were merely or mainly "sumptuary"; that they aimed at restricting property, not at redistributing it; and that, from this point of view, it made little difference whether the maximum which they fixed "applied to all landed property or only to the public land"? The meaning of these laws limiting possession was surely to leave as much of the *ager publicus* as possible for voluntary occupation by others; and if their maximum took account of private land, so much more of the public domain was at the disposal of the emigrant. They failed chiefly from the ineffectiveness of their sanction, but also for a reason which must have been operative at all periods of the extension of the Roman domain, though the author does not recognize it. It was that the effective settler on this domain had to be a rich man, with capital to improve the devastated land, and armed bands of clients and slaves to beat back the enemy hovering on its borders. The aim of Tiberius Gracchus, perhaps of his brother Gaius, was to restore the class of yeoman farmers; but it is difficult to see what his ideal yeoman could have done for Rome. He could have been neither a voter nor a soldier—he was too far from the capital to use his power in the legislative assemblies, and no empire can be garrisoned by a conscript army. No ultimate economic remedies, which might revive a failing industry, were thought of by either of the brothers; and, indeed, it is questionable whether the depopulation of the country districts, which they deplored, was other than a natural symptom. It did not mean only the influx of idlers into the central city; it meant that capital and personal enterprise were turning from a ruined industry to seek their reward in the business life of the provinces. The inalienable character of the lands assigned by the Gracchi was a practical admission of the economic weakness of their agrarian system. The devices of the time can only be fairly criticized as a part of the great imperial question, as attempts to solve the problem, What political life should be lived by Romans? But this point of view is in the present work subordinated to the purely social ideals which a self-existent nation may indeed cherish, but which an imperial state is too often forced to surrender. These pages contain, at any rate, many bright pictures of the politics of the time, and many subtle estimates of the personalities—whether terrible or beneficent—which occasionally relieve the prevailing selfishness, hardness, and dulness. The

appreciation is sometimes expressed by an effective stroke of the pen that lingers in the memory. G. Gracchus "dreamed of a constitution which should be a *vendetta*"; Sulla was "type accompli de l'anarchiste autoritaire"; and a part of Cicero's ideal was a state "where the people should be virtuous and orators respected."

But there is much indistinctness, and some incompleteness, in the technical portion of the work. The author states as a fact the now contested theory that coinage proper originated with the Decemvirs; he evidently believes, however, in some kind of currency having existed at a far earlier date, for he thinks that the Servian census rested on metallic wealth; but he gives no indication of the form which he supposes this specie to have assumed. He discusses early Roman land tenure without mentioning the theory that the *ager privatus* was held by the *gens*; yet this seems more probable than the view that there was no mean between the tiny *heredium* and the *ager publicus*. He regards the *agri occupatorii* as having been let out on regular leases, a second lease being granted to the middlemen to collect *vectigal* from their occupants. But this second contract is known only from legal sources, and had the State exercised a periodical revision of the tenure of these lands it is difficult to see how their occupiers could have asserted by long prescription the fiction of ownership. He notes that between 131 and 125 B.C. the census rises by 75,000 heads, but he does not explain the cause to which this augmentation was due. Had he written that it was an increase in those citizens who alone could be registered, the problem would perhaps have been solved; the Gracchan legislation seems to have given enormous numbers of the *capite censi* the status of the old *assidui*. G. Gracchus is credited with a great imperial change—the centralization of the system of farming the taxes. One would hardly gather from the author's language that the *lex venditionis* referring to the single province of Asia is here described. In discussing the affair of Octavius several passages are cited at the foot of the page as furnishing precedents for the deposition of a tribune; but on verifying these references we find that they all belong to a post-Gracchan date, and we must be content to admit that there is no known instance of the deposition of a Roman magistrate by the people until Tiberius Gracchus had his colleague dragged from the rostra.

The Wolves and the Lamb; Lovel the Widower; Roundabout Papers; and Denis Duval. By W. M. Thackeray. With Biographical Introduction by his Daughter, Anne Ritchie. (Smith, Elder & Co.)

MRS. RITCHIE has quoted in this introduction a passage from George Brimley's essays which may be applied to her father's life as fitly as to his work: "Thackeray could not have produced 'Vanity Fair' unless Eden had been shining brightly before his eyes."

As we have already noted, if Mrs. Ritchie's impressions are correct, the sense of death was very frequently with Thackeray during his last years; but it was a friendly presence, a vision of rest from the struggle

and ambitions of Vanity Fair in a very beautiful Eden of the future:—

"When I was going to die, as I thought I was one night, I was as easy in mind, and as trustful of God and as confident in His wisdom and mercy, as St. Augustin, or St. Teresa, or Lady Huntingdon, or the Rev. Cæsar Malan—I mean any Churchman high or low, and so no more about it."

And in another place, writing to a friend, he says:—

"I am not sorry for most people, certainly not for those old and in pain, for whom sleep must be a consoler after the fitful fever.....in yonder vast next world. When we talked about it last, I said I thought it seemed lonely there. Thinking of it is thinking of God inscrutable, immeasurable, endless, beginningless, supreme, awfully solitary. Little children step off this earth into the infinite, and we tear our hearts out over their sweet cold hands and smiling faces, that drop indifferent when you cease holding them, and smile as the lid is closing over them. I don't think we deplore the old who have had enough of living and striving and have buried so many others, and must be weary of living—it seems time for them to go—for where's the pleasure of staying when the feast is over, and the flowers withered, and the guests gone? Isn't it better to blow the light out than sit on among the broken meats and collapsed jellies and vapid heeltaps? I go—to what I don't know—but to God's next world, which is His and He made it. One paces up and down the shore yet awhile—and looks towards the unknown ocean—and thinks of the traveller whose boat sailed yesterday. Those we love can but walk down to the pier with us—the voyage we must make alone. Except for the young or very happy I can't say I am sorry for any one who dies."

He was impatient, moreover, with those who are rebellious against Providence, and ask that natural laws should be interrupted in their case: "Those people seem to me presumptuous who are for ever dragging the Awful Divinity into a participation with their private concerns." He felt that "we die because we are born; we decay because we grow"; and that, while he could pray for a spirit of patience under suffering, he could "not ask for any special change on his behalf from the ordinary processes, or see any special Divine *animus* superintending his illnesses or wellnesses."

In actual fact death came to Thackeray when he was a little weary, maybe, but hard at work and full of hope. He had given up the labours of an editor, and was embarked on a story with which he was determined to make a success. The fragment of 'Denis Duval,' indeed, goes far to justify the prognostication of Mr. Leslie Stephen that the completed "picture might have been worthy to be put beside 'Esmond.'" It is a finished, easy piece of work, dealing with scenes that visibly stirred the author's imagination, and introducing the very type of characters he had loved and made lovable elsewhere. And Mrs. Ritchie has recorded how happily and busily he was at work on all the historical background, how excited he had already become over the great sea-fights in which his hero was to take part. Thackeray has left only too few solid novels, and there is abundant evidence here to prove that he had it in him to write more of the sort.

Mrs. Ritchie has also printed a few notes on the delightful 'Roundabout Papers,' which have all Thackeray's intimate charm

and ease of style, and, as she says, might serve for a diary of the last years of her father's work. With them is included 'Lovel the Widower,' both as a story and in its somewhat more pleasing dramatic form 'The Wolves and the Lamb.'

The sketches in this volume are not of any marked interest; but it is delightful to meet once more with the well-known poem on the Zoo:—

First I saw the white bear, then I saw the black;
Then I saw the camel with a hump upon his back;
Then I saw the grey wolf, with mutton in his maw;
Then I saw the wombat waddle in the straw;
Then I saw the elephant a-waving of his trunk;
Then I saw the monkeys—mercy, how unpleasantly
they—smelt!

And to learn how daintily he would play
the host to a young girl-friend:—

Little maid with sparkling eye,
Will you have some mutton pie?
Little maid with tender heart,
Will you have some apple tart?

A COSMOGRAPHER OF THE SIXTH CENTURY.

The Christian Topography of Cosmas, an Egyptian Monk. Translated from the Greek, and edited with Notes and Introduction, by J. W. M'Crindle. (Hakluyt Society.)

THE work of Cosmas Indicopleustes, which Mr. M'Crindle, under the auspices of the Hakluyt Society, has made accessible to English readers, is, taken in its entirety, merely a curiosity of literature. It is a foolish and fantastic, often ingenious, polemic against Ptolemy's theory of the physical universe. The title, which might suggest anything from a description of the Holy Land to a list of bishoprics, seems intended to represent compendiously the author's own cosmological doctrine. Cosmas holds that the universe consists of two *places*—heaven and earth—which are connected by walls, and that outside these cosmic walls there is no place. The flat earth forms the bottom of the world, and there are no antipodes; the sun sets behind a huge conical mountain which is situated in the north. The shape and arrangement of the tabernacle supply Cosmas with a key to his construction of the universe and its "places." But the interest and value of the work do not lie in this curious nonsense, which enlightened Byzantines like Photius despised, but in incidental information furnished by the author, who before he became a monk was a merchant and traveller. He had sailed in the Red Sea and along the East African coast, perhaps as far as Zanzibar (Zingium); and though he probably did not himself visit Ceylon—Mr. M'Crindle thinks he did—he enjoyed good opportunities of obtaining information about India from other travellers and traders. He visited Adulis, in Abyssinia, where he copied two precious documents: the well-known inscription of Ptolemy III. Euergetes, and an inscription (written in barbarous Greek) of an Axumitic king.

The Hakluyt Society was well inspired in undertaking the publication of Cosmas; but it would have done better if it had deferred the enterprise for a few years longer. The first condition for a satisfactory translation is a satisfactory text, and at present there is no critical text of Cosmas. In the course

of a few years, however, we may look for an adequate edition; and it therefore strikes us as curiously perverse that the Hakluyt Society should have chosen to issue an English version at the very moment when at last preparations have been begun to establish a final text. This is a good instance of the somewhat stupid habit, not rare in England, of ignoring what is being done and designed by scholars in other countries.

The first and essential part of Mr. M'Crindle's task was to give an accurate and trustworthy translation of the text as printed by Montfaucon; and we do not hesitate to say that he has done this well. His version flows easily and agreeably; where we have looked up the original we have generally found it adequately reproduced; misprints in Montfaucon's pages are discerned and corrected. The suggestion on p. 13, note, as to the disconnected clause *οὐράνιον τε ποιοῦμενοι πορείαν* can hardly be right; and Mr. M'Crindle ought to have noticed that the whole preceding sentence is defective in construction, for he is forced to translate *ἐμφανὲς ὡς* by "it is evident that." In the same context a clear exposition ought to have been given of the puzzling argument which extends from p. 11 to p. 13. The version is less lucid than usual, and on p. 11 we find *ὑμῶν* (inadvertently or by intentional correction?) rendered "we." P. 85, it is stated that the Deity "thought good to place" earth and water "together on account of their good temperature." This hardly conveys to the reader the exact meaning—that earth and water blended together well and with happy results. P. 304, "person of the common sort" is much too loose a translation of *ιδιώτης*, which is opposed here to a man of letters. The note on p. 338 that "Aristotle uses *οὐρανός* itself" in the sense of "palate" sounds odd; of course he does, and so do many other writers, for it is the regular Greek equivalent for the roof of the mouth. In one place Mr. M'Crindle has failed to catch his author's argument, and needlessly supposes a lacuna. Cosmas (p. 29) has been arguing that there is nothing outside the earth. Should one, he says,

"from a wanton love of contradiction, assume that outside of earth and heaven there exists a place made of another invisible and imaginary substance, even such a place must of necessity rest upon something else, and this again upon another, and so on *ad infinitum*. Nevertheless, let us, with God's help, tackle this subject as more a question of physical science. If one should suppose that place to be chaos, then, because the heaven is light and tends upwards, and the earth heavy and tends downwards, and extremes are bound together with extremes (that, namely, which tends upwards with that which tends downwards), they support the one the other by their pulling against each other, and so remain unmoved."

This is simple, and hangs together perfectly. The argument is—even if we were to grant that there is a place (namely, chaos) outside the world, this admission would not invalidate the fact that the world is immovable, for the opposite tendencies of the upper and lower parts of the world would produce equilibrium and rest. Mr. M'Crindle is therefore wrong in assuming and marking a lacuna after the words "then because," on the ground that "there

is no connexion between the opening and the conclusion of the sentence."

So far, then, as the translation is concerned, Mr. M'Crindle has acquitted himself creditably; but so much cannot be said of the introduction and notes. It is unpardonable for a writer on Cosmas to be ignorant of Gelzer's essay in the ninth volume of the 'Jahrbücher für protestantische Theologie.' This ignorance prepares one to find that in the section on 'Bibliographical Notices' (pp. xiii-xiv) no mention is made of Marinelli, or of Richt-hofen, or of the contributions of A. von Gutschmid to the chronology of the composition. And we should certainly have expected Mr. M'Crindle to make some reference to the illustrated Russian translation which appeared in the sixteenth century. Moreover, although paintings lie outside the sphere of the Hakluyt Society's aims, a translator of Cosmas was surely bound to say something of the miniatures in the MSS., which are so important for the history of Byzantine art, or at least to tell his readers where they might find information on the subject.

Mr. M'Crindle makes a curious blunder in his statement as to the notice of the 'Topography' in the 'Bibliotheca' of Photius. He says that Photius describes the work as "an exposition extending to the eighth book"—whatever that may mean. The words of Photius are ἐρμηνεία εἰς τὴν ὀκτάτευχον, which, of course, signify a commentary on the Octateuch, or first eight books of the Old Testament. The expression of Photius, Χριστιανοῦ βιβλίου, ought to have been cited on p. 263 in connexion with the heading of Book VII. in the Vatican MS. It certainly devolved upon the annotator to discuss the difficult question about the identity and chronology of the kings of Axum in the sixth century, and we turned, in the expectation of finding a complete discussion, to pp. 55 sqq.—to be disappointed. The notes include nothing but a bare mention of Malalas (without a citation) and a dictum of Mr. Salt; the recent study of Duchesne is not referred to. We will conclude by saying a word for Montfaucon. Mr. M'Crindle, rightly translating τυραννικῶ τρόπῳ by "in their rebellious mood," observes in a note: "Montfaucon, however, translates: *tyrannico more*"; implying that Montfaucon did not understand the Greek words. Montfaucon understood them perfectly. Did Mr. M'Crindle never hear of the *triginta tyranni*?

NEW NOVELS.

A Double Thread. By Ellen Thorneycroft Fowler. (Hutchinson & Co.)

'CONCERNING ISABEL CARNABY' discovered in its author a distinct capacity for handling dialogue in the mode of the moment—that is, unmitigated "smartness." 'A Double Thread' shows even greater mastery of the art of light conversation and dinner-party repartee. Perhaps as ingredients rudeness and flippancy are just a little in excess, and one or two of the expressions put into the mouths of certain people are somewhat out of key. Still, one is at times conscious of an atmosphere not unlike that wherein beings of the 'Windermere' and 'Ambassador' type live and move and air

their views on life, love, and other trifles of the kind. Indeed, some pages suggest yet another writer of society plays in embryo. Of that quality there is certainly a good deal, still the principal impression received from 'A Double Thread' is scarcely that of true comedy. Vivacity, sparkle, and a lively if cynical outlook on the part of some of the talkers are like surface ripples and inter-ludes rather than the real substance of the book. With all her happy knack of speech, her talent for the amusing or paradoxical saying, Miss Fowler does not quite convey the idea of a born delineator of manners and drawing-room emotions. Distinction, elegance of phrasing, and that sense of the typical rather than the individual which is the native element of the comic muse are absent. In writing of this sort, blots such as the following, and others, are unpardonable. "If I hadn't have known I should not have asked," remarks a distinguished denizen of Mayfair; and Miss Fowler comments not on her grammar, but her logic. "I have stood on Carmel, and laid under the juniper tree," comes from a Churchman of the most scholarly kind. The expression of temperament in the actors is never remarkably deep. Their talk, judged at close quarters, reveals not so much their own individuality as the author's marked talent for epigram and clever nonsense. The book, docked of the criticism of life and living put into the lips of some of the talkers, holds nothing remarkable in character or incident. The love and the misunderstandings between the principals are not of intense interest. There are, we fancy, too many people, and the author has not the gift of intuition which points at those worth developing. There are a good many who really have no business in a gallery of clever sketches. Mrs. Cottle is a case in point, and there are others. The self-made, crudely cultured family is well observed, but not sufficiently vital to the story. Far too much seems to have been made of the charm of Philip Cartwright; with all the effort, it is never visible. Miss Fowler is ingenious, if not successful, in her methods of bringing her different people into relations. There is, however, a lack of fusion. But her chorus of smart worldlings and dull provincials is clever enough to redeem her story, were redemption needful.

One Poor Scruple. By Mrs. Wilfrid Ward. (Longmans & Co.)

MRS. WARD'S work must be read with the postulate of a Roman Catholic standpoint. The scruple, it is true, would equally affect most Churchmen; but throughout it is treated in its bearing on members of the Church of Rome. The description of an old Romanist county family is excellent, as is that of the vocation and self-renunciation of Mary Riversdale, with its effect on herself and family. The author's strength lies naturally in her female characters; but Mark Fieldes, the man of words and facile emotion, a product of culture in the first or second generation, too busy as a social parasite to have leisure for any objective purpose unconnected with personal advancement, "wax to receive," but with no retaining power, is well brought out. Of the women, Madge the frivolous and

Cecilia, the "splendid pagan creature" who so earnestly intrigues against her for the conquest of the rather brutal lover Bellasis, are both strongly drawn. Hilda, the good and womanly, and not too other-worldly maiden whom Marmaduke loves, is more piquant than the majority of gentle heroines. But Mrs. Hurstmonceaux, the experienced campaigner of society, is perhaps the most successful portrait. Her unspoken maxims as a hostess will bear repetition:—

"Yes, she fed them to perfection, and she threw a soft melancholy poetry into her very viands. 'We have a sadness about us,' she seemed to say (it must be remembered that she never did say anything of the kind). 'We want cheering. We can never forget the mystery of the starving multitudes of our great cities. We have a soft melancholy about us. Nothing must be spared in giving us such delicate viands as will best soothe us; no *salon* now could be attempted with tea and bread and butter in an attic; we have less faith than our forefathers. It is a serious loss for our emotions; but so it is. We must cultivate the highest in art—in every art. The dinner-table should be perfect in its way.'"

The agony of that worldly combatant when her social pin-prick produced the tragedy of Cecilia's death is not the least impressive of the memories left by this distinctly able book.

A Modern Mercenary. By K. and H. Prichard. (Smith, Elder & Co.)

THIS romance of soldiering and court intrigue is laid in the Nephelo-Coccygian region which Mr. Hope and other writers have of late made familiar ground. The particular portion of it here dealt with is hight Maäsau, and the question of its independence, like that of other small states, is highly interesting to the great powers of Europe. The diplomatic antagonism on the subject is supposed to be between Great Britain and Germany; but if there be any parable involved, it is obvious that the application refers to a more absorbent power. Be this as it may, the Court manoeuvres are handled with some probability, and the half-barbaric state, with its autocratic institutions, makes a suitable scene for action of an exciting kind and methods which are obsolete in the west of Europe. John Rallywood, the English officer in the Maäsaun service, imported, for political reasons, from the frontier force to the exclusive and ultra-national corps of the Duke's Guards, has to meet many difficulties and to maintain his loyalty to his salt in spite of overt opposition and covert treachery. He and the admirable heroine, Valerie, the high-spirited daughter of the crafty and not too loyal Chancellor of the Duchy, are a well-matched pair, and the triumph of honour and good faith exemplified in their union forms an apt climax to a well-written and lively romance.

The Lady of Criswold. By Leonard Outram. (Greening & Co.)

THIS is a sensational affair. The Lady of Criswold was slapped in the face by her mother to keep off epilepsy, and went mad after she had married her earl. She swore at him (maniacs, the writer says, can do this without any previous training in vocabulary), tried to kill him, and was

finally cured. A more wretched set of puppets and a worse style of narrative than this we have seldom seen. The thing is full of *clichés* from end to end.

The Deil's Grannie. By J. Parrington-Poole. (Digby, Long & Co.)

THE language is put to funny uses in this volume. "He turned again disgustingly" means that he turned as one disgusted; "he made way for the priory" means that he went in that direction. Another person is described as a "loneless" man; and the thunder is said to "brattle," and a man to be "red with running." A translation of Maeterlinck by a madman could hardly be more quaint. 'The Deil's Grannie' contains one consecutive story, though it is so arranged and printed that a hasty reader might think it consisted of two distinct narratives.

Le Serment de Lucette. Par G. de Wailly. (Paris, Calmann Lévy.)

'LE SERMENT DE LUCETTE' is a pretty story for young ladies, although told in the form of impossible letters. A selfish godfather and guardian shuts up the heiress, and then tries to marry her himself: she is delivered by the inevitable phoenix.

Le Sang des Races. Par Louis Bertrand. (Paris, Ollendorff.)

'LE SANG DES RACES' is a romance of low life in Algeria. It illustrates the strength of the separatist Spanish and Italian elements in the population.

MODERN BOOKS OF TRAVEL.

The Valley of Light: Studies with Pen and Pencil in the Vaudois Valleys of Piedmont. By W. Basil Worsfold. (Macmillan & Co.)—Fancy titles are now the fashion; but Mr. Worsfold's, resting as it does on a punning motto, cannot be classed among the successes. Nor can we commend the ponderous and pretentious pleasantry in which the author has framed his studies of the Vaudois and their country. Reverting to a practice common enough in the last century, he addresses his chapters in the form of letters to a lady designated as "Sibyl." The first of these letters—or rather lectures—is an essay on the influence of contrast on our enjoyment of nature; the second is an outline of Vaudois history. At this point "Sibyl" breaks in with the comment that "your letters were not very interesting," to which their author somewhat tartly replies that "they represent an honest endeavour to put before you a certain amount of information which you ought to know before knowing anything else." Was ever woman in this manner—persuaded? We feel doubts whether "Sibyl" did more than skim the further sheets so profusely adorned with her name before she docketed and returned them to her voluminous correspondent for the benefit of the public. The public would probably have found Mr. Worsfold's volume more attractive had he, before printing it, omitted all this private matter foreign to the Vaudois, and dealt simply, without any attempt at literary airs and graces, in which his touch is a trifle heavy, with his main subject. But even in its present form the book will doubtless be read with interest and pleasure by many Protestants, and particularly by those who like their history cut up into morsels and flavoured with pleasing descriptions of scenery and people and mild incidents of travel. In so far as it abounds in picturesque adventures, in cruel persecutions and almost incredible escapes and successes, the story of the Vaudois lends itself to this

treatment. Few readers, it is to be feared, will be as familiar beforehand as "Sibyl" is assured she is "with the more prominent features of this history." Of Henri Arnaud and "the Glorious Return" they may have read; but the names of Janavel, and Jean Leger, and Louis Pasul, and Revel, and Johier are probably unfamiliar to most. Mr. Worsfold is considerate, and supplies an account of the deeds of these heroes which is intelligible even to those whose previous ignorance was complete. By the time we get to the end of his volume we have a very fair idea of the most striking episodes of the long struggle which was only brought to a close in 1848 by the liberal edict of Charles Albert. It must be noted, however, that Mr. Worsfold, putting aside the views taken by most recent authorities, seems disposed to credit the Vaudois with having preserved the doctrines held by the primitive Church in the very earliest ages of Christianity. It is now generally admitted that this theory is not tenable, and that their origin as a sect cannot be traced beyond the religious revival of the twelfth century, when the "poor men of Lyons" found a refuge in the Alpine valleys. In the sixteenth century they assimilated their Church government to that of Geneva, and became practically a branch of the Reformed Swiss Churches. It is to their inhabitants that the valleys that meet round Pinerolo owe their particular interest for English travellers. All the country where the Alps meet Italy is beautiful; but in natural attractions the Vaudois valleys are not pre-eminent. Their ranges are built of the more friable rocks that tend rather to soft outlines than to mountain peaks and precipices, and they lead to no snows or glaciers. The frosty horn of "Vesulus the cold," peering over the broad lawns of Monte Frioland, gives the only touch of eternal snow to their summer landscape. They have neither the romance of the foothills of Biella nor the grandeur of the neglected Valli di Lanzo. Perhaps the most striking way of entering the district is from the shrine of San Chiaffredo, near the sources of the Po, under Monte Viso, where the cult of an obscure saint has taken the place of the old river-worship. At dawn the traveller may attend mass in a church crowded with peasant pilgrims, and hung with attestations of very recent miracles in the shape of votive pictures, crutches, and even the most modern surgical appliances. At breakfast he will read the Parroco's tract detailing how the saint aided his flock in repelling the assaults of those most wicked and cruel schismatics who dwell beyond the hills. He crosses those hills, a garden of flowers, where the edelweiss grows in beds, and in the glen beyond he comes on a plain chapel with a tinkling Protestant bell. As he descends he meets the congregation—men of serious aspect, women and girls alike distinguished by the trimness of their attire and the voluminous whiteness of their headgear. He may easily fancy himself in a dream in which the inmates of a Dutch picture gallery have come for a walk in an Italian valley. Mr. Worsfold approached the Vaudois valleys by the beaten track—in this case the railway—from Turin, and thus he missed the more vivid impression gained by such a hill-march; but he furnishes many sketches, at once lively and accurate (provided that due allowance is made for the season of his visit, the early spring), of the scenery of the district. We quote one of them, a description of the famous defile of Pra del Torno in Val Angrogna:—

"Below the white path of rough stones was the Angrogna—a vision of froth and swirling waters to the eye, and to the ear a thunderous voice of song. On this side and that the mountains. They were so near, and their bulk was so great, that they made their presence felt rather than seen. The steep slopes which they thrust down to the very bed of the torrent were strewn with rocks, or broken by terraces of emerald grass. The rocks were gathered in careless masses, as if they had been

flung down by giants in their play; the terraces rested on walls of uncut stone packed laboriously by human hands. Above these slopes the mountain walls rose almost perpendicularly to the sky; in part the grey cliffs were sharp and bare, in part they were rounded and covered with a mantle of green woods. But all this wildness of rock and cliff and swirling torrent was relieved by forms of gracious beauty and delicate colour. For the character of the foliage has changed. Below the pass the chestnut trees with the beeches and plane trees are dominant; but above it the lime trees and the silver birch give character to the foliage which clothes the mountains. And here in the pass, more than elsewhere, the mountain birch raises the slender shaft on which it hangs its dainty plumes, and here, as always, the cherry tree spreads its white crown of blossoms for the breeze to scatter."

Mr. Worsfold's "pencil studies," had they been fairly reproduced, would no doubt have been charming illustrations to his text; but the process employed has almost entirely failed. Photographic processes need not be slovenly, and publishers would be well advised to take more pains in a matter on which many book-buyers feel strongly.

It used to be said of the Sleswick-Holstein question that although there were three people in Europe who understood it no one of them could explain it. The problem of the Balkans is on a larger scale, and beset with complications geographical, racial, and religious. Mr. W. Miller, besides the claims of a long and intimate study of his subject, has the happy gift of bringing the different elements of the question—the social and political condition and the national and personal characteristics of each of the countries concerned—so clearly before his readers that they can hardly fail of an intelligent appreciation of the main points of the position. He rarely prophesies throughout his *Travels and Politics in the Near East* (Fisher Unwin), and is never dogmatic. It is, indeed, probably a desire to avoid this tone which leads to his abundant iteration of such expressions as "a very high authority told me"—the authority being usually anonymous. He disclaims any special sympathies, and in fact may be pronounced singularly impartial; but he none the less clearly thinks that the welfare of the peoples concerned, to say nothing of the peace of Europe, would be best provided for by an extension in the peninsula of the Austrian power. He points out that an autonomous Macedonia is impossible, owing to its heterogeneous elements; while the realization of the Servian dream of a revival of the great Servian empire of five hundred years ago is effectually frustrated by the irreconcilable pretensions of both Serbia and Montenegro to the hegemony, and by the position of Bosnia and Herzegovina in Austrian occupation thrust in as a wedge between them. Interesting as is his picture of Greece after the war, where, notwithstanding all the elements which make for instability, much might be hoped, he says, from a capable and honest statesman, and especially from the King, if his energy and talents prove equal to the occasion; interesting as is the account of his visit to Crete, where the grim realities of the time were amusingly varied by a picnic given by an exceedingly "advanced" Moslem family; lifelike as are also his sketches of Montenegro and its poet-soldier prince, rendered (perhaps unintentionally) humorous by the Lilliputian scale of everything, except, indeed, the gigantic mountaineers—the most attractive chapters of the volume, to our mind, are those which deal with Bosnia and the Austrian occupation. Here the traveller is conducted through romantic scenery and picturesque towns, the interest heightened by continual references to history and legend, while on all sides he sees evidence of the great work of civilization and peaceful development begun by Austria only twenty years ago. Mr. Miller considers this to rank with the achievements of the British in India and Egypt, and even asserts that the Austrian employes surpass the Anglo-Indian in devotion to their work. However

this may be, no higher compliment could be paid to the Austrians. Among other signs of their activity are roads, forestry, hospitals, and even hotels and health resorts, while mosques and churches stand peacefully side by side, and their respective votaries are seen associating on friendly terms on the very scenes of some of their bloodiest conflicts. Even the difficulty of education with three rival creeds has been surmounted. Education, we learn, is chiefly primary and technical, the Government being desirous to avoid what has done so much mischief in Greece, and is now threatening Bulgaria, viz., the creation by university training of a lettered class, lawyers and doctors, for whose energies there is no legitimate opening. In contrast to the governmental activity, however misdirected or rudimentary, of all the Christian states, the Turkish Government, according to our author, is not only passively inert, but actively obstructs all industrial efforts on the part of its subjects. This may be so, but surely it is fanciful to say that "the Turks have no time for acquiring a sound education, because years are spent in grappling with the Turkish script." The author considers the whole Balkan region emphatically "Eastern" in character, ways, and manners. National costumes are universal. Across the frontier, even in Croatia, though race and language (but not the script) are almost identical, lies the monotony of "Europe." The British tourist, ever in search of the rapidly waning picturesqueness of the East, should not delay to seek it here. He will hardly hesitate after perusal of this volume.

Opinions may differ as to the value of generalizations drawn from a journey of twelve consecutive days and nights in a Siberian railway carriage, or even a hurried ride across the Mongolian desert, practically without an interpreter. Mr. Arnot Reid, however, the author of *From Peking to Petersburg* (Arnold), it must be admitted, was exceptionally equipped. The editor of a Singapore paper, he claims some personal acquaintance with Chinese men and Chinese affairs, and this nowadays implies some familiarity with Siberian matters. As becomes a journalist, too, he chooses his points of interest with judgment, and is never dull. Anticipating, perhaps, the charge of superficiality, he boldly asserts that society, at all events in Siberia, is most effectively studied from a railway train. The complications incidental to long journeys in crowded trains bring out those attractive qualities of mutual helpfulness and friendliness, the solid basis of the unvarying Russian politeness. In the hurry of the restaurant all classes meet and help each other. In an overcrowded carriage a helpless stranger finds a student to help him with his luggage, an officer gives him useful hints, a lady makes him a cup of tea; first and third class distinctions are no bar to visits and friendly intercourse. We are tempted to contrast all this with our experiences in regions less remote than Russia. There is perhaps, however, some little lack of shade to all this light. Thus it is a little startling to be told that little or no bribery occurs in business, private or official; to be sure, the writer adds, practices exist which in this country would be termed "misappropriations"—surely a very fine distinction. He answers in the affirmative the vexed question whether British capitalists would be welcomed in Russia. As an example of how not to succeed, however, he tells his readers of an Englishman who, desirous to undertake the farming of the Tsar's vast private estates, came to Petersburg, called at the bureau of administration with a memorandum of his proposal, and said he must have an answer in a fortnight; thereby, Mr. Reid says, straining even Russian politeness almost to the breaking point. He has an amusing story of another Englishman, an agent desirous of obtaining a contract, who, having good social gifts and a strong digestion, underwent a severe course of Russian hospitality,

making himself highly popular. He had named a distant day on which he must absolutely leave. On the eve of this day

"a meeting of the Board was called, and the business was discussed seriously and at great length..... At the end of it one of the oldest and liveliest members of the party took my friend aside, and said to him in substance: 'My dear friend, we don't really understand all these details, and you seem to do so, and you have been a very charming fellow, and, if you really must go to-morrow, we will sign the agreement this afternoon, and we will go and sup at that restaurant again to-night, and we will just keep it up till you go off by the morning train.' My friend brought back his agreement signed";

and both parties have been satisfied ever since. We have some interesting details of the great railway, of which more than half has already been finished in half the time contracted for, and shows many proofs of energy and resource. Pending the construction of a very difficult section along the shore of Lake Baikal, the trains are to be taken across the lake on a steamer fitted with an ice-breaker; and until that is ready rails are to be laid across the ice in winter. Speaking of the forthcoming Peace Conference, Mr. Reid points out clearly how much more essential it is for Russia than for any of the other powers that peace should be assured for a few years to come. Five years are needed to complete the Siberian railway, and to consolidate other works now sufficiently advanced. He dwells on the vast possibilities of Siberia in the near future, and notes the curious fact that, notwithstanding her great and rapid advance, Russia has not crossed swords with China since 1689. Twice at least, indeed, she has had the wisdom temporarily to retreat. The reader will doubtless be attracted by the political speculations and suggestions, the products, as the writer avows, of irresponsibility. Among his most roseate portraits, by-the-by, is that of the almost ideally amiable Mongol, whether in camp or when he appears as a teamster on the crowded caravan road. It should be studied by the British cabdriver and waggoner:—

"I have not seen in any other part of the world any great highway where the traffic is conducted so civilly and so kindly..... It is frequently reduced in width to a narrow path, where the traffic can only pass with difficulty. Down and up this road there come trooping hundreds of laden mules and donkeys, with but a single driver to perhaps a half-score of animals, and these droves of pack-mules meet other droves, and wheeled carts, and sedan-chairs borne on mules or camels. A block is threatened—perhaps a block takes place. But the drivers do not lash the other drivers' animals, even when these are in the wrong; nor do the men swear at each other and threaten to fight, as they do in London or New York. There are a few jesting words, an interchange of smiles, a gentle shove to the mule that has blocked the road, and the whole traffic flows on again."

As for the two attendants furnished by the Mongolian Government (possibly spies), the author declares that they were among the best of all the good men he has ever met anywhere, "a credit to their country and their kind." We note that the author writes "Petersburg" and "St. Petersburg" indifferently. For Russians generally it is the town of (the Tsar) Peter.

There is nothing much of importance to be learnt from *An English Girl's First Impressions of Burmah*, by Beth Ellis (Wigan, R. Platt; London, Simpkin, Marshall & Co.). The author, passing through Rangoon and Mandalay to an up-country station, spent a few months at that station with some relatives. She does not claim to have been transformed thereby into an authority on Burmese questions. She has not, on her return to England, got together a collection of photographs, and by a judicious course of reading, and by selecting and diluting a few suitable extracts from the works of previous writers, given to the public, in a handsome binding, a pretentious series of chapters on laws, religion, manners, institutions, and so forth. The much-enduring reader of books of travel may peruse these pages without the dread of any such inflictions. Miss Ellis deals only

with Burmah as seen through European spectacles. She has nothing more to tell us than what she herself experienced: her pictures are pictures only of European social life and its immediate native surroundings. What, however, she has attempted to do she has certainly done well. It is given to but few men—and, as we are inclined to think, to still fewer women—to be able to write an amusing book in which the humorous side of things is skilfully sketched and the sprightly mirth of the narrative is well sustained throughout; but Miss Ellis is a humourist, and by her droll way of putting matters has deserved a literary success. Many passages in the volume are worth quoting, but it is not fair to pick out the plums. Perhaps this not overdrawn picture of the limited culinary resources for a small dinner party at an outlying station may be given as an average sample of the author's style:—

"She [the lady of the house] begins cheerfully: 'Well, cook, what have we for dinner to-night?'"

"Cook replies laconically, 'Chicken.'"

"'Chicken,' repeats the mistress doubtfully, 'yes, perhaps that will do. Did you kill it yesterday?'"

"'No! Missis, not killed yet.'"

"'Oh, cook!' in a tone of stern reproach. 'Missis told you always to kill it the day before, why have you not done so?'"

"Cook shelters himself behind an unintelligible answer, in a mixture of Hindustani and 'Pigeon English,' and after an unsuccessful attempt to understand him, his mistress is forced to pass from the subject, with a rebuke which he receives with a reproachful look. 'Now,' she continues, 'what have you for soup?'"

"'Chicken,' is again the prompt reply."

"'Is there really nothing else?..... No, there is nothing else.'"

"'Well,' hopefully, 'you must make a very nice little side dish (*entrée*). What can we have?'"

"'Nice bit of grilled chicken,' suggests cook, cheerfully."

"'Oh no, cook,' she cries in despair. 'We can't have more chicken.'"

"'What would missis like, then?'"

"Missis has not the vaguest idea of any possible suggestion, so diffidently agrees that perhaps chicken will be nice. She asks about the savoury, but, seeing the word 'chicken' again hovering on cook's lips, decides to make the savoury herself."

Elsewhere the author, describing how a scorpion was discovered among the flowers on the dinner-table, chased, and finally destroyed, says that some sceptical Europeans have cast doubt upon this story. The doubt is misplaced; scorpions do intrude into dwelling-houses. A wise man will always take up his sponge with caution preparatory to his morning wash, for the moist soft undersurface of a sponge is a place of shelter favoured by scorpions, and the empty leg of a pair of trousers also has attractions for those pernicious insects. Of the bold thefts committed by crows in Eastern lands we can add one example to the author's list. We have known a crow to pounce down on a glass globe and carry off one of the goldfish which were swimming inside. Miss Ellis omits all reference to cockroaches from her chapter on beasts and reptiles, so it may be hoped that she was spared any experience of that most revolting, but too common plague. We can quite endorse with her the unpleasantness of the journey from Marseilles to London when the traveller is returning from the tropics in the spring of the year. Here we must break off; but we are glad to number this little book among those whose cheery, laughter-moving pages tend to relieve for a passing hour the cares and depressions which so largely overshadow the currents of modern European life.

Mrs. Nicholl, the author of the *Observations of a Ranchwoman in New Mexico* (Macmillan & Co.), was induced by reasons of health to establish a home in the remote territory of New Mexico. She describes the climate as perfection; indeed, she insinuates that both climate and fruit produce surpass those of the more famous California. She has, besides, a deep and genuine sense, eloquently expressed, of the beauties of the surrounding nature. The details,

and the vicissitudes too, of farmwork interest her. Otherwise the consolations of life seem few, and the drawbacks many. The mongrel native she describes as inferior in many respects—*e.g.*, in intelligence and a desire to learn—to the negro; while externally the type is not attractive:—

"The typical peon of New Mexico may be described as follows: He has a high, conical head, coarse black hair without the ghost of a wave, and combed, if ever combed at all, straight down from the cone over a pair of small dark eyes. His skin is muddled, his nose and mouth designed apparently with more haste than finish.....For that unpleasing head of his he exhibits the tenderest care, swathing it on chilly days in a blanket, crowning the bundle with the everlasting, ubiquitous hat. This blanket of his, by-the-by, is an altogether fascinating article of appare!—to the artist. In whatever style it be worn, and however grimy, it is unfailingly picturesque. A Mexican crawling up the quaint street of the ancient adobe town on a cold brilliant winter's morning, crouched on the seat of his unpainted, ramshackle waggon, behind his dejected, rope-harnessed ponies, his blanket drawn far over his head and shoulders, his high-crowned hat perched on top of all, and the point where we opine his nose to be buried in his knees, comes in well as a figure for a middle distance."

But far more intolerable foes to peace and comfort than the half-savage Mexican are the American lady-helps, of whose conversation, or rather monologue, the author quotes some choice and racy specimens. Generally they are aggressively vulgar and scornful; at other times their health is the uppermost concern.

"Dominated by that tremendous *ego*, that has not a thought or hope or wish unconnected with itself, and your own spirit fainting beneath bodily malaise, perhaps, or cares and anxieties, you may be driven to suggest that conversation (Heaven save the mark!) might flow in a more cheerful channel than that of her ailments: she bursts into tears, and howls stormily that 'no one loves' her.....You take her driving, and the glories of sky and mountain are for you obscured by her enormous preponderance of matter. Dissolving brain and weary ears are tormented by ceaseless iteration of what 'Charlie, he sez to me,' or 'Me to Charlie,' or 'what me and Bill ate for our supper'; or with narrations of social gatherings and triumphs in which you could never have shared. Truly you never could. It is in hours such as these that you realize you are in the desert indeed; and though she is funny, very funny, she palls. And then there come dark days of your own, when to live perpetually in the atmosphere of a vulgar egotist, whose coarseness, moreover, keeps you in a chronic state of wince, is an existence no longer to be borne."

And yet she can charitably say:—

"You feel a kind of pity for their impotent and ungraceful struggles to beat down class barriers, which exist in this country as they do everywhere else, and which will continue to exist so long as education, high aims, common sense, refinement—nay, even heredity—count for anything."

But the "observations" are by no means confined to ranching and its associated topics. An Englishwoman resident for twenty years in the States, and loyal to the land of her adoption, she perceives and appreciates with singular clearness the characteristic qualities of each. Thus she points out the great disadvantage to the Englishman settling in the States of "his rigid inadaptability to unaccustomed surroundings"; or, again, that while

"two kindred and 'hard-headed' nations have certain unexpected foibles in common.....the American presents himself to the world as a person possessing a larger capacity for inconsistency than the Englishman; although the Englishman, too, is quite capable of giving his 'surprise parties.'"

She dwells approvingly on the "greater simplicity"—as compared with England—"of social life as it is lived in the best American society," and trusts that fashion will not "succeed in sneering out of existence the above unique feature of true American life, *i.e.*, its simplicity, its lovely and admirable neighbourliness." But the all-pervading bane and curse of the United States, as she feelingly protests, is *noise*. And yet "the noisiest people on earth at once take pride in and bewail their nerves"! She notes also that the influence of "politics" on education is disastrous.

A Corner of Spain, by Miriam Coles Harris (Boston, U.S.A., Houghton, Mifflin & Co.), begins badly, and the reader who scans the first few pages only will regard the writer as one of those Yankee tourists who know no language but their own and look on every country in Europe as effete. But Mrs. Harris improves wonderfully as she goes on, and learned in time to understand Spaniards; so that she has written an extremely pleasant little volume. It contains nothing new, but it is sympathetic and appreciative.

THE LITERATURE OF SPORT.

"ONE might have supposed that there was nothing more left to say, or be said or sung, about Fish and Fishing. But so far as I know, no one has been heard to cry 'Hold, enough!' and angling books are issuing forth in many directions."

So says "Red Spinner" in his introduction to *Fishing and Fishers*, by J. Paul Taylor (Ward, Lock & Co.), and the remark is correct. It is further hinted that the author is better acquainted with "the incidental charms of angling" than with the practical part of the art, and some bits of the book seem to warrant this view. The description of the Spey cast is unfortunate, and it is scarcely correct to say that, for large trout which will not take the fly, spinning with artificial bait is the method adopted. There are also other curiosities to be found, for we are told:—

"It was near a river that Beth-Gelert died; and if his dying yell is ever heard, still sounding, it is by the angler's ear."

The author of 'The Secrets of Angling' is sometimes called Dennys, at other times Denny; and the well-known sea fish *pollack* is always printed "pollock." But in spite of these blemishes there is plenty of good sound advice and common sense in the book. The remarks on what a salmon mistakes an artificial fly for are as modest as they are probable, and we think come much nearer the truth than the theories recently advanced that curiosity, pugnacity, or playfulness accounts for the rise of the fish:—

"It seems highly probable that the salmon generally takes a fly fancying that it resembles a living shrimp, that being a dainty morsel on which it has in many cases been recently feeding. A live shrimp (as will be admitted by those who have watched them in the little rocky pools, or have held them to the light, as I have) is a very different creature from the dull, flesh-coloured, opaque object it appears as seen on a fishmonger's stall. Iridescent colours illuminate its darting form, and it really is not much unlike a dancing 'Jock Scott,' as seen from below. This is merely a theory on the subject, and not original either," &c.

Mr. Taylor's notes on angling literature, though not profound, are in the main just.

A new edition of *Angling; or, How to Angle and Where to Go*, by Robert Blakey, revised by "Red Spinner" (W. Senior), has just been published by Routledge & Sons; it

"must be now regarded as an interesting contribution to Angling literature rather than as a didactic modern exposition of how and where to fish."

The book was originally published in 1854, and there have been five subsequent editions. Whether this new one, in a manner brought up to date by notes, is in these days a necessity may be open to question; but there is, no doubt, much good sense to be found in its pages, of which the following is a sample:—

"Now, we have long arrived at the conclusion that anglers are vastly more fastidious about the shape and colour of their flies than trout are."

Some illustrations have been added, in two of which (the frontispiece and facing p. 70) the angler is represented as holding the rod so as to make a break of the top joint imminent.

New Climbs in Norway: an Account of some Ascents in the Søndmøre District. By E. C. Oppenheim. Illustrated. (Fisher Unwin.)—Since 'Mountaineering' has been included in

the "Badminton Library," it may, perhaps, be regarded as a branch of sport. It is to the literature of sport that this little volume belongs, if, indeed, it bears any relation at all to literature. It is an account of how the author and a friend took possession of a "peninsula" on the Norwegian coast, how they dwelt in farms and shepherds' huts, how they explored the snows and "bagged" all the crags that had not been climbed before, and scrambled by new and apparently perilous ways up those that had been climbed; how on off-days they exhibited their skill on a convenient boulder to the inmates of the tourist hotel of the district. All this is told with youthful zest and without pretension, but with an amount of topographical detail which, in the absence of any map, is quite unintelligible even to the few who may toil to understand it. The material might have made a brisk article for a climbers' magazine; it seems insufficient for a book, and the general reader will hardly trouble himself to follow Mr. Oppenheim's adventures. There may, however, be some excuse for the publication of such holiday records besides the pleasure they give their writers. A volume of this kind often serves better than a guide-book to supply those who are in search of summer occupation with a distinct picture of the character and advantages of the playground described. Norway has its merits. The mountains are, it is true, relatively low, but they rise steeply from the sea level, and afford sufficient scope for gymnastics. The scenery, though the photographs here reproduced do not show it, is interesting, the climber's expenses are very small, he enjoys almost perpetual daylight, and, without living in a crowd, he can find, whenever he feels a craving for it, congenial society, and even Norwegian damsels ready to be photographed on cloudy days when maiden peaks are invisible. Exercise, as much roughing as suits you at a very moderate cost, and a public to appreciate your feats—what can youth want more?

SHORT STORIES.

La Strega, and other Stories. By Ouida. (Sampson Low & Co.)—If it be a pleasure to look at the world through grimy spectacles, Ouida must be a supremely happy person. Of her latest batch of tales three deal with cruelty to children or dogs, or both, while the remainder are studies of odious vice and meanness in old people and young girls. One curious point about her conception of human nature is that while up to the age of twelve or so boys and girls are affectionate, patient, at times heroic, they sink, with maturer years, into the depths of all base and vile passions, leading to a sordid maturity and a hideous decrepitude. It is the same, apparently, in all classes; governors and governed are worthy of each other. No doubt the official system of Italy in all its branches is open to a good deal of criticism; but if the whole social organism be so hopelessly corrupt as it appears to Ouida, it is curious that this state of things should have escaped the notice of the thousands of foreigners who visit the country every year. However, when she makes excursions into other countries, such as England, we are better able to check the accuracy of her observation. The result is at least consoling to those who would fain believe that a few sparks of virtue may yet linger among the population of Italy.

Of Mrs. Riddell's *Hands-me-Pie, and other Stories* (White & Co.), mostly laid in the north of Ireland, we like the first the least. The groom who marries his master's daughter, and who leaves his second wife with a blow when he migrates to America to enjoy the fortune which comes to him after all, is too sordid a scamp, though his mean characteristics are those of the worst sort of Irishman. 'Diarmid Chitcock's Story' is pleasanter, though there is a murder in it. 'Out in the Cold,' the story of a brave and gentle little author, is very pathetic. 'Mr.

Polzoy's Little Katey' describes the fatuity of the type of parent who regards his offspring as a pet monkey or performing dog, and its repulsive effect upon third persons. 'In Deadly Peril' is a stirring tale of courage and decision in the days of leaguers and boycotters. 'Conn Kilrea' deals with the effect of a family apparition upon a gallant young soldier. The volume here takes a different trend, and 'Dr. Varvill's Prescription,' an ingenious relation of the discovery and discomfiture of an intending poisoner, reprinted from the *Chemist and Druggist*, leads up naturally to the author's graphic account of her experiences of influenza. This is a volume of uneven merit, but, on the whole, not an unfavourable sample of Mrs. Riddell's workmanship.

Loup-garou! By Eden Phillpotts. (Sands & Co.)—The "impressions of West-Indian life" contained in the above and its companion stories are vivid, and the descriptions of tropical scenery in the various islands powerful, though in most of the narratives a touch of the horrible chastens our satisfaction. "Obi" and the fear of "duppy" run through the negro portions of the book. 'Loup-garou!' is a story of fratricide, Roger Warne having disguised himself as the dreaded spectre for the purpose of paralyzing the negro watchers before his dead aunt's house, and being shot by his brother, who is innocently on guard within. 'Jane and John' is a humorous bit of negro courtship, 'The Obi Man' a ghastly tale of superstition and murder. The 'Skipper's Bible' and 'Pete and Pete' deal with rough men of the sea, but have each a saving palliation which does not generally mitigate these sombre tales. 'The Ruby Humming Bird' presents the contrast of an honest love story. 'Taran-tula' and 'Fer-de-lance' deal with revenge, in the latter case particularly diabolical. The longest story is the 'Enigma of the Doubloons.' The character of Matt Jagger, the solitary, has a deeper interest than most we meet in these pages. The cryptogram is an interesting puzzle, but the style of the ancient merchant's message is doubtful. In his day they did not talk as we do about "pluck."

In *Under the Rowan Tree, and other Stories* (Digby, Long & Co.), Alan St. Aubyn shows a great advance on the somewhat foolish university novels associated with that pseudonym. The stories, some of which are very slight, deal mostly with idyllic life in the country, and have a pleasant naturalness and facility about them. Two exhibit poignantly the tragedy of a daughter seizing the love to which her mother has a better claim. Those that deal with curates are not so interesting. In worldly matters, such as how far money goes to educate children, Alan St. Aubyn's views are more romantic than sound. Do village brides dress in white? Our experience of several primitive and idyllic villages was that gay colours were preferred. The dislike of old country folks to enter the "House" is well pictured.

ORIENTAL PHILOLOGY.

THE story of Jalálu'd-Dín Rúmí and Shams-i-Tabriz should be familiar to all advanced Persian scholars, whose course can hardly be considered complete until they have become conversant with the works of the leaders in mysticism. It is to be found for the most part in chap. iv. of the 'Acts of the Adepts,' which precedes the translation of Book I. of the 'Masnavi,' by the late Sir James Redhouse, published about eighteen years ago in "Trübner's Oriental Series." To the last-named work the recently published *Selected Poems from the Diváni Shams-i-Tabriz*, by Reynold A. Nicholson (Cambridge, University Press), will prove a valuable supplement. Knowledge of Persian is, unfortunately, not always combined with a taste for Persian mysticism, and those Europeans who read, write, and speak with facility the attractive language of Iran are not always able

to appreciate the tenets and teaching of the more celebrated native poets, who seldom give expression to their thoughts without a lavish colouring of the occult. In the volume under reference Mr. Nicholson has shown himself to be the fit expounder of writings which, while not presenting any great linguistic difficulty, need skilful and intelligent treatment to evoke the sympathy of a matter-of-fact Western reader. His interpretation of forty-eight of the odes bearing the name of 'Diváni Shams-i-Tabriz,' described by him as "in other words the lyrical poetry of Jalálu'd-Dín Rúmí," is carefully and accurately rendered, and his introduction and annotations are both scholarly and helpful. How association with a mystic like Shams-i-Tabriz (called also Shamsu'd-Dín) could lead to the thorough influence which he is said to have obtained over a man of the intellectual calibre of Jalálu'd-Dín, author of the 'Masnavi,' one of the most famous of Oriental books, may appear a marvel to those who are unacquainted with the ways and customs of Eastern lands, and the licence granted there to the wandering dervish and fakir; but when we bear in mind what are the powers claimed by and admitted for the holy men of Islam, in recent as in olden times, the circumstances will become more intelligible, and we shall readily accept as a character in the historical drama Mr. Nicholson's "weird figure, wrapped in coarse black felt, who flits across the stage for a moment and disappears tragically." As the manner of his death is a matter of dispute, we merely note the fact of its occurrence when Jalálu'd-Dín was his disciple, and that the latter is said to have instituted the order of Maulavi Dervishes in his memory. Little trouble, however, do the majority of European tourists and sightseers, who contemplate the gyrations of these singular fanatics at Constantinople or elsewhere, take to inquire into their origin and meaning. Jalálu'd-Dín in his lyrical aspect may not be so sparkling as Hafiz, but his minstrelsy is more distinctly spiritual. He may not utterly reject the scenic appliances and *dramatis personæ* of the bard of Shiráz, but he does not need, in stage parlance, to carry his properties with him. He can even at times dispense with the cup and the cupbearer, the tavern with its host and frequenters, the minstrel, and the moonfaced beauties who occupy so prominent a position in the popular Persian *ghazal*. We add the longer part of an ode, anglicized with commendable taste and accuracy, though some critics might prefer for "a curtain hiding the communion of Paradise" a more literal interpretation of the text or alternative suggested in the foot-note:—

XXIV.

When my bier moveth on the day of death,
Think not my heart is in this world.
Do not weep for me and cry "Woe, woe!"
Thou wilt fall in the devil's snare: that is woe.
When thou seest my hearse, cry not "Parted, parted!"
Union and meeting are mine in that hour.
If thou commit me to the grave, say not "Farewell,
farewell!"
For the grave is a curtain hiding the communion of
Paradise.

After beholding descent, consider resurrection;
Why should setting be injurious to the sun and moon?
To thee it seems a setting, but 'tis a rising;
Tho' the vault seems a prison, 'tis the release of the soul.

The Rev. F. F. Irving, B.D., of the Archbishop's Mission to the Assyrian Christians, who has lately returned from Western Persia *via* Mosul and Egypt, has brought out at the Mission Press of Urmí a small volume for the use of Syriac-speaking Assyrians, or Nestorians, seeking acquaintance with the Persian language. It is based upon the 'Persian Grammar' of the late Prof. Palmer and the 'Persian Manual' of Col. Wilberforce Clarke, R.E., some details having been taken from M. de Biberstein Kazimirski's 'Grammaire Persane.' Independently of its value as regards the direct objects of publication, the little work should be useful to many who are not connected with the Anglican Mission. Among the more generally useful items of information which it contains may be mentioned an ingenious method

for converting the dates of the Hijra into those of the Christian era, and *vice versa*.

The Rev. David Jenks has just published also at Urmí an interesting collection of extracts from the works of Syrian writers and doctors of all the best periods between the fourth and the twelfth centuries of our era. The volume is printed in the fine large type which the publications of the American missionaries have made famous, and the text has numerous vowel and other diacritical points. Each extract is preceded by a brief account of its author, and explanatory notes are often added. The work deserves to be well known, for it might serve as a good reading-book for European students of Syriac; and incidentally we are glad to see that an attempt is at last being made to teach the Syriac-speaking peoples of Armenia something of the beauties of their ancient literature. The *Little Book of Extracts*, as the work is called, may be obtained at the offices of the Archbishop of Canterbury's Mission at Urmí.

Students of comparative philology who have sufficient enterprise to get up a little Sanskrit in connexion with their reading will find Dr. C. C. Uhlenbeck's *Manual of Sanskrit Phonetics* (Luzac) a handy little book to keep by them. The English is clear and, on the whole, successful, but such coinages as "Sassanidian" and "vridhdation" sound odd.

SPINOZA LITERATURE.

SIR FREDERICK POLLOCK has revised his excellent *Spinoza: his Life and Philosophy*, for a second edition, published by Messrs. Duckworth. Several details of the life have been discovered since the first edition appeared, as appears from the notice which follows below of a large collection of *Quellen* for the philosopher's life. In all essentials, however, the book remains as it was—one of the very best monographs on a philosopher and his philosophy which exist in the language. The writing is as good as the thinking, and both are excellent. The only omission of consequence that we have observed is Voltaire's well-known lines on Spinoza, which did more than anything else to fasten the title of atheist on him. Messrs. Duckworth & Co. have also brought out a third edition of the valuable translation of Spinoza's *Ethic* by Mr. Hale White and Miss Hutchison Stirling.

Prof. Freudenthal has brought together in his *Lebensgeschichte Spinozas* (Leipzig, Veit) every possible contemporary notice. He has seemingly ransacked all the great libraries of Germany, Holland, and England for rare notices, and has by this means provided some hundred and fifty items which throw light either upon the philosopher's life or upon the reception of his works. Of these no fewer than sixty have not hitherto been published, either in whole or in part, and it might have been hoped that a considerable accession had been gained to our knowledge of Spinoza. But closer examination shows that most of the new points have relation not so much to Spinoza himself as to the hostile reception his works received in the Synods of the various States of Holland, while other items refer to details of Spinoza's family and the position they held in the Jewish community of Amsterdam. These points are not without interest, but they do not on the whole throw much light upon our comprehension either of his character or of his works. On the one hand, a certain number of items deal with the disposal of his effects, including the catalogue of his library, which is not without interest; but, on the other hand, it must be remembered that this was published some time ago, and so cannot be regarded as one of the professor's novelties. The inventory of his effects is, indeed, a testimony to the careful housekeeping of the sage, who preferred poverty and independence to all the world had to offer. Prof. Freudenthal also supplies correct texts of

the biographies by Lucas and Colerus, and has altogether collected in his well-printed volume all the items of information which the piety of research has been able to gather on the life of Baruch Spinoza.

OUR LIBRARY TABLE.

MESSRS. SAMPSON LOW & Co. publish the second annual issue of *All the World's Fighting Ships*, founded and edited by Mr. Fred T. Jane, the inventor of Jane's naval war game, who has recently been to Russia to teach his game, and who was helped there for his book with information as to the Russian navy (valuable because not easy to obtain) by a naval member of the Imperial family. Mr. Jane's book, as we stated in our notice of the edition of last year, consists mainly of portraits of ships, to which are appended notes concerning their performances and strength. The book is intended for the use of naval officers and others who have to recognize ships both in time of peace, which will be easy, and in time of war, which will be difficult on account of the practice of disguise. There are a few misprints in the book, especially in foreign languages, but Russian, of course, is a language which has no spelling when translated into Western European letters, inasmuch as the Russian spelling is phonetic and the imitation of the sound in other letters not uniform. The chief criticism that we have to pass on the valuable book of Mr. Jane is that in the case of some countries he includes far more ships proportionately than in the case of others, and as regards Russia, for example, his list is too complete, and burdens us with portraits of ships which are wholly out of date, and would hardly attempt to keep the sea in time of war, while their service in time of peace is rare.

MR. M. P. SHIEL, author of the clever, but unsatisfactory 'The Yellow Danger,' publishes, through Mr. Grant Richards, *Contraband of War, a Tale of the Hispano-American Struggle*. It is as wild as 'The Yellow Danger' itself.

A REAL "tale of the Hispano-American struggle," which is more romantic than the romance, reaches us from Mr. Fisher Unwin—*The Sinking of the Merrimac*, by Naval Constructor Hobson (now Lieut. Hobson in the world of kisses). His portrait shows him beautiful as his exploit shows him brave. The Merrimac sank in the wrong place, and did not block the channel out of Santiago Bay, as intended by Admiral Sampson; but that is a trifle as far as the interest of the story goes.

In the "Bibliothèque du Musée Social" of MM. Armand Colin & Cie. *Les Congrès Ouvriers en France (1876-1897)*, by M. Léon de Seilhac, has appeared. Wind, crude Socialism, and disputes fill the official records of these congresses, wholly wanting in the practical proposals by which our own Trade Union Congress accompanies its declarations in favour of "nationalization" of many things.

THE same firm have forwarded to us a volume of interviews and other sketches, under the title *Portraits Intimes*, by M. Adolphe Brisson, which is altogether superior to most books of its class. We may specially commend to our readers the article on that great actress Mlle. Bartet, and that on the almost forgotten horn-player and jester of Napoleon III., Vivier, who, it appears, is still alive, and, indeed, flourishing at Nice. M. Brisson's volume is a fourth series of his essays published under the same title; but it seems to us much better than was the second, in which he described M. Brunetière and M. Daudet, or the third, in which he dealt with MM. Maeterlinck, Richepin, and Claretie. There is a curious page in the present volume on the first appearance of 'Carmen' and its stormy first month, at the end of which Bizet, its composer, died, believing that it had failed, when, in fact, his opera had just become settled

as that which of all others was destined to hold the stage. It appears that the great Toreador air was introduced at the last moment; but the writer and his interlocutors are unaware that the better-known portion of it is old, and had already figured in opera. What was probably Bizet's own was the fine introductory portion or quiet recitative before the outburst of the air itself. There is another curious article on an attempt made last year to set up something that called itself a university in the Château of Azay-le-Rideau, and we are treated to a speech by Mr. Wyndham, the Under-Secretary of State for War, who addressed a festival there on cricket, apparently in the best of French. Mr. Wyndham's stepson and various other boys of distinguished English families seem to have gone at once to this new school, but a note states that it has failed. The author of the book and his friends are as puzzled as Frenchmen usually are with English families and English names; but it is curious that in talking last summer they all agree in stating that Mr. Wyndham was Under-Secretary of State for Foreign Affairs, and about to become Viceroy of India. Can Mr. Wyndham have been taken for Mr. Curzon, for it was only after this date that he joined the Government at all?

THE enduring popularity of Scott is shown in the fact that we have before us two editions of *Redgauntlet*, the last of the Waverley novels that may claim a place in the very first rank of Scott's romances. These are Mr. Nimmo's reprint in one volume, belonging to the "Border Edition," and the neat edition Messrs. Dent have issued in two volumes. The same active publishers have added to their "Temple Classics" *The Confessions of an English Opium-Eater*, with good notes by Mr. Walter Jerrold, and Shelley's *Shorter Poems*, edited and annotated by Mr. Buxton Forman.—To Messrs. Ward, Lock & Co. we are indebted for a well-printed edition of *Black but Comely*, by Whyte-Melville, with spirited illustrations by Mr. S. E. Waller.

WE have on our table *European History*, by G. B. Adams (Macmillan),—*The Walls, Gates, and Aqueducts of Rome*, by T. Hodgkin (Murray),—*The Story of Rouen*, by T. A. Cook (Dent),—*Hannibal, and the Great War between Rome and Carthage*, by W. W. How (Seeley),—*A Brief Introduction to Modern Philosophy*, by A. K. Rogers (Macmillan),—*The New Leviathan; or, the World at Peace*, by J. A. Farrer (Stock),—*Cicero: De Officiis, Book III.*, edited by W. J. Woodhouse (Clive),—*Researches into the Origin of the Primitive Constellations of the Greeks, Phœnicians, and Babylonians*, by R. Brown, jun., Vol. I. (Williams & Norgate),—*Spirit Slate Writing and Kindred Phenomena*, by W. E. Robinson (Low),—*Solo Whist*, by C. J. Melrose (L. U. Gill),—*Forgotten Liberalism*, by J. Annand (Northern Press, Fleet Street),—*The Flowing Bowl*, by E. Spencer (Grant Richards),—*Oswald Steele*, by E. Berkley (Long),—*Unholy Matrimony*, by John Le Breton (Macqueen),—*Harold Hardy*, by F. C. Huddle (The University Press, Limited),—*The Three Cat's-Eye Rings*, by T. M. Ellis (Simpkin),—*The Twentieth Door*, by C. M. Sheldon (Ward & Lock),—*Good Shepherds*, by the Right Rev. A. F. Winnington Ingram (Wells Gardner),—*The Metaphysic of Christianity and Buddhism*, by Major-General D. M. Strong (Watts & Co.),—*Christ our Life*, by the Rev. C. C. Bell (S.P.C.K.),—*Christian and Jewish Pilgrims to the Holy Land*, by C. L. Johnstone (The Church Newspaper Company),—*University and other Sermons*, by H. M. Butler (Cambridge, Macmillan & Bowes),—*The Dawn of Reason*, by J. Weir (Macmillan),—and *Professor Tyndall's Denial of the Soul and Assumption of Fatalism Considered*, by H. S. (Simpkin). Among New Editions we have *As in a Looking-Glass*, by F. C. Philips (Heinemann),—and *Rhymes of Ironquill* (Redway).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Griffiths-Jones's (E.) *The Ascent through Christ*, 8vo, 7/6.
Marchant's (J.) *Theories of the Resurrection of Jesus Christ*, cr. 8vo, 2/
St. Francis of Assisi, *Little Flowers of*, cr. 8vo, 6/ net.
Wigram's (A. T.) *The Constitutional Authority of Bishops in the Catholic Church*, cr. 8vo, 6/.

Fine Art.

- Morris (William) and his Art, *Easter Art Annual*, folio, 2/6.

Poetry.

- Nietzsche's (F.) *A Genealogy of Morals, Poems*, translated by W. A. Haussmann and John Gray, 8vo, 8/6 net.
Rutland of Omar Khayyam, 12mo, 2/6 net. (Golden Treasury Series.)
Verhaeren's (E.) *Poems*, rendered into English by A. Strettell, 4to, 5/ net.

Political Economy.

- Vebien's (T.) *The Theory of the Leisure Class*, cr. 8vo, 7/ net.

History and Biography.

- Burns, *The Memory of*, Addresses edited by J. D. Ross, 3/6.
Dictionary of National Biography, edited by S. Lee, Vol. 53, Ubaldo ni-Wakefield, roy. 8vo, 15/ net.
Macdonald's (R. J.) *The History of the Dress of the Royal Regiment of Artillery*, 4to, 2s. net.
Tennyson (Alfred, Lord), *a Memoir*, by his Son, 10/ net.

Geography and Travel.

- Donaldson and Hill's *Transvaal and Rhodesia Directory*, 1899, 8vo, 12/6 net.
Fiske's (A. K.) *The West Indies*, extra cr. 8vo, 6/.

Philology.

- Cotterill's (H. B.) *Macaulay's Essay on Milton*, with Notes, cr. 8vo, 2/6.
New English Dictionary: Series 2, Part 4, *Franklaw—Glass-cloth*, by H. Bradley, 4to, 12/6.
Ritchie's (F.) *Easy Latin Passages for Translation*, cr. 8vo, 2/.

Science.

- Barr's (W. M.) *Boilers and Furnaces considered in their Relations to Steam Engineering*, 8vo, 1s.
Chemistry of Coke, by O. Simmersbach, translated by W. C. Anderson, cr. 8vo, 5/ net.
Fauna Hawaiensis, edited by D. Sharp: Vol. 1, Part 1, *Hymenoptera Aculeata*, by R. C. L. Perkins, 16/ net.
Lubbock (Sir J.) *On Buds and Stipules*, cr. 8vo, 3/
Moynihan's (B. G.) *On Retro Peritoneal Hernia*, 8vo, 7/6.
Obstetrical Society of London, Transactions for 1898, 8vo, 25/
Theobald's (F. V.) *A Text-Book of Agricultural Zoology*, 8/6.
Thorne's (Sir R. Thorne) *The Administrative Control of Tuberculosis*, 8vo, 3/6.
Young (T. E.) *On Centenarians*, 4to, 7/6.

General Literature.

- Bailey's (J. C.) *Studies in some Famous Letters*, cr. 8vo, 6/
Balek's (Capt.) *Modern European Tactics*, translated by L. R. M. Maxwell, Vol. 1, 8vo, 7/6 net.
Cost of Spent, edited by F. G. Adlato, 8vo, 6/
Fowler's (E. T.) *A Double Thread*, cr. 8vo, 6/
Graeme's (A.) *Romance of the Lady Arbell*, cr. 8vo, 6/
How to Do It, collected by Lady Pakenham and Mrs. E. Winslow, 4to, 5/
Mactaggart's (J.) *MacKinnon and the Bards*, cr. 8vo, 2/6.
Nordau's (M.) *The Drones must Die*, cr. 8vo, 6/
Prichard's (K. and Hesketh) *A Modern Mercenary*, cr. 8vo, 6/
Scott's (Sir W.) *Redgauntlet*, 2 vols., Temple Edition, 3/ net.
Shueyplingsin, cr. 8vo, 3/6.
Ward's (Mrs. W.) *One Poor Scruple*, cr. 8vo, 6/
Well Beloved of the Father, cr. 8vo, 3/6.
Winter's (C. G.) *Morals and Mistakes*, cr. 8vo, 3/6.

FOREIGN.

Theology.

- Andiffrent (G.) : *Saint Paul et son Œuvre*, 3fr. 50.
Benzinger (I.) : *Die Bucher der Könige, erklärt*, 3m. 60.

Drama.

- Bergerat (É.) : *Plus que Reine*, 3fr. 50.

Philosophy.

- Bertaud (P. A.) : *Positivisme et Philosophie Scientifique*, 2fr. 50.
Freytag (W.) : *Die Substanzenlehre Lockes*, 2m.
Laple (P.) : *La Justice par l'État*, 3fr. 50.
Marvin (W. T.) : *Die Gültigkeit unserer Erkenntnis der objektiven Welt*, 2m. 40.
Mercler (D.) : *Critériologie Générale*, 6fr.

History and Biography.

- Colombier (M.) : *Mémoires, Fin de Siècle*, 3fr. 50.
Dreux-Breze (Marquis de) : *Notes et Souvenirs, 1872-83*, 3fr. 50.
Vallaux (C.) : *Les Campagnes des Armées Françaises, 1792-1815*, 3fr. 50.

Geography and Travel.

- Play (F. le) : *Voyages en Europe, 1829-54*, 3fr. 50.

Philology.

- Bernays (M.) : *Schriften zur Kritik u. Literaturgeschichte*: Vol. 4, Part 2, *Aus dem Nachlass*, hrsg. v. G. Witkowski, 9m.
Heuckenkamp (F.) : *Alain Chartier, Le Curial*, 2m. 80.
Schultz-Gora (O.) : *Zwei althessische Dichtungen, 1. Chastelaine de Saint Gille, 2. Der Chastelain au Barons*, 3m.
Wallies (M.) : *Ammonit in Aristotelis Analyticorum Priorum Librum I. Commentarium*, 3m. 60.

Science.

- Double (A. le) : *Rabelais Anatomiste et Physiologiste*, 16fr.

General Literature.

- Allais (A.) : *Pour Cause de Fin de Book*, 3fr. 50.
Gachons (J. des) : *N'y touchez pas*, 2fr. 50.
Léclat, tuteur Fradin (G.) : *Realisme*, 3fr. 50.
Lewal (Général) : *La Vallée d'Isère*, 2fr. 50.
Mirabal (Comte de) : *Le Livre d'Ordre Sportsman*, 11fr.
Nesovitch (N.) : *La Prédication de l'Évangile et des H.*, 5fr.
Pons-Jest (R. de) : *La Mennière de Saint-Claude*, 3fr. 50.

THE DATE OF DANTE'S EMBASSY
TO SAN GEMIGNANO.

Dorney Wood, Burnham, Bucks, April 3, 1899.

THE date usually assigned by Dante's biographers to his embassy to San Gemignano has recently been shown by Dr. Robert Davidsohn, the learned historian of the city of Florence, to be erroneous. The hitherto accepted date was May, 1299; and the town of San Gemignano has been making preparations to celebrate next month the sixth centenary of Dante's mission as ambassador from Florence. But it now appears, on a re-examination of the document relating to the embassy, which has fortunately been preserved, that the date should be not 1299, but 1300, the same year, in fact, in which Dante served the office of Prior in his native city.

The error arose apparently through a confusion on the part of the notary (a native of Arezzo) who drew up the document between the Florentine and Aretine methods of dating, the Florentines dating "ab incarnatione," the Aretines "a nativitate." In any case, as Prof. Michele Barbi proves from independent data in the latest number of the *Bullettino della Società Dantesca Italiana*, the correct date is undoubtedly 1300.

As old-established errors of this kind have a way of living on, even after they have been scotched, it is advisable that attention should be drawn to the correction as widely as possible. The erroneous date, which even appears in the carefully edited 'Codice Diplomatico Dantesco,' is of course reproduced in the biographical section of the article on Dante in my 'Dante Dictionary' (p. 191, col. a, l. 5), where for "the spring of 1299" should now be read *the spring of 1300*.

I may add that, notwithstanding the proved error in the traditional date of Dante's embassy, it has been announced that the centenary celebration will be held this year at San Gemignano as originally intended. PAGET TOYNBEE.

NEW LIGHT ON JUNIUS.

I.

IN the *Athenæum* for June 28th, 1890, the names of forty-five persons are given as those to whom the letters signed "Junius" have been attributed. One thing is common to all of them. The handwriting of none resembles that in the manuscripts of Junius which are preserved in the British Museum and have been reproduced in facsimile by the Hon. Edward Twisleton. In order to explain this away, the hypothesis has been put forward that the Junian hand is feigned. This hypothesis has been accepted by many as not only plausible, but quite satisfactory, despite the statement of Junius to Henry Sampson Woodfall that he did not like his handwriting to be "too commonly seen," and his request that a copy, and not the original, of his letter to Garrick should be forwarded.

The hypothesis of a feigned handwriting being adopted by Junius was formed and made public during the lifetime of the brothers Woodfall, when it was maintained that Hugh Boyd was the author of the famous letters. Almon, the printer and publisher, who knew many political secrets of his time, lived and died under the belief that Hugh Boyd was Junius. He had seen the manuscript of a Junius letter, he had received letters from Boyd, and he originated the fiction that the Junian hand was feigned. H. S. Woodfall assured him that he was entirely mistaken. William Woodfall wrote to the same effect in the *Morning Chronicle* for August 12th, 1799, adding that his brother had shown him all Junius's letters before their publication, and that "not one of them bore the appearance of having been written in a disguised hand." Woodfall further said, with great truth, that a disguised hand "could not easily deceive the acute discernment of a newspaper printer's eye" (Campbell's 'Life of

Boyd,' vol. i. p. 280). The manuscripts were shown to Mr. Tomkins, the chief writing-master and best penman of his day, and he saw nothing strange in a hand resembling one of those which he himself had taught, and he pronounced it to be "clear, easy-flowing, and expeditious." A certain impression in Boyd's favour was made at the close of the last and the beginning of the present century by the writings of Almon, Campbell, and George Chalmers, yet few were convinced. If the case had been even stronger, it could not have withstood the declaration which the first Marquess of Lansdowne made to Sir Richard Phillips in 1805 to the effect that he knew Junius and that he had not then been publicly named.

Mr. John Taylor was as confident that Sir Philip Francis was Junius as Almon, Campbell, and George Chalmers had been that Hugh Boyd was he. Francis always resented being taken for Junius, and his second wife deplored that he would not admit to her in plain terms that Taylor was right in his conclusion. Boyd was more reckless. After dining with the Governor-General of India he avowed that he was Junius. After leaving a public dinner in the city of London Sheridan avowed that he was Wilberforce.

When Mr. John Taylor had convinced himself that Sir Philip Francis was Junius he had seen facsimiles of the Junian hand, but nothing from Francis's pen. The manuscripts of Francis which afterwards came before him were so unlike those of Junius that he, too, had to strengthen or complete his theory by alleging that the Junian hand was feigned. He was as little able as Almon and others were to substantiate this conclusion as he or they would have been to change the moon into green cheese by a simple assertion.

Macaulay has done more than any other man to found a belief in Francis as Junius. For a time he was an anti-Franciscan. His sister Margaret records in her 'Diary' on January 7th, 1832, that her brother "Tom felt convinced Sir Philip Francis did not write 'Junius,' as he formerly used to think." At that date he had adopted an opinion even more absurd, if that be possible, than the opinion of his earlier and his later years. This was that George Grenville wrote the letters, and was assisted by "a man of the name of Dyer, who died young." When he afterwards gave his reasons in favour of Francis he alleged that the handwriting of the Junian manuscripts was "the very peculiar hand of Francis, slightly disguised." Now the hand of Francis is similar to Macaulay's own. There is nothing peculiar in either, and both are wholly different in character from that of Junius.

In 1871 a large volume was published by Mr. Murray, which Mr. Twisleton had compiled, to show, chiefly on the authority of Mr. Chabot, that the Junian hand was that of Francis disguised, and disguised so imperfectly that, according to Mr. Chabot, "a practised eye detects him with little difficulty by a comparison of any single specimen of his disguised writing with a specimen of his natural handwriting." The truth is that, to the eye of any impartial observer, the disguise is imperceptible. When the Junian hand was supposed by Almon and others to be feigned, the Woodfalls, speaking with authority as practical printers, and Mr. Tomkins, doing so with authority also as a writing-master, pronounced the hand to be natural. Upwards of seventy years later, when the allegation that the hand was feigned had been advanced to give Francis a plausible claim to be Junius, one of the most accomplished and trustworthy French experts in handwriting was asked for his opinion, with the view of ascertaining whether he concurred with Mr. Chabot. It is very strange indeed that Mr. Chabot was not generally discredited after upholding in a court of justice that a particular signature was not that of a

man who swore he had written it, and maintaining his opinion in the face of that statement made upon oath. M. Charavay, the French expert, had never erred in this way. In the presence of Mr. Alfred Morrison and Sir Edward Maunde Thompson he affirmed at the British Museum that the Junian hand was not feigned, and did not resemble that of Francis (*Athenæum*, April 30th, 1892, p. 566).

If it had been generally known that a hand having all the characteristics of the Junian, and styled the Italian, was commonly taught during the eighteenth century much foolish discussion would never have taken place. In newspapers of the last century advertisements of pens for writing the Italian hand frequently occur. Boys who had been taught it did not always write in after years as in their youth. The early letters of Thomas Grenville have a similarity in handwriting to those of Junius. In later life his writing was legible, but far less Junian and delicate. Those who were good penmen could write the Italian hand to perfection, and Junius was one of them. Another was Claudius Amyand.

Nowhere are better judges of handwriting to be found than in the Manuscript Department of the British Museum, and Mr. Edward Scott (the Keeper), Mr. Warner (the Assistant Keeper), and the highly trained gentlemen who serve under them agree that the Junian hand is a natural one. Sir Maunde Thompson, the Director of the Museum, who formerly presided over the Department of Manuscripts, not only holds this opinion, but he informed me several months ago that he had found in the Newcastle papers several letters which were written in the Junian hand. He added reasons for thinking that Claudius Amyand, the writer of these letters, might be Junius. I knew that Mr. W. J. Smith, who edited the 'Grenville Papers' and tried to prove that Lord Temple was the famous contributor to the *Public Advertiser*, had stated that if handwriting were a test—and I hold it to be no mean one—Lord Carysfort, the Hon. Augustus Hervey, or Amyand might have written the letters signed Junius, "if all other circumstances combined in favour of the authorship."

One of Mr. Dilke's reviews, reprinted in the 'Papers of a Critic,' deals with Mason as a possible Junius, the conclusion of Mr. Dilke being that the coincidences were curious, and Mason's authorship "not a physical impossibility" (vol. ii. p. 170). Mr. Dilke may not have known that the handwriting of Mason, like that of Francis, is entirely different from the Junian. In the facsimiles, reduced to a uniform scale, which are now given of Junius's and Amyand's hand, an opportunity is afforded for forming an opinion without the aid of an expert. Every careful and competent observer must admit that, the handwriting of Amyand being natural beyond all doubt, that of Junius cannot be feigned. In both, the peculiarities in the formation of letters and figures, upon which Mr. Chabot laid such stress when striving to show that the writing of Junius was the disguised hand of Francis, are frequent and noteworthy. I do not venture to identify Amyand with Junius; but the facts which I am about to set forth deserve consideration.

Claudius Amyand's ancestors were Huguenots who found an asylum and liberty in England. His father was Sergeant-Surgeon to the King. He had a brother who was a merchant and banker in the city of London. Claudius was born on August 25th, 1718; educated at Westminster School; entered at Lincoln's Inn on February 23rd, 1733/4; matriculated at Christ Church, Oxford, 1736; graduated and was called to the Bar in 1740; and was Under-Secretary of State from 1751 to 1756. He sat in Parliament as member for Tregony from 1747 to 1754, and as member for Sandwich from 1754 to 1756, when he was appointed Commissioner of the Customs. In 1765 he became

Receiver-General of the Land Tax for Middlesex; from 1745 to his death he filled the office of Library Keeper to his Majesty, an office in which he could learn what passed in the inner circle of the Court. He inherited "a moderate fortune" from his father; his official emoluments were considerable, and when he married the widowed Countess of Northampton in 1761 he was able to make a handsome settlement. He died at his town house, in Mount Street, Berkeley Square, on the 1st of April, 1774, and was buried in the church at Langleybury, where he had a country residence. His marriage was childless. He bequeathed his freehold property in Hampshire and Sussex to his nephew, Sir George Amyand Cornewall, who had adopted the name of Cornewall on his marriage with Miss Velters Cornewall, the heiress of Moccas Court, Hereford. A sum of 12,000*l.* on mortgage, money in the funds, and other securities were bequeathed to his wife, who survived him till the 25th of December, 1800, dying at Richmond, aged eighty-one. The letters from his pen which I have seen are not many, and they are all official. I quote the following extract as a specimen. It is taken from a letter to the Duke of Newcastle on October 6th, 1752:—

"I hope your Grace will pardon the Liberty I now take in saying, that my Respect and attention to some Persons, as well as my Submission to others, has proceeded solely upon a principle of Duty to your Grace, and of keeping up to the Line, which, I thought, your goodness and confidence obliged me to observe; for if I had given way to what otherwise Common-sense and a moderate Fortune would have prompted me to do, I had not patiently bore a thousand Irsome Circumstances, of which your Grace may command a full Detail at your Return."

All Junius's private notes were signed "C." It is more probable that Amyand, whose Christian name was Claudius, should use that letter than that Francis, whose Christian name was Philip, should do so. The collected letters of Junius appeared in March, 1772. His last note to Woodfall is dated January 19th, 1773. A letter sent to him by Woodfall in March, 1773, was not claimed, and Woodfall got it back from the coffee-house at which it was left. In the winter of that year Amyand was confined to his house through illness.

I have written more than once that I do not know who Junius was; as my ignorance still continues, I will not affirm that Claudius Amyand ever used "Junius" as a signature. In six articles on 'The Franciscan Myth,' the first of which appeared in the *Athenæum* for December 25th, 1897, I have proved that Francis could not be Junius, unless he were the same man who denounced George III. and Lord Mansfield as Junius, and defended them in his own person as Britannicus in the *Public Advertiser*. I am unable to admit that when Henry Sampson Woodfall, William Pitt, and Lord Grenville stated, from personal knowledge, that Junius was not Francis, they are unworthy of belief. Words of wisdom on this head appeared in the *Quarterly Review* ten years ago; I quote them because I can find none more telling and appropriate to express my own opinion:—

"On what, then, does the Franciscan theory now rest? Simply on the ingrained habit of believing in it, and the general unwillingness to fall back into uncertainty. Junius must have been somebody. Why not Francis?"

It certainly requires no ordinary courage or the excuse of invincible ignorance to reject conclusions at which Macaulay, Mr. Leslie Stephen, and Mr. Lecky have arrived; yet the critic who is neither over-weighted nor misled by prepossessions or foregone conclusions may decline to admit the infallibility of any writer. Nothing is more obnoxious than truth to those who have been nourished on error. It must cause a sharp pang to men of mature years to part with their youthful delusion that Francis was Junius. Yet, should they long for an idol to replace the one who has been shattered, they may transfer their worship to Claudius Amyand. If information

still more curious be desired by them before making up their minds, they may find it in the next paper, wherein further light will be thrown upon Junius.

W. FRASER RAE.

THE ORIGIN OF THE SURNAME "CHAUCER."

MR. HARRISON endeavours to prove that Chonnel le Chaucer bore the Gaelic name Connal or Connel by stating that the Norman scribes indiscriminately practised palatization,* and he adds that no one should know this better than I. Unfortunately, I must plead ignorance of and incredulity as to this practice. The Norman dialect was not remarkable for palatization, and it certainly did not palatize before a back vowel. The instances cited by Mr. Harrison show that he has confused the Norman *ch* with the English pronunciation of that combination. When a Norman wrote *Chenulf* he intended to represent the same sound as the Old English *Cenulf*—that is, *Kenulf*. This *k*-value of the Norman *ch* has been demonstrated by M. Charles Joret in his able book 'Du C dans les Langues Romaines,' Paris, 1874, and in his 'Des Caractères et de l'Extension du Patois Normand,' Paris, 1883. When Wace wrote *Chaem* for the name of Caen it is evident, from the modern name of this Norman city, that he intended to give it an initial *k* sound. The evidence of Domesday and of the twelfth-century Pipe Rolls would suffice to prove that the Normans represented the pronunciation of our "church" by "cerce," and that of "kirk" by "cherche." Thus, if we were dealing with a Norman spelling, "Chonnel" might stand for Connal without invoking this imaginary Norman palatization of an alien word. But by the time of Edward II. *ch* with the value of *k* had gone out of use, and the Chancery scribes were then Englishmen, not Normans. It is therefore clear that "Chonnel" cannot be the Gaelic Connal, which is improbable on other grounds.

There remains my suggestion that Chonnel stands for John. This "Chonnel le Chaucer" is probably the John le Chaucer of London who is named in the 'Calendar of Patent Rolls,' 30 Edward I. (p. 83). In the Privy Seals and like records in French, Christian names appear frequently with diminutive suffixes, and it is probable that we have to deal with one in the present instance (=French *Jeaneau, cf. Italian Gioanelli, Pott, 'Die Personennamen,' p. 199). The use of *ch* for *j* (with our pronunciation) occurs occasionally. Thus the Gloucester Chartulary has a Reginald de Coches, de Choques, de Jokes, in the twelfth century (ii. 179, 181, 182). The former is for "Cioches," the Norman spelling. The second has probably arisen from the Angevin influence introduced by Henry II. By John's time we have *ch* used for *k*, for *ch*, and for *j* (all with the modern English values). Thus his rolls contain such spellings as "Cherpunville" and "Jerpunville" for the Norman village of Gerponville (Seine-Inférieure). The 'Calendar of Close Rolls' of Edward II. has in the first volume several references to a William "Chonnesone," and that of the 'Patent Rolls,' 7 Edward III. (p. 447), to a Gilbert "Chunnesone." These seem to stand for Johnson, although the vocalism is puzzling. Similarly there is a John "Chone" in the 'Close Rolls,' 3 Edward II. (p. 525), and a Thomas "Chunne" in the 'Patent Rolls' of the same year (p. 478). In like manner "Chake" seems to be used for Jake (Jacques, James), and we may compare "Chubb" and "Jubb," "Chope" and "Joep," which are met with in the rolls of this time. Chackmore, county Bucks, is called "Jackemore" in the 'Patent Roll,' 10 Edward II. (p. 674). It is necessary in dealing with records of this time to compare *ch* with *j*, and *vice versa*.

The index of the 'Patent Roll,' 30 Edward I., contains the form "Chaucers" as well as

* Meaning, apparently, not palatization, but the further developments from palatization represented by the English *ts* pronunciation of *ch*.

"Chaucer" for the reference given above to p. 83; but I am unable to find the former. If it really occurs, it puts out of court the suggestion that the name is "Chaufecire," an etymology that already presents great difficulties. As *cire* is feminine, and as it is necessarily in the accusative case in such a compound, it could not have the masculine nominative singular suffix *s*.

The instances of the name Chaucer in Riley's 'Memorials' referred to by Dr. Sharpe are cited by Prof. Skeat in the first volume of his edition of the poet's works, and therefore introduce no new factor into the discussion. Although they strongly support the old derivation, they do not meet my protest against the assertion that "in the fourteenth century Chaucer or Le Chaucer (the shoemaker) was not an uncommon name." To prove this assertion we need, in a century so amply represented by records as the fourteenth, more than the handful of instances hitherto adduced, after most careful scrutiny by numerous searchers. When the references to one person are counted—as they obviously must be—as one instance only, the number of persons who are known to have borne this name becomes very small, and the number of families so named is even smaller still.

W. H. STEVENSON.

SELMA LAGERLOF'S 'GOSTA BERLINGS SAGA.'

THE title-page of my copy of the above bears no date, but on its reverse is the printers' imprint with the date 1891, proving that the book was published in that year or very early in 1892. At the end of my vol. i. there is a rough sketch-map, on the scale of 1:400,000, "öfver Löfsjö härads i Vermland." It is, I suppose, a reproduction of this which you speak of as being printed with Miss Tudeer's translation (p. 335 of *Athenæum* for March 18th).

Your criticism calls attention, and rightly, to the saga form of the narrative. Still, I cannot help thinking that you somewhat over-emphasize the importance of this. For you are, of course, aware that what is virtually the same scheme is employed in the writer's later story 'Antikrists Mirakler.' In 'Gösta Berling' the use of the saga scheme to convey the history of a family, or rather of a household and the district in which it is situated, is, as a matter of art principle, sufficiently appropriate and justifiable. But how can the employment of the same scheme be justified when the string by which the cluster of episodes is held together is, not the history of a family, but the superstitious veneration of the warm-blooded races of the South for the *bambino*? Surely there is something very incongruous in thus buckling the armour of the North about the loins of the dreamers of the South; although, at the same time, it is no doubt true that from one point of view 'Antikrists Mirakler' might be described as the history of a certain district on the slopes of Mount Etna. With all respect for your authority in such matters, I should be the rather disposed to interpret Selma Lagerlöf's peculiar scheme of narrative—her architectural plan, so to speak—as being due not so much to deliberate design as to the instinctive dictates of her individual genius, which works most conformably in thus grouping a cluster of episodes round a central idea. Further, whilst admitting that the artistic unity and fusion of material displayed in 'Antikrists Mirakler' is (with qualifications) superior to the same qualities as exhibited in 'Gösta Berling,' I cannot help thinking that in point of literary strength, as well as of force and precision of character-drawing, certain portions of the latter book—notably the opening chapters and those that relate the story of Marianne Svanhjärn—are decidedly superior to anything in the book which deals with Sicilian life.

J. T. BEALBY.

Literary Gossip.

THE Biographical Edition of Thackeray's Works will be completed by the publication on the 15th inst. of vol. xiii., entitled 'Ballads and Miscellanies.' The volume will contain thirty-five full-page illustrations by the author, George Cruikshank, and John Leech, thirty-five woodcuts, three portraits of Thackeray's ancestors, an engraving of the author from a drawing by Samuel Laurence, and a photogravure from a drawing by Chinnery of Thackeray at the age of three with his father and mother. It will also comprise a life of the novelist by Mr. Leslie Stephen, reprinted from the 'Dictionary of National Biography,' a bibliography, and an index. Mrs. Richmond Ritchie's introduction to the volume will include a chapter on 'Note-Books,' in which numerous extracts are given, and one 'Concerning Grandfathers and Grandmothers,' together with a speech delivered by Thackeray at the thirteenth annual festival of the General Theatrical Fund, held at the Freemasons' Tavern on March 29th, 1858, at which he took the chair. Among the illustrations is a series of eight entitled 'The Bandit's Tower: a Tale for Young Persons, uniting Instruction with Amusement, and blending Terror with Delight.' Thackeray's illustrations to 'The Famous History of Lord Bateman' are also included.

MR. G. S. LAYARD, who is authorized by the family of the late Mrs. Lynn Linton to write her biography, will deem it a great favour if owners of letters, newspaper cuttings, portraits, and any other documents or illustrations germane to the subject will forward them to him at Lorraine Cottage, Malvern. Every care will be taken of them, and they will be returned as soon as they are done with. It need hardly be added that he will also welcome any personal reminiscences that may suggest themselves to our readers.

ON April 24th and three following days Messrs. Sotheby will sell a most important miscellaneous collection of books from various sources. There will be a long array of items from the Kelmscott Press, and it will be interesting to see if the rate of rapid increase in the prices asked will be maintained. From a popular point of view a copy of 'Waverley' in the original grey boards, with white paper backs, and entirely uncut, will perhaps prove the most attractive, especially as the Ashburnham copy—not so good as this—realized the large sum of 78*l*. The most interesting entry, however, has reference to two quarto volumes containing the autograph signatures of the visitors to the tomb of Shakespeare collected during the years 1844–60 by Thomas Kite, the parish clerk of Stratford-on-Avon. No other visitors' book of Stratford in connexion with Shakespeare can ever be offered for public sale, the earlier and later ones alike being deposited in the Birthplace Library, and therefore national property. Mr. Kite, the collector of these two volumes, was the son of William Edmonds referred to by Washington Irving in his 'Sketch-Book.' The signatures include those of Charles Dickens, Albert Smith, Lover the novelist, John Bell the sculptor, J. R. Lowell, Frank Stone, and

many other poets, historians, artists, and public characters of England, Europe, and America.

COLLECTORS of Stevensoniana will have a unique opportunity of filling up "gaps" in their sets on the occasion of the same sale. Stevenson sent to his mother a copy of nearly every book and pamphlet which he wrote, and the whole of this most interesting collection is now being sold by order of Mrs. Stevenson's executor. All, or nearly all, the Davos Platz booklets are there, and of more than one there are several copies. Of one of Stevenson's very early productions, 'Notice of a New Form of Intermittent Light for Lighthouses,' reprinted from the *Transactions* of the Royal Scottish Society of Arts, vol. viii., 1870–71, there are four copies, three "with the author's compliments" in Stevenson's own hand. Of 'The Pentland Rising,' published in 1866, there are twenty copies. This little book has hitherto realized from 7*l*. to 10*l*., and it is highly probable that a "slump" will now be experienced, to the great joy of the poorer collector. Of another very rare Stevenson tract, 'The Charity Bazaar,' there are three copies.

THE popular edition of Mr. Bodley's 'France' in a single volume will contain more matter than the original two volumes, as many notes have been added, as well as a new preface, reviewing the course of events in France since the first appearance of the work last year. The new preface will also be published separately in a form to admit of its being bound up with the editions of 1898.

THE French translation of Mr. Bodley's book was to have been published at Easter by Guillaumin & Cie., but the translator employed by the publishers did his work so imperfectly that Mr. Bodley refused to accept it after seeing the proofs. Messrs. Guillaumin have put 'France' into the hands of a new translator; but their edition will not now be ready before the end of the summer.

MR. PAGET TOYNBEE is preparing for Messrs. Methuen an edition of the text of the 'Divina Commedia,' which is to be printed in a bold clear type and on good paper. Mr. Toynbee's text will be that of Witte's minor edition, with such emendations as are suggested by the recent labours in textual criticism of Dr. Moore and others. It is proposed to issue the volume in commemoration of the sixth centenary (which falls at Easter next year) of the assumed date of Dante's journey through the three kingdoms of the other world.

AMONG the new collection of Cairo fragments at the British Museum are two leaves containing about forty verses of the original Hebrew text of Ecclesiasticus (portions of chaps. xxxi., xxxvi., and xxxvii.). These newly recovered leaves are a part of the same MS. to which the Oxford and Cambridge fragments of Ecclesiasticus belong. The contents of the Museum leaves have been already transcribed and translated by the Rev. G. Margoliouth, who hopes to edit them shortly.

AMERICANS are clearly realizing the interest and rarity attaching to the early bindings of Mr. Cobden-Sanderson, for at a recent book sale Messrs. Charles

Scribner & Sons paid 500 dollars for a copy of the *Germ* in green crushed levant morocco, the sides and back covered with an interlaced pattern of buds on long sprays springing from the angles of a diamond-shaped pattern. This is one of Mr. Cobden-Sanderson's earliest works, as it was executed in 1888. The only other noteworthy price realized for a book by the same binder was the copy of Morris's 'Defence of Guenevere' (bound in 1888), which at the Foote sale in 1895 brought 165 dollars.

MR. BUXTON FORMAN is at present endeavouring to recover, on the downs between Shaftesbury and Salisbury, from a sharp attack of the prevailing malady, influenza.

MR. C. E. BIDDULPH, who was killed last month in India by a panther, deserves mention in these columns as the author of an interesting account of 'Four Months in Persia and a Visit to Trans-Caspia,' which we reviewed on its appearance in 1893. Mr. Biddulph acted as correspondent for an Indian paper during the war in Thessaly.

MAJOR MARTIN HUME is preparing for Messrs. Methuen an edition of Robertson's 'Charles V.,' furnished with such introductions, notes, and additional matter as will bring it up to modern requirements.

MR. W. W. JACOBS, like other humourists, is not, it appears, quite so gaily circumstanced as the prevailing tone of 'Many Cargoes,' 'The Skipper's Wooing,' and 'Sea Urchins' would lead the unwary to suppose. We regret to hear that he has been a martyr to insomnia, perhaps the result of endeavours to carry on at the same time the business of literature and the work of a Civil Servant. The latter we understand him to be relinquishing, and we wish him "bon voyage" in an undivided literary career.

MR. J. F. MEEHAN, of Bath, who has much local information at his command, proposes to supply to the new number of the *Beacon*, shortly to be issued, an illustrated article on visits by Shelley and the Godwin family to Bath.

ABOUT a year ago a society called "Het Spinozahuis" asked for contributions towards the purchase of the house in the Hague in which Spinoza lived for so many years, with the view of furnishing it as a Spinoza Museum. The appeal was successful, and on March 24th the museum was formally opened with an address by Prof. Bolland, of the University of Leyden, the president of Het Spinozahuis.

IN the *New England Magazine* for March Dr. Maurice Bucke, biographer and executor of Walt Whitman, makes a claim which is likely to be hotly debated sooner or later. As the article in which it occurs is ostensibly the accompaniment to a series of twenty-four portraits of "the good grey poet," the claim in its present form may perhaps miss that attention which it challenges with great boldness. Dr. Bucke has been long engaged on a voluminous work dealing with what he regards as the discovery of a higher form of consciousness, which he calls "cosmic consciousness," in process of development by the human race. Walt Whitman's is, of course, regarded as a typical case of "cosmic consciousness"—

a state of which the biographer believes himself to have undergone, in a minor degree, an experience, at a time when he had not had an opportunity of studying its phenomena systematically! In the meantime his article, in which the subject is sketched amid notes on Whitman's photographs and other portraits, will be useful to those who collect the numerous representations of the poet.

MESSRS. MACMILLAN write to us denying that the ascription of the authorship of 'Elizabeth and her German Garden' in last week's *Athenæum* is correct.

THE *Times* announces the news of the decease of Prof. Berthold Zeller.—The *Bookseller* records the death, last Saturday week, of Mr. T. J. Day, who for many years was an active bookseller at Manchester. Of late years he had acted as librarian to the Manchester Medical Society.

THE following are among those who have promised to be present at the Newsvendors' Dinner, at which Lord Rosebery will preside, on May 3rd: the Earl of Portsmouth, Lord Burghclere, Lord Glenesk, the Right Hon. Evelyn Ashley, the Hon. W. F. D. Smith, Sir Edward Lawson, Sir Henry Burdett, Sir John Hutton, Sir T. Wemyss Reid, Prof. Herkomer, Mr. Horace B. Marshall, Mr. T. P. O'Connor, Mr. Alfred Harmsworth, and Canon Benham.

THE Clarendon Press will shortly publish a popular modern English version of King Alfred's chief work, his rendering of the 'Consolation' of Boethius. The version, which has been entrusted to Mr. W. J. Sedgefield, who has already edited the Anglo-Saxon text for the press, will, while adhering closely to the original, be in current readable English, and furnished with a short general introduction and explanatory notes. The volume will be of attractive appearance and moderate price.

THE editors of *Die Nation*, Drs. Th. Barth and P. Nathan, have been entrusted with the issue of the literary remains of the able publicist and politician Herr Ludwig Bamberger. They are expected to throw a good deal of light on the half century they cover. Bismarck said of Bamberger, "He has written on me a book of which I am proud, and which shows his eminence as a writer."

RECENT Parliamentary Papers include Abstract of Accounts of the University of Aberdeen (3d.) and Statistical Report of the same University (1d.); Revised Instructions to Education Inspectors for England and Wales (4d.); and Returns of Charities in Four Parishes of the County of Carmarthen (1d. each).

SCIENCE

The History of Mankind. By Prof. F. Ratzel. Translated from the Second German Edition by A. J. Butler, M.A. With Introduction by E. B. Tylor, D.C.L. 3 vols. (Macmillan & Co.)

THE German title 'Völkerkunde' better expresses the general scope of this treatise than the more comprehensive title adopted by the translator. In Prof. Ratzel's own words, "our business in this work is to

impart a knowledge of mankind as we find it to-day throughout the earth." He has furnished a complete and comprehensive ethnography, but has not attempted an anthropological history. Indeed, his devotion to the ethnographic side of anthropology appears to lead him to doubt whether mankind has a history worth speaking of. In his mind, as in those of most anthropologists of the present day, ethnography proves the unity of mankind; but he understands that unity to mean the possession by all races of a common inheritance of culture, in which circumstances have enabled some peoples to progress to a higher degree of civilization than others. He prefers the expression "natural," which was long since adopted by Waitz, to "savage," as descriptive of uncivilized or less civilized peoples. To be "behind" in culture is not necessarily, he says, to be "below" in position. He holds that the evidence of ethnography is sufficient to disprove the existence of any zoological distinction between the races of mankind. That is a question which it is hardly within the power of ethnography to determine. We think it a defect in his work that he applies merely ethnographical considerations to problems which belong rather to the province of physical anthropology. There can be no complete study of man which is not a study of the whole man. The physical anthropologist may be wrong in his conclusions as to the possession by some races of intermediate physical characters, approximating to those of lower forms of animal life; but he is in his right when he claims that question as one belonging to his branch of the study, and his conclusions cannot be upset, though they may be confirmed, by merely ethnographical considerations.

Prof. Ratzel holds that the possession of religion is part of the common inheritance of mankind, and that there is no race without it. He says:—

"The existence of religion among savage races has been frequently doubted. It will be one of our tasks in the following pages to prove the unfoundedness of this assumption in the light of many facts."

We think it a pity that the author entered upon his work with this foregone conclusion; for there is no question upon which the evidence is less trustworthy, or which calls more for the exercise of a strictly judicial mind, than that which relates to the religious ideas of natural peoples. The language in which those ideas are conveyed to us is of necessity indefinite: there are so many motives for concealment and deception in the testimony of savages themselves, and so much inevitable misunderstanding in the minds of those who report it, that it is rash to form a definite judgment on either side. Probably time will show that the real solution of the question lies in the assumption that religion (which, in itself, is a thing difficult to define) has passed through many successive phases of growth from an almost imperceptible rudimentary idea.

Language also is claimed as a universal faculty of modern mankind, and Prof. Ratzel most justly holds that language is of little value for the purpose of classification of races. There exist, however, sufficient differences in the existing languages

of various peoples to indicate that, in this respect also, there has been development from a half-inarticulate origin. With reference to dead languages, the translator has added a critical note, which leads one to wish that he had more frequently availed himself of the opportunity of annotating as well as translating.

In respect to science and art, invention and discovery, agriculture and cattle breeding, clothing and ornament, habitations, family and social customs, and political organization, Prof. Ratzel seems to hold a brief for the natural peoples, and proves to admiration how little superiority civilized peoples can claim in any essential respect. Prof. Tylor, in his valuable critical introduction to the work, says most truly that it may

"aid the great modern nations to understand themselves, to weigh in a just balance their own merits and defects, and even in some measure to forecast from their own development the possibilities of the future."

So far, we have been dealing with Book I. only, and have nearly exhausted our adverse criticism. Books II. to V. comprehend the detailed description of the several races under the four heads of (a) the American-Pacific group; (b) the light stocks of South and Central Africa; (c) the negro races; and (d) the cultured races of the Old World.

The classification is novel, and has the recommendation of being mainly local and not involving the assertion of any preconceived ethnological theory. The first group includes a great variety of peoples, from the Tasmanian to the Eskimo. The former are, indeed, not now an existing people, and are therefore only briefly dealt with. In the second group Prof. Ratzel includes the dwarf races of Africa, and is careful to urge that they are "no missing link, no unparalleled primitive race, rising up from a period of ape-men." Of the third, the negro, he has much to say that is complimentary, and hopes for the transformation of the twelve millions who have within the last thirty years been freed in America and their progeny, to whom all means of self-formation are now open, into a highly civilized race. The fourth, the cultured races of the Old World—Africa, Asia, and Europe—comprehends all the varieties from Soudanese to Icelanders.

In regard to these books, which form the bulk of the work, occupying nearly 1,500 pages, it may justly be said that they constitute a more complete popular description of the existing races of mankind, as made known to us by the most recent researches, than has before been given to the public; that they are the masterpiece of an accurate, learned, and conscientious author; and that they will hold the field long before they are superseded—or perhaps even rivalled—as a popular exposition of ethnography. The publishers deserve credit for their share in the production of this translation, as they have spared no pains to make it attractive and to illustrate it in a manner worthy of the interest and variety of the subject under discussion, the three volumes being embellished with six maps, forty-two well-executed coloured plates, and more than eleven hundred other pictures. The translator is to be commended not only for his good work, but also for the modesty of his

preliminary note. The book is so cheap, and so well got up, that it cannot fail to secure a wide circulation.

Prof. Tylor's introduction, printed in the first volume, though comparatively brief, is a valuable addition, as it points out in a very interesting manner the practical utility of the work in collecting together for easy comparison the weapons, utensils, and objects of art characteristic of peoples at different stages of culture, thus enabling the reader to pursue that attractive line of research into the gradual development of ornament and decorative art which was first laid down by General Pitt Rivers, and has been followed by Mr. Henry Balfour.

CHEMICAL LITERATURE.

A Manual of Chemical Analysis, Qualitative and Quantitative. By G. S. Newth, F.C.S. (Longmans & Co.)—The long-time demonstrator in the Royal College of Science has given us another of his carefully thought-out works, which, though not bearing so directly on his daily work as do his previous books, shows great skill and good judgment. For it we are thankful. Mr. Newth is clearly in touch with the student and understands his wants, and at the same time tries to teach analytical chemistry, and not simply to teach how to do analysis. About one-third of the book is given to qualitative analysis, and two-thirds to quantitative. There are a few pages devoted to preliminary exercises, which might profitably have been extended if they were to find a place in the book at all. We agree that the word "ignition" is often used by analytical chemists in a very slipshod manner, and the author endeavours to confine its use to its real meaning. The definition of an acid on p. 12 might easily mislead a beginner. The qualitative part gives sound and correct information, not only about the elements commonly met with, but, in appendices, also about the rarer elements; and it is not encumbered with numerous tables, but rather tends to lead the student to think for himself. A short chapter on interpreting the results of a qualitative analysis is valuable. In the quantitative part a number of typical methods and processes are given, both gravimetric and volumetric, and the selection is well made. There are also sections included on gas analysis, which occupies nearly forty pages, on the analysis of organic compounds, and on miscellaneous physico-chemical determinations, such as specific gravity, boiling-point, melting-point, and vapour density determinations. In an appendix on reagents the excellent system of standard reagents for use in qualitative analysis suggested by Reddrop is recommended, most of the solutions being of either one-fifth normal or of normal strength. In the numerous equations in the book we have noticed very few misprints. In the quantitative part there are a few arrangements of apparatus which are not quite the best suited for their purpose—e.g., the distilling apparatus figured on p. 250 is hardly the best for the estimation of nitrogen by Kjeldahl's method. It is worth notice that the illustrations are all from original photographs of the actual apparatus employed in the various operations described. The book is a real book, and as such necessarily has a few little faults; we hope it may help to prevent the production of more cram books and sham books on the same subject.

Qualitative Chemical Analysis: Inorganic. By Chapman Jones, F.I.C. (Macmillan & Co.)—The author of this book, who is the Senior Demonstrator of Practical Chemistry at the Royal College of Science, has had a long experience in teaching qualitative analysis to classes who really want to learn it, and in laboratories which many years ago earned a

good name for teaching analysis. In these circumstances he has produced a book practically free from errors, and the student who conscientiously works with this guide will acquire a sound basis upon which to build a complete scheme of qualitative mineral analysis. The tests and methods of separation are well selected, and have borne the strain of long experience; at the same time nothing whatever is said about the rarer metals, even those widely distributed, and their relations to the commoner metals; this, no doubt, will render the book more acceptable to those students who wish merely to pass examinations. The tabular matter is well arranged, and printed on parchmentized paper, so as to minimize the effects of reagents which may be spilt on the book whilst open on the laboratory bench. We could have wished that the subject had been treated in a more philosophical spirit and manner, but work-books of this kind are, perhaps unfortunately, necessary, and this is one of the best of the species; as such it will be welcome to many teachers and students.

An Experimental Course of Chemistry for Agricultural Students. By T. S. Dymond, F.I.C. (Arnold.)—This is one of a series of practical science manuals of which the general editor is Prof. Raphael Meldola. The author of the present volume is the Lecturer on Chemistry and Agricultural Chemistry in the County of Essex Technical Laboratories at Chelmsford. As the editor points out in his preface, no one will at the present day deny that those who are concerned with agriculture should know at least something of the general principles of chemical science. At present the elementary schools are able to do little or nothing in the direction of teaching scientific principles by scientific method, but some of the County Councils have in agricultural counties tried to place the means of acquiring sound instruction within the reach of the agriculturist. The county of Essex has endeavoured to do this largely by means of practical work carried out by the student in a laboratory, with materials drawn as far as possible from agricultural or every-day sources. The course upon which this little book is founded has been in use for three years in some of the grammar schools and continuation schools in the rural parts of Essex and in the County Technical Laboratories by students of the agricultural class, and by elementary school teachers who wish to qualify themselves to teach chemistry in the agricultural parts of the county. There are thirty-six experimental studies, through most of which the student is expected to work himself under the supervision of his teacher. The experiments have been well selected, and will teach much to those who do them thoroughly. Occasionally the directions, notably in the case of glass blowing, are too meagre. Also that part which deals specially with animal and vegetable life and agricultural matters is too scanty to be of much use; it requires a separate volume. As an introduction to the study of chemistry for agriculturists the little book is to be highly commended. It is the best effort to help the particular class to whom it is addressed that we have seen. The publisher has omitted to affix the date, 1898.

Practical Inorganic Chemistry for Advanced Students. By Chapman Jones, F.I.C. (Macmillan & Co.)—We need hardly say that this small book contains much that is good, and practically no inaccuracies. We fail, however, to find anything in it specially suitable for advanced students, excepting in the very constricted and misleading sense of those students who are proceeding to the advanced stage of the examination of the Science and Art Department. In one chapter—namely, that on silicates—the author has ventured to go beyond the bounds of the syllabus of the Department; for this he deserves to be commended. The questions appended to each

chapter are good, and calculated to bring out knowledge, or ignorance. For its limited special object—that of assisting students to pass a particular examination—the book is among the best of its class.

The Purification of Sewage. By Sidney Barwise. (Crosby Lockwood & Son.)—Dr. Barwise is Medical Officer of Health to the Derbyshire County Council, and in this little book, dealing with the purification of sewage from a chemical and biological point of view, speaks from personal experience of various methods of purification and their adaptability under various conditions. The book will be specially useful to members of County Councils and District Councils and their officials who are responsible for keeping our streams and rivers from pollution. Fortunately for such readers, the book does not attempt too much, and is very clear and concise on the subjects dealt with. The first chapters refer to the nature and composition of sewage, its variation in chemical composition, and the chemical changes to which it is subject. The effects of river pollution are pointed out, including its effects on oyster culture. The treatment of sewage on sewage farms, by precipitation, and by intermittent filtration with nitrification, follow, with fair statements of the advantages and disadvantages of each. Afterwards the new process of "bacteriolysis," as in use at Exeter, is described with some tabulated results. In this process the fresh sewage is first acted on by anaerobic organisms in a closed tank in order to break up and dissolve in part the organic matter, and then afterwards subjected to nitrification in open filters. The last chapter briefly but clearly points out that each sanitary authority should possess certain definite knowledge before determining what process to adopt for the purification of its sewage. The quantity and quality of the water supply, the nature and quantity of manufacturing waste turned into the sewage, whether the sewage reaches the outfall in a fresh state or in an advanced state of decomposition, whether much or little surface water enters the sewers—these and other considerations are factors to be taken into account in determining the best process of treatment, and the author makes it clear that the chemist and the bacteriologist should be consulted as to the scientific principles upon which the sewage is to be purified before the engineer draws up his plans. This is a book much to be commended to the class to whom it is principally addressed.

Studies in Chemical Dynamics. By J. H. van t' Hoff. (Williams & Norgate.)—This, so far as we can make out from its two prefaces—one by the author and one by Dr. Ernest Cohen—and from a note by the translator, Dr. Thomas Ewan, appears to be a translation of a translation. The point, however, is probably of little consequence. Scientific works (unlike literary ones) do not usually lose in value when they pass into another language. The book before us will be found most suggestive by those chemists—a rapidly increasing number, we believe—who, not content with mere laboratory work, seek to find the reasons of the various observed laws of chemical combinations, and thence predict new and untried laws which subsequent experiment will confirm. But readers must possess some knowledge of the higher mathematics (including easy differential equations) in order to derive much benefit from the labours of the author.

A History of Chemistry from Earliest Times to the Present Day. By Ernst von Meyer, Ph.D. Translated, with the Author's Sanction, by George McGowan, Ph.D. Second English Edition. (Macmillan & Co.)—We are delighted to see that a second edition in English of this book has been called for. The first German edition appeared in 1888, and the first English edition in 1891; the second German edition, of which the present English edition is a translation, was

published in 1895. But the present edition is not merely a translation of the last German edition; it contains many further alterations and additions made both by the author and by the translator with the approval of the author. Thus we have the information brought quite up to 1898, including such events as the liquefaction of hydrogen and helium by Prof. Dewar, and the discovery of an alcohol-producing enzyme by Buchner. Since the first edition the principal additional sources of information which have been opened to the author and made use of by him are the Berzelius-Liebig and the Liebig-Berzelius letters, the journals and letters of Scheele, Priestley's letters, and the fragmentary autobiography of Liebig. The researches of Berthelot on the chemistry of the early Middle Ages have also been made use of, and some of the writings of Ladenburg, Schorlemmer, Thorpe, and Grimaux on the development of chemistry during particular periods, or on the life and work of individual chemists. It speaks well for the book and for the interest taken in the subject, both here and in America, that a second edition has been called for so soon, and we are convinced that the reputation of the book will be enhanced by the present issue. The translation has been faithfully and well accomplished, and rarely indicates the language from which it was made. The word "docimacy," used on p. 47, seems hardly required in English as indicating the art of assaying, and even then is better spelt "docimasy." In the sketch of the history of agricultural and physiological chemistry perhaps hardly enough justice is done to the very important work of De Saussure, although he is referred to with appreciation; and there is a slip of some importance on p. 533, where the world-famous field experiments of Lawes and Gilbert are located at Woburn, in Bedfordshire, instead of at Sir John B. Lawes's estate at Rothamsted, in Hertfordshire. But inaccuracies or slips are very difficult to find, thanks to the carefulness of author and translator. The concluding sentences of the book call attention to the value of the minute study of good original papers as a literary aid to the study of chemistry. This, often insisted on before by the greater teachers, is of immense importance to the young student of research.

Zwanzig Briefe gewechselt zwischen Jöns Jakob Berzelius und Christian Friedrich Schönbein in den Jahren 1836-1847. Von Georg W. A. Kahlbaum. (Basel, Benno Schwabe.)—Apart from original research, few pursuits are more fascinating to the true lover of science than a study of the earlier history of investigation and progress along particular lines of research. And this includes not merely a perusal of the cut-and-dried accounts laid before scientific societies by discoverers, but more particularly the less direct, and more personal, accounts gained from biographies, autobiographies, and from letters. Prof. Kahlbaum has been engaged for some time with the works of his fellow-townsmen Schönbein, formerly professor of chemistry and physics in the High School at Basel, the centenary of whose birth will be celebrated this year. The family of Schönbein have placed all his writings at Prof. Kahlbaum's disposal. These include many hundreds of letters, covering about fifty years from 1820. The letters consist of correspondence with Faraday, Graham, Schelling, Liebig, Wöhler, De la Rive, Berzelius, and many others, and serve to throw interesting side-lights on the earlier impressions and modes of thought of the investigator of ozone and discoverer of gun-cotton. The present little work gives eight letters from Berzelius to Schönbein and twelve from the latter to the former. Englishmen will note with interest that Schönbein was for some time a science master at Epsom, and had the idea of translating Berzelius's work into English, but English publishers were unwilling to undertake the work, and it had to be relinquished. This correspondence is

mainly concerned with various points in electro-chemistry, and particularly with the discovery and investigation of the nature of ozone, and in it may be traced the evolution of the final conclusion that ozone is an allotropic form of oxygen. Earlier and cruder ideas were that it was an element resembling chlorine which entered into the composition of nitrogen, and again that it was a compound of hydrogen and oxygen. Berzelius in 1847 argued strongly and clearly against this latter hypothesis. Prof. Kahlbaum has done well to publish these letters.

THE DUMBUCK CRANNOG.

48, Manor Place, Edinburgh, March 28, 1899.

IN a report of a meeting of the British Archaeological Association which appeared in your issue of the 25th inst., the Rev. H. J. D. Astley states that, owing to the controversy which has arisen on the subject of the Dumbuck crannog, he had been led to renew his acquaintance with Dr. Munro's writings, and that "he saw at once two very plain reasons for the learned doctor's recently assumed attitude on this question, viz., that, supposing the Clyde crannog should be assigned, as Mr. Donnelly and others infer and Dr. Brushfield admits, most probably to the Neolithic age, it would disprove two of Dr. Munro's most cherished theories—(1) that there was an upheaval of the west coast of Scotland, forming what is known as the twenty-five-foot break, corresponding to a depression of the western and southern coasts of England, at some time subsequent to the Roman occupation, and (2) that the idea of pile dwellings or crannogs was a later importation of the Celtic peoples into the British Islands."

Will you kindly allow me to make the following remarks on these extraordinary statements?—

1. My attitude on the question of the Dumbuck crannog has not been "recently assumed." My opinion was openly expressed to the investigators on the occasion of my visit to the crannog, and communicated in writing to them next day (October 13th, 1898). This letter has since been published in the *Glasgow Herald* of January 16th, 1899.

2. I never "cherished," and nowhere published, the opinion that the upheaval of the west coast of Scotland, indicated by the twenty-five-foot raised beach, was subsequent to the Roman occupation. My theory is the very opposite to this, viz (quoting the *ipsissima verba*), "that in Scotland this movement was subsequent to the appearance of man in the district, but prior to the Roman occupation of Britain" (*Journal of the Archaeological Institute*, September, 1898, p. 285).

3. I do not know of any crannog in Scotland that can be assigned to pre-Roman times, nor do I know of a true pile-dwelling in Scotland belonging to any period. Mr. Astley says that he desires at present to preserve an open mind on the subject. If he continues this attitude long enough, he may ultimately come to see the incongruity of holding that a wooden structure—consisting of three layers of beams resting on comparatively recently deposited mud on the banks of the Clyde, and having associated with it a canoe (barely covered with that mud), a quern, and the bones of the ordinary domestic animals—is a monument of the Neolithic age. Meantime the *Journal* of the Association, of which he is honorary secretary, has the distinction of illustrating the first Neolithic quern found within the British Isles, dated two thousand years before the Christian era! At that time, in my opinion, the very mud on which the so-called crannog so proudly reposes was probably still undisintegrated in the bosom of its mother rock. But while Mr. Astley keeps his mind open with regard to these and such like theories, I would recommend him, before entering on the field of motives, to discard the

weapons of misquotation and misstatement of facts.

ROBERT MUNRO, M.D.

SOCIETIES.

GEOLOGICAL.—*March 22.*—Mr. W. Whitaker, President, in the chair.—Messrs. W. E. Hughes, J. T. Stobbs, E. D. Welburn, and C. L. N. Wilson were elected Fellows.—The following communications were read: 'Relations of the Chalk and Drift in Möen and Rügen,' by Prof. T. G. Bouney and the Rev. E. Hill, and 'A Critical Junction in the County of Tyrone,' by Prof. Grenville A. J. Cole.

ARISTOTELIAN.—*March 27.*—Mr. S. H. Hodgson, V.P., in the chair.—Dr. R. Jones was elected a Member.—Dr. R. Latta read a paper 'On the Relation between the Philosophy of Spinoza and that of Leibniz.' Spinoza and Leibniz both (though in somewhat different senses) believed in the possibility of mathematical demonstration in philosophy, and the relation between their philosophical systems is analogous to the relation between their views of mathematics. Much of the explicit philosophy of Leibniz is latent in Spinoza; but while Leibniz openly recognizes what is unconsciously presupposed by Spinoza, he does not thoroughly think out his own principles, especially in regard to the rational soul and the relation of God to the created monads. The inconsistencies of the two philosophies are similar, but the emphasis is on opposite sides.—A discussion followed, in which Mr. Bertrand Russell, Mr. G. E. Moore, and the Chairman took part.

MEETINGS FOR THE ENSUING WEEK.

- SUN. Jewish Historical, 8.—'The History of the Domus Conversorum from 1230 till 1891,' Rev. M. Adler.
- MON. Victoria Institute, 4½.—'Babylonian Deities,' Mr. T. G. Pinches.
- Royal Institution, 5.—General Monthly.
- Society of Engineers, 7½.—'Machine Tools,' Mr. E. C. Amos.
- Aristotelian, 8.—'Mr. Shadworth Hodgson's Metaphysics of Experience,' Mr. H. W. Carr.
- TUES. Royal Institution, 3.—'Zebias,' Lecture I., Prof. J. Cossar Ewart.
- Institution of Civil Engineers, 8.—Discussion on 'Alloys of Iron and Nickel,' paper on 'Buenos Aires Harbour Works,' Mr. J. Murray Dobson.
- Colonial Institute, 8.
- WED. Society of Arts, 8.—'Telephones,' Mr. J. Gavey.
- Geological, 8.—'Fossils in the University Museum, Oxford: I. Silurian Echinoidea and Ophiuroidea,' and 'The Occurrence of Sponge-spicules in the Carboniferous Limestone of Derbyshire,' Prof. W. J. Sollas. 'Spinel and Forsterite from the Glenelg Limestone,' Mr. C. T. Clough and Dr. W. Pollard.
- THURS. Royal Institution, 3.—'The Atmosphere,' Lecture I., Prof. Dewar.
- Mathematical, 8.—'Note on the Characteristic Invariants of an Asymmetric Optical System,' Mr. T. J. Bromwich. 'Concerning the Four Known Simple Linear Groups of Order 25920, with an Introduction to the Hyper-Abelian Linear Groups,' Dr. L. E. Dickson. 'The Direct Determination of Stress in an Elastic Solid,' Mr. J. H. Michell. 'The Theorem of Residuality, Noether's Theorem, and the Riemann-Roch Theorem,' Dr. F. S. Macaulay.
- Institution of Electrical Engineers, 8.—Discussion on 'The Hissing of the Electric Arc and Experiments on Alternate Current Arcs by Aid of Oscillographs.'
- Society of Antiquaries, 8½.
- Society for the Encouragement of the Fine Arts.—'Some Goldsmiths and their Work,' Mrs. P. H. Newman.
- FRI. Philological, 8.—'Historical English Nouns,' Dr. H. C. Wyld.
- Royal Institution, 9.—'Earth Currents and Electric Traction,' Prof. A. W. Rucker.
- SAT. Royal Institution, 3.—'Machiavelli,' Lecture I., Mr. L. Dyer.

Science Gossip.

THE Royal Society's first conversazione for the season is to come off on Wednesday, May 3rd.

MR. COOLIDGE has sent us a postcard in which he denounces our paragraph regarding his new edition of Ball's 'Guide' as erroneous. We were quite aware when we published it that no journalist could reach Mr. Coolidge's standard of accuracy, and we were prepared to have our statement condemned. Still it will probably suffice for ordinary mortals.

A PARTY of *Kliniker* recently issued at Berlin a strongly worded protest against the admission of women to the medical lectures "on moral grounds"; but they earned for their pains nothing but ridicule.

THE expedition for the investigation of malaria, for which the German Reichstag has, in the first instance, granted the sum of 60,000 marks, is expected to start this month under the direction of Dr. Robert Koch.

A GEOGRAPHISCHES SEMINAR has just been established at Munich under the direction of the distinguished geographer Prof. Oberhummer.

THE late W. J. Astrakoff has bequeathed to the University of Moscow a sum of a million roubles, on condition that it shall be expended upon a foundation of a "Moscow University for Women," with three faculties—mathematics, medicine, and natural science.

He requires that it shall be placed under the direct administration of the Ministry of Public Education, and the programme correspond exactly with that of the university for men.

FINE ARTS

Syracuse, ses Monnaies d'Argent et d'Or au Point de Vue Artistique: la Coiffure Antique et ses Développements Successifs. Par Comte Albéric du Chastel de la Howardries. (Spink & Son.)

THE object of the author in producing this work is clearly shown by its title. To use his own words, his first aim is to present to the artistic world, "painters, sculptors, and engravers," a view of the coinage of Syracuse from its purely artistic side, and next to illustrate by it the development of the coiffure or arrangement of the hair as practised by the ancients. For this purpose he has collected from various sources—public museums, private collections, and dealers' stocks—the finest specimens of the coinage of that city. These are arranged in chronological order, and illustrated by fourteen photographic plates.

As a study of the gradual progress of Greek art from its archaic form to that of perfection of style, and then through its gradual decline, no other series of coins affords such excellent examples for illustration. The earliest pieces date from about B.C. 500. These are purely archaic in style. Very soon, however, a period of transition sets in, and step by step the perfection of style is attained. This development carries us over about a century. When we arrive at this point, there is a halt for about half a century, B.C. 405 to 340, and then an age of decline begins. This, again, lasts for about a century and a half, when the Roman occupation puts an end altogether to the coinage of this district. Foremost amongst the early pieces stand out the decadrachms called "damareteia." These coins received their name from Damarete, the wife of Gelon, who in B.C. 480 obtained for the defeated Carthaginians at Himera conditions far more favourable than was anticipated. In gratitude Damarete received from the vanquished foe a present of a hundred talents of gold, a portion of which was devoted to striking these famous coins, of which but a few examples remain to posterity. Passing over the intermediate stage to that of the period of finest art, we meet with the splendid signed works of Evænetus, Cimon, Eucleides, Phrygillus, and others. These pieces are of gold and silver, the latter varying in size from the decadrachm to the drachm. The highly finished style of work, the beautiful modelling of the female head on the obverse, whether in profile or full face, and the delineation of the chariot on the reverse, illustrate the perfection of the art of the coin-engraver. To appreciate the cleverness of the artist in the varied arrangement of his subject, the coins themselves or their illustrations, such as are before us, must be closely examined. Each piece is a picture in itself, which cannot be described or done justice to in a few words. From the point of view of the coiffure the coinage of Syracuse is also full of interest. The earliest specimens present the hair in rather a crude

form. It is arranged quite flat on the top of the head, and is collected into a falling mass behind the neck. Sometimes the whole is covered by a kind of net, to keep it close together. This somewhat stiff form soon, however, gives way to one of greater freedom, and the artist breaks out into multitudinous varieties. He rolls the hair off the forehead or he arranges it into wavy curls; he reduces the hanging mass behind the head and draws it closer together; and he encircles the head with a fillet, passing it round often three or four times. Later on he acquires still greater freedom of design, the hair being arranged in loose floating curls or flying backwards, thus expressing quick movement. Each coin shows some variety, and each artist adopted his own special style. It is, of course, during the period of finest art that the most striking examples are met with.

The merit of this small numismatic work rests entirely with the plates, which illustrate the coinage of Syracuse in all its stages. The arrangement is, on the whole, chronological; but the coins, for the most part, are classed according to their sizes. First come the tetradrachms, then the decadrachms, and lastly the smaller coins. The author has been most successful in getting together a number of really fine specimens, but his descriptions of them are of the most meagre nature, and the historical notes with which he heads each section are scarcely worthy of notice. If instead he had supplied us with the main characteristics of each period of art, and had added some notes about the artists themselves and the periods during which they worked, such information would have been appreciable.

History of Modern Italian Art. By A. R. Willard. (Longmans & Co.)—Mr. Willard's title is misleading. Not, of course, intentionally so; he merely entertains the not uncommon notion respecting the meaning of the term "art." His book is really a history of Italian painting, sculpture, and architecture during the present century. In the case of the Italians—artistically the most gifted of all races—the distinction is important, since of those acquainted with their artistic achievement in modern times probably the majority would consider their best work is not included in the three arts above mentioned. In these departments—or at least in painting and sculpture—the verdict of foreign criticism is seldom favourable, although always benevolently inclined. There can be no question as to the intrinsic artistic value of a considerable portion of the pictures and statues in modern Italian exhibitions; they are below the level of similar gatherings in other countries. Yet even in the most meretricious, and in those in which the sentiment is that of the "penny dreadful," there is often unmistakable evidence of talent and executive ability, the fact being that in Italy, more than elsewhere, the practitioners of painting and sculpture are legion, while buyers are few and not wealthy, and the supply is consequently in excess of the demand. Hence the straining after violent effects, the eccentricities of manipulation, and the startling subjects, which are really so many agonizing appeals for notice, similar in purpose to our flaming posters. Possibly also the contemporary native criticism is in part responsible for these extravagances of the brush and the chisel. Italian art criticism can be both delicate and profound, none more so. But writing of this character is rarely found in the daily journals. There the critic, himself a pyrotechnist, has slight regard for aught else than

pictorial fireworks or sculptured legerdemain. He is the chronicler and herald of actuality—that is to say, of frivolity. Regarding art as the foam sparkling on the surface of a phase of social life which is entirely artificial, his main concern in it is that the elements of change and effervescence should never be allowed to lapse. Thus the unfortunate artist is encouraged to expend his energies in the production of fantastic trivialities, which in their nature can have but an evanescent interest. Although, unfortunately, misapplied talent of this kind may contribute the staple of some Italian exhibitions, there will sometimes be found much of sterling merit—masterly work that would hold its own in any of the European capitals, and possessing a charm and fragrance which is purely Italian. These special national characteristics are frequently singularly attractive to persons of artistic taste. They have evidently captivated the imagination of Mr. Willard, the result being a pleasant volume, on which the author has bestowed a considerable amount of painstaking research. Mr. Willard treats the three arts separately, tracing their course from the end of the last century up to the present day, and supplying brief biographical notices of the artists, together with descriptions of their principal works. He also professes to furnish an account of the rise of the English Pre-Raphaelite movement, but it would probably hardly be accepted as correct by the initiators of that artistic revolution. Mr. Willard's main authority on this matter appears to be the life of the late Ford Madox Brown, written by his grandson, a crude performance, and calculated to impart erroneous impressions of the aims and intentions of the Brotherhood and the circumstances attending its formation. Much of the work is naturally compilation; yet, aided by good taste and generally careful writing, Mr. Willard has contrived to make his gleanings agreeable reading. Occasionally he indulges in a superfluous phrase, such, for instance, as a partiality for "face-to-face conversation." Not even in the most advanced or æsthetic circles do people yet converse back to back. It is true that on the stage the comic valet and the lady's-maid while having a tiff will exchange sallies and retorts in that position; but even then it seems to have been selected mainly to allow the young person to make play with her shoulders. Neither is the telephone in such common use as to make the qualifying term necessary.

GERMAN CONTRIBUTIONS TO ARCHÆOLOGY.

Heinrich Brunn's kleine Schriften. Gesam-melt von Hermann Brunn und Heinrich Bulle. — Band I. *Römische Denkmäler; altitalische und etruskische Denkmäler.* (Leipzig, Teubner.)—This collection of Brunn's papers, scattered in various periodicals and academic transactions, will be most welcome to all those who hold his memory in honour—that is to say, to all those who have any care for archæology. Several of the more interesting of his essays had already been collected and republished by Brunn himself in his 'Götteridealen'; these will not be repeated in this series. The contents of the first volume are given in the title; the second will contain his contributions to the history of Greek art; the third will include papers on the interpretation of vases and other antiquities, on the criticism of ancient writers on art, on the history of art in more modern times, and miscellaneous speeches and essays. The editors are aware that many things in a collection of papers like this, several of them published more than fifty years ago, are antiquated, and represent views or theories untenable in the light of more recent research. But they are to be congratulated on their determination to publish everything as it stands, without suppression or correction. Brunn's writings have done their work, and it is by building on the foundations he laid, or by following the methods he taught,

that his successors have gone beyond his actual results. For this reason it is most instructive to see once more, in a collected form, the suggestive and inspiring essays that gave so strong a stimulus to archaeological studies, and that contributed so much to a scientific and systematic pursuit of the subject. Brunn's explanation of any given statue, vase, or relief may have been given up by himself twenty years later; but the method in which he describes and appreciates its treatment, realizes its artistic qualities, and assigns it its place among other monuments is full of instruction for any student. In his desire that archaeological writers should aim at clearness of style and of arrangement, and avoid the formless and slovenly effusions too often seen both in Germany and in England, Brunn was like Sir Charles Newton; and his own writings lend example to his precept. His son gives an interesting account of his methods of composition. "Friends and acquaintances," he says,

"themselves accustomed to other ways of working, used to wonder at seeing my father standing so often, apparently idle, looking out of the window. But this was just where he thought he carried out the most necessary mental process of elucidation. Here, in sight of the open sky and the natural surroundings of daily life, he stood apart from, and won the mastery over, the materials accumulated on his writing-table; he threw aside needless pedantry, and moulded the tenor of his thoughts into the form to which the matter had to be fitted. Hence it comes that his writings are full of air and light, and the thought is never smothered in the material."

Readers will be grateful to the editors and the publishers also for the addition of the numerous small illustrations, which, though unpretentious, suffice for following the descriptions in the text.

Ein-und-zwanzigstes Hallisches Winkelmannsprogramm: Die Knöchelspielerinnen des Alexandros. Von Carl Robert. (Halle.)—Prof. Robert has led us to look every year to this series for a discussion of some ancient work of art, whether lost or still surviving, in a manner that helps us to appreciate its meaning and character. His treatment of the well-known painting of Alexander of Athens on a slab of marble now at Naples shows the same fine insight into the principles of Greek art, and the same good taste in their application, that mark his other writings. He sees in the subject a mere girlish quarrel between Leto and Niobe: they have just been playing at knucklebones, like their companions, who are still continuing the game; but the artist is conscious of the tragic end of their rivalry. Prof. Robert's arguments seem decisive against Dr. Winter's view that this slab is a specimen of encaustic painting. He is inclined to date the original about 425-420 B.C. In two interesting appendices the author proposes an improvement in Dr. Pallat's restoration of the figures on the basis of the statue of Nemesis at Rhamnus, and also publishes provisionally a statue in the Jacobsen collection. This is a figure in a half-dancing, half-floating pose, raising a cloak with both hands over her shoulders. He identifies this as a translation into sculpture of a Polygnotan motive, and makes an attractive, if not convincing suggestion that the similar figures on the Nereid monument are impersonations of ships.

Der Stil in den bildenden Künsten und Gewerben. Herausgegeben von G. Hirth.—I. Serie. *Der schöne Mensch in der Kunst aller Zeiten.* Lieferungen 1-5. (Munich, Hirth.)—This serial, the object of which is, by help of clear and well-chosen photographic illustrations, to trace the progress of art's development through many ages, is a sort of sequel to the *Formenschatz* (or *L'Art Pratique*) of the same publisher, several of the more recent volumes of which we have commended to our readers. The text in both cases is little more than an enumeration of the names and places of deposit of the examples selected. In fact, so far as *Der Stil* goes at present, the letterpress is confined to very brief analyses of the larger groups

of relics of antiquity in art, their titles, and a few names. The *Formenschatz* presented these details in French as well as German. In *Der Stil* no French beyond the names of the engravings occurs. It is, however, intended to cover immense spaces of time and design, and to treat of, as well as set forth in the plates, what the introduction calls "der schöne Mensch," or "la beauté humaine à travers les âges," as well as manners, costume, animals, myths, plants, architecture, decoration, furniture, and half a dozen other things, concluding with jewellery, allegories, manuscripts, and landscape. That is to say, all these matters are to be looked at from an historical and artistic point of view. Æsthetic theories, fancies, and fads are not, of course, comprehended in this very wide outlook. It must be added that the *Stil* of the promoters is not exactly the same thing as what is in English known as style. So much is obvious at the outset in the parts as yet before us, which are principally concerned with prints of ancient works produced in Egypt when the art of the Nile had not yet crystallized under hieratic influences. These *Lieferungen* are chiefly occupied with illustrations in which "la beauté du corps humain" was manifest in a sort of animated portraiture of men. Thus we have on plate 2 representations of seated alto-reliefs, painted in full colours, of Nefert and Rahotep, manifest portraits possessing singular vivacity of expression. The heads of these worthies are depicted on a larger scale on plate 3, and add greatly to our idea of the vitalized art of extreme antiquity on the banks of the Nile. The eager look of Rahotep is strikingly in contrast with the sedate and yet astute air of the plump Nefert. These statues are at Gizeh, where the effigies of two scribes, seated cross-legged, with writing materials in their laps, are extremely lively, the elder man being expectant of his employer's instructions, and his figure puts us in mind of his modern representatives we used to see in Naples and Rome. There is doubtless a touch of humour in naming the solid wooden statue of a man with a staff the "Mayor of a Village." Certainly he might be the chairman of a county council who takes himself seriously. Several busts in bronze of men, on plates 35, 38, and 39, and statues from Ægina, Athens, Olympia, &c., all of them more or less inspired by archaic styles and motives, follow, and teach the tyro to recognize the peculiarities, beauties, and limitations of the, as yet, not quite fully developed types of sculpture which illustrated *la beauté humaine*. As each part contains twelve plates, and costs but a mark, it is, to say nothing of the text, which is much to the purpose, by no means dear.

NEW PRINTS.

MR. A. LUCAS is the publisher of 'Little Fatima,' one of the most charming engravings of small dimensions (9½ in. by 15½ in.) with which it has been our good fortune to meet for a long time. It is a mezzotint from one of Leighton's less ambitious works, which was No. 147 in the Academy, 1897. It was the last of his minor works that the President finished, for it was only finally completed during the closing months of 1896, although so long ago as 1875 it was already worthy of high admiration, and soon after that date became the property of Mr. R. K. Hodgson, who lent it to the Academy. The print is nearly the same size as the picture, which represents a little girl in an Eastern costume; part of her mantle is wrapped about her head, while she gathers its looser folds upon her breast. Mr. Gerald Robinson is the engraver to whom we owe this beautifully executed print.

A large photogravure, published by Messrs. C. W. Faulkner & Co., and entitled 'The Sunshine of his Heart,' after a picture by Mr. F. Morgan, lies before us. In its way it is a cleverly designed and sympathetic work, which

is likely to be acceptable to the large class to whom it appeals. The photogravure is one of the best of its kind, and the painting lends itself technically to the process, and the process suits the picture.

Published by Messrs. Landeker, Lee & Brown, the photogravure of Mr. R. Hillingford's painting called 'Among the Guns at Waterloo' is a highly creditable work of its kind, and certainly not the least spirited of English battle pieces. The merits of the picture are considerable—careful execution, variety and vigour in the expressions, and appropriate incidents. Its shortcomings are want of compactness in the composition, the conventional arrangement of the groups, the absence of a leading element in its parts individually, lack of spontaneity in some of the actions, and a general spottiness. As to the photogravure, that, too, is spotty, and there is too much blackness in the darker parts.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 28th ult. the following engravings. After Sir T. Lawrence, Lady Acland and Children, by S. Cousins, 44*l.*; Miss Croker, by the same, 32*l.* After Dubufe, La Surprise, by the same, 42*l.* After Sir J. Reynolds, Mrs. Hardinge, by T. Watson, 37*l.* After Meissonier, Les Renseignements, by A. Jacquet, 28*l.*; Partie Perdue, by Bracquemond, 28*l.*

Fine-Art Gossip.

ONE of the most important of Mr. Watts's contributions to the Academy Exhibition of this year will be a life-size, half-length portrait of Mr. Gerald Balfour. The face, which is in nearly three-quarters view to our left, bears an expression of resolute penetration, enhanced by mental force of a rare kind, and a great deal of humour seems to hang about the firmly composed lips. The grey hair rises in stiff curves above the forehead, and is cut short at the side near the ear. The attenuated throat is enclosed by a white collar, the brightest element in the picture, while the black modern coat is the darkest element. The flesh-painting is first rate.

MR. WATTS has made considerable progress with the life-size statue of Tennyson, which almost fully occupies his time at his country house.

THE President's sole contribution to the forthcoming Academy Exhibition will be a full-length, life-size portrait of the Hon. Miss Violet Monckton, seated on a white marble bench in a garden, and wearing a full dress of rather warm white satin, which is cut low to reveal the shoulders and the throat. Both her hands lie in her lap; one of them holds a fan, and is covered with a long white glove; the other arm and hand are bare. The background of the picture is chiefly foliage of rich dark green, the branches of which, dividing on our left, show a space of sky and sea, the brightness of which interferes greatly with the breadth and simplicity of the composition as a whole, and to some extent mars the coloration and tonality of the picture, which would be, we think, a good deal better if the background were wholly of foliage. On the bench at the lady's side sits a black dog, who looks up askant at the spectator; on one of her shoulders an aberdevine is perched, another on the back of the bench, and their blue and green plumage forms a splendid element of the work.

MR. WALLIS, who is now in Italy, continuing his researches into the history of Italian ceramics of the fifteenth century, has been highly successful. A sort of epitome of his studies was given in his privately printed 'Italian Ceramic Art: Examples of Majolica and Mezza-Majolica fabricated before 1500,' 1897, which is admirably illustrated from drawings by the author. The extended work, founded upon this volume, will shortly appear.

ON Monday next, at 7 P.M., the annual dinner of the Artists' Benevolent Institution takes place in the gallery of the Institute of Painters in Water Colours, Piccadilly.

TO-MORROW (Sunday) is an anniversary of Rossetti's death, 1882.

THE authorities of the Society of Painters in Water Colours are making arrangements to hold in their Pall Mall gallery during the coming season a representative, if not complete exhibition of the works of Birket Foster. To make it complete would be, we think, unwise, so large an element of monotony pervading the enormous mass of his pictures and drawings, and the prints from them being so numerous; besides, certain mannerisms of his, though not unpleasing in themselves, will ill bear to be made too evident. The Society will welcome loans of the painter's more important works.

ON the 6th inst., at the Goupil Gallery, Regent Street, Waterloo Place, Herr F. Thaulow opened an exhibition of his paintings, which will continue for a fortnight.

MESSRS. DOWDESWELL have appointed to-day (Saturday) for the private view of an exhibition of oil paintings, sketches, and drawings, including the original drawings by Elihu Vedder illustrating the 'Rubaiyat' of Omar Khayyam. The public will be admitted on Monday next.—The same dates apply to the Fine-Art Society's exhibition of a number of the works of M. Gaston la Touche, a French painter of distinction who has not previously been introduced to the art world of London.

THE chairman and members of the Library Committee of the Corporation of London have issued invitations to a private view, to be held on Monday next in the Art Gallery, Guildhall, of a very fine and comprehensive collection of works of art by Turner and some of his contemporaries.

ALL our readers will regret that Mr. Briton Riviere will be represented at the approaching Academy Exhibition by one portrait only, the life-size figure of Lady Tennyson wearing a warm grey dress, and seated on a grassy bank near a wood, while crouched behind her, so that his head passes under the lady's arm, is the late Laureate's aged wolf-hound Karénna, an admirable likeness, painted with all Mr. Riviere's art.

WE regret to hear of the decease of Mr. W. C. Borlase at the early age of fifty-six. Mr. Borlase, who was a member of the House of Commons for several years and a member of Mr. Gladstone's administration in 1886, was a distinguished antiquary, and might have trod in the footsteps of William Borlase, but his studies were unfortunately interrupted by unforeseen circumstances. He was the author of 'Nænia Cornubiæ,' and was at one time a Vice-President of the Society of Antiquaries.

THE annual exhibition of the Royal Amateur Society will take place at Cromwell House, Cromwell Road, on the 11th, 12th, and 13th of May. The loan exhibition in connexion with it will consist of prints and drawings after Morland, of old framed needlework pictures, and of ancient watches. Owners of any of these things who are willing to lend them and intending exhibitors at the exhibition are invited to communicate with the hon. secretary, the Hon. Mrs. C. Eliot, 8, Onslow Gardens, S.W.

THE Marquis de Chennevières, long the Keeper of the Luxembourg Museum, and Directeur des Beaux-Arts from 1873 to 1878, has died in Paris at the age of seventy-eight. He wrote a number of works, such as 'Recherches sur la Vie et les Ouvrages de quelques Peintres Provinciaux de l'Ancienne France.' He was the author of the proposal for drawing up an inventory of the artistic wealth of France.

BARON VON TIESENHAUSEN, the Russian archaeologist, has long been engaged upon an

important work on the arts and commerce of Egypt during the Middle Ages. As soon as his work on the Archaeological Commission at St. Petersburg is terminated, he hopes, probably in May, to visit Egypt and other countries and complete his researches.

MUSIC

Dufay and his Contemporaries. Fifty Compositions transcribed from MS. Canonici Misc. 213, in the Bodleian Library, Oxford, by J. F. R. Stainer and C. Stainer. (Novello & Co.)—Musicians who wish "to grasp the true story of the dawn of part-music" will indeed be grateful to Sir J. Stainer, and to his son and daughter, who lent substantial aid (also to Mr. E. W. B. Nicholson, Bodley's Librarian), for this magnificent volume. Of Dufay the late Mr. Rockstro remarks truly that "his contributions towards the advancement of art were of inestimable value." The MS. in question was one of a collection bought by the Bodleian in 1817, which had belonged to Matteo Luigi Canonici, a Venetian Jesuit. In 1895 Mr. Nicholson suggested to the Oxford Professor of Music that he should undertake the publication of Bodleian manuscript music prior to the sixteenth century, and put various MSS. before him. It was then that Mr. C. L. Stainer, examining various indices, came across the mention of this particular MS. Some extracts had been made from it many years ago, but practically its existence had been forgotten. Mr. Nicholson, who contributes a learned preface, is of opinion that the MS. "is the work of mixed ecclesiastics and laymen, copying from collections also made by mixed ecclesiastics and laymen." Judging from its notation, he concludes that the MS. was copied somewhere about the seventh decade of the fifteenth century. Further, he produces very plausible reasons for supposing "that the original collections from which the MS. was copied—probably well on in the third quarter of the fifteenth century—were made by Dufay himself." He compares the number of pieces by Dufay, Binchois, and the two De Lantins in the MS. and in two fifteenth-century Bologna MSS. described by Haberl, and comments thus:—

"In all three Dufay is the chief composer; but in our MS. he is relatively less so than in either of the others, while an immensely higher position is given by our MS. to Binchois and to Hugh of Lantins. If Dufay made the original collections—or some of them—from which ours is copied, this is easy to explain. Binchois was of Dufay's own diocese. Dufay sang in the Papal choir at the same time as Arnold of Lantins, who was doubtless Hugh's near kinsman; and evidence for a connexion between Dufay and Hugh of Lantins himself is furnished by two striking coincidences—the first, that both of these are found (probably at Pesaro in 1419) celebrating Cleophe's marriage, and the second, that, on consecutive leaves, they each have a piece in honour of H. Nicholas of Bari. They may, indeed, have been choir companions in the same cathedral or cathedrals before Dufay entered the service of the Pope at the end of 1428."

Mr. Nicholson adds a most valuable critical analysis, made with the help of Sir J. Stainer's index, showing the authorship of the compositions in each of the two parts into which the MS. is divided, together with notes on the dates of some of them. The MS. contains 327 pieces, of which 63 are anonymous, but he considers it very doubtful whether the composers of these 63 pieces were unknown to the collectors. This preface is followed by some wonderfully clear facsimiles. In chap. i., signed by Sir John and his son, a "fairly complete and accurate" biography is given of the great leader of the first Flemish School, and mention is, of course, made of the great uncertainty which, until quite recently, prevailed with regard to the period at which Dufay flourished. L'Abbé Baini placed him among the singing

men in the Papal choir as early as 1380. It was, therefore, not surprising

"that as late as 1880 and 1882 M. Hondoy and M. Vander Straeten, when confronted with a tombstone recording the death of a musician named Guillelmus Dufay in 1474, should have independently enunciated the theory that there were two distinct composers of this name."

In 1885, however, Dr. Haberl showed that the name of Dufay is not to be found in the Papal archives until 1428. The chapter also contains remarks concerning the other composers of whom there are pieces in the MS. Those of Tapssier, Carmen, and Cesaris are of particular interest, inasmuch as they are "singled out by Martin le Franc (in his 'Le Champion des Dames,' printed about the year 1500) as representative of the generation of musicians that preceded Dufay and Binchois." Chap. ii., signed J. F. R. Stainer, gives such a clear description of the old notation in which the music of the MS. is written, that a careful study of it will enable those to whom that notation is unfamiliar to decipher and enjoy the facsimiles. In a third chapter the music itself is discussed. Sir John says:—

"With such works before us, many of which are so melodious, cleverly adjusted, and full of life, we are bound to accept the fact that music in this early part of the fifteenth century was a real art."

Musicians, however, are wisely reminded that they

"must lay aside all present ideas of what is right and wrong.....and place themselves in the frame of mind of one whose notions of key tonality were limited by the Guidonian hexachordal system still saddled with the remains of church modes, and whose attempts at formulating the modern scale were looked upon as a sort of recognized illegality."

The fifty vocal pieces transcribed in modern notation will be perused by earnest musicians with deep interest. Our notice is confined to describing briefly the contents of Sir J. Stainer's publication. There is nothing in it to criticize. We have only to bear testimony to the care and patience which have been bestowed on this labour, to him evidently one of love. At the end of the volume there is a glossary of old French words, an index to the whole contents of the MS., and further, a list of composers whose works are included in it. The publishers, Messrs. Novello & Co., deserve a word of praise for the excellent get-up of the volume.

Musical Gossip.

NUMEROUS concerts of sacred music were held on Good Friday in London and the suburbs. At the Albert Hall the Royal Choral Society gave a second performance of Handel's 'Messiah' in accordance with the intentions of the composer. The experiment has proved interesting, though the English musical public have become so accustomed to Mozart's accompaniments that there is no disposition to revert to the original conditions as to performance. In so large a building as the Albert Hall the balance between voices and instruments designed by Handel cannot be reproduced. The choruses were well sung on the occasion under notice, and the solos were capably rendered by Miss Esther Palliser, Signorina Giulia Ravogli, Mr. William Green, and Mr. Watkin Mills. Sir Frederick Bridge conducted, and discreet aid to the singers was furnished by Mr. H. L. Balfour at the organ.

THE Sunday Concert Society gave concerts at Queen's Hall in the afternoon and evening on the same date. Mr. Henry J. Wood and his band at the afternoon concert offered good performances of Tschaiikowsky's 'Pathetic' Symphony and a selection from 'Parsifal,' including the Prelude, and Steinbach's arrangement for orchestra of Klingsor's Magic Garden and Flower Maidens' Scene. Wagner's 'Siegfried Idyll' was also admirably rendered, and Miss Ada Crossley sang pieces by Handel and Dvorak. In the evening the vocalists at the miscellaneous

concert comprised Madame Ella Russell, Miss Hilda Wilson, Madame Belle Cole, Mr. Gregory Hast, Mr. Herbert Grover, and Mr. H. Lane Wilson, while the instrumental soloists were Miss Miriam Timothy, Mr. Percy Frostick, and Mr. W. S. Hoyte.

At Mr. N. Vert's concert at St. James's Hall on the afternoon of the same day Mr. Gregory Hast gave a thoughtful and artistic rendering of the Passion Music from 'The Messiah,' and sacred pieces were sung by Miss Bertha Rossow, Mrs. Hutchinson, Madame Alice Gomez, Mr. Hamilton Earle, and Signor Foli. Miss Hilda Gee played violin solos, and Mr. Clifford Harrison recited Buchanan's 'The Ballad of Judas Iscariot.' In the evening, at Mr. Ambrose Austin's concert, Rossini's 'Stabat Mater' was performed, the solos being undertaken by Miss Alice Esty, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Andrew Black, while the choruses were sung by the South London Choral Association, conducted by Mr. Venables. An excellent rendering of this much abused, but still immensely popular work was achieved.

Two concerts were given at the Alhambra on Good Friday by the National Sunday League. Sullivan's 'In Memoriam' Overture, Beethoven's 'Eroica' Symphony, and Schubert's 'Rosamunde' Entr'acte in B flat were played by the band, under the direction of Mr. Churchill Sibley, at the afternoon concert. Rossini's 'Stabat Mater' was given in the evening by the National Sunday League Choir and Orchestra, the solos being undertaken by Madame Medora Henson, Miss Meredyth Elliott, Mr. Hirwen Jones, and Mr. W. H. Peterkin.

SEVERAL concerts of sacred music took place at the Crystal Palace on the same day. At the principal gathering Mr. Manns conducted a performance of three familiar hymns and the National Anthem by the choir, united bands, and organ, many of the audience also taking part. The soloists comprised Madame Ella Russell, Miss Esther Palliser, Miss Clara Butt, Madame Marian McKenzie, Mr. Edward Lloyd, and Mr. Santley, the veteran baritone delivering "Why do the nations?" with much fire.

At the Alexandra Palace, which reopened on the same occasion, Mr. George Riseley, the well-known Bristol musician, appeared for the first time as conductor of the choir, which numbers close upon 1,000 voices. The rendering of the choruses in 'The Messiah' was satisfactory, and the soloists engaged were Madame Marie Duma, Madame Belle Cole, Mr. Herbert Grover, and Mr. Charles Copland.

MR. W. H. CUMMINGS, the principal of the Guildhall School of Music, has divided the more promising among the instrumental students into three orchestras. The section described as "No. 3" gave a concert at the City of London School on Wednesday of last week. Mozart's 'Jupiter' Symphony was the most important work essayed by the young performers, in whose ranks were numerous lady string players, and of this masterpiece an intelligent and highly creditable rendering was given, the finale being played in particularly spirited fashion. Weber's Overture to 'Oberon' and Joncières's 'Sérénade Hongroise' were also capably presented. A fairly interesting Romance for violin, by Mr. J. H. Pitt, one of the students, was introduced by Mr. Ernest B. Moss; and among the vocalists Miss Maude Elliott, the owner of a good contralto voice, made a favourable impression. Mr. Cummings conducted.

MR. ALFRED FORMAN has long had by him in a complete form a translation of Wagner's 'Parsifal' done on the same lines as his English versions of 'Der Ring des Nibelungen' and 'Tristan und Isolde.' The final touches having been put on the English version of the 'Parsifal,' it is about to be issued by private subscription through the Wagner Society. We are told that when Wagner came to England with the manu-

script of 'Parsifal' he entrusted it to Mr. Forman for a short time, and that the translation was made with his entire concurrence.

PROF. EBENEZER PROUT will deliver a lecture on J. L. Dussek before the Incorporated Society of Musicians on May 13th. The pianoforte sonatas of this composer have practically disappeared from the programmes of the Popular Concerts, yet the later ones, at any rate, do not deserve the oblivion into which they have fallen.

MR. ERNEST WALKER, Mus. Doc. Oxon., will read a paper on Brahms at the Musical Association on the 11th inst. On the synopsis card the composer is described as "the latest representative of certain definite principles in music."

MR. DAVID BISPHAM announces that the entire cycle of Schubert's 'Müllerlieder' and Madame Liza Lehmann's song-cycle 'In a Persian Garden' will be performed at his first concert at St. James's Hall on May 2nd. Four days later he will be responsible for a "request" concert, and he has already sent out a list of some sixty songs, from which he asks his patrons to select fifteen. Among these are numerous examples of Beethoven, Schubert, Schumann, and Brahms, with others chosen from a variety of sources. On Sunday afternoon, May 14th, Mr. Bispham will organize a performance of sacred music at St. George's Chapel, Albemarle Street.

SIEGFRIED WAGNER's 'Bärenhäuter' has been produced at Vienna, and, according to *Le Guide Musical* of April 2nd, with signal success. The second act, in which there is much light, attractive music, evidently made a special impression, seeing that at the close the composer was recalled ten times. The fine rendering of the duet in that act by M. Schmedes (Hans) and Mlle. Mihalek (Louise) is mentioned, also the remarkable impersonation of the Devil by Herr Hesch (baritone).

THE *Allgemeine Musik-Zeitung* announces that Mr. Isidore de Lara's new opera 'Messaline,' libretto by MM. Armand Silvestre and Eugène Morand, has just been successfully produced at Monte Carlo.

PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society, 3.30 and 7, Queen's Hall.
WED. Curtius Club Concert, 8.50, Princes' Gallery.
— Mlle. Amelie Molitor's Evening Concert, 8.30, Queen's (Small) Hall.
— Miss Norah Nicolas's Concert, 8.15, Steinway Hall.
SAT. London Ballad Concert, 3, Queen's Hall.
— Bristol Choral Society, 8, Queen's Hall.

DRAMA

Sketches of the Greek Dramatic Poets. By Prof. C. H. Keene. (Blackie & Son.)—These lectures are the thinnest stuff of the sort that we have ever seen in print, and it is not surprising to read that they were supplemented by others (not here printed) for those who took an Extension course in the subject. One may read that "Æschylus.....was the most august of the Attic poets: Sophocles was the most amiable," and that "the Athenian democracy, whatever their excellences may have been, were, like Thomas Carlyle, 'gay [sic] ill to live wie'"; with an advertisement of the Bradfield play and several bits of English poets thrown in. No wonder that people sneer at University Extension when it puts such superficial discourses as these into print.

MESSRS. BELL & SONS have sent us a reprint of *The Dramatic Works of Shakespeare* in ten volumes as annotated by S. W. Singer. The popularity of this neat edition is testified by the many times since 1826 that it has been reissued, and readers who want a handy and sensible Shakspeare might do worse than possess themselves of this. It contains some obsolete matters, such as the refutation of Collier's corrections, and some misunderstandings since cleared up; but the notes, printed at the bottom

of the page, are judicious, and the little engravings of articles of the time a useful and unusual feature in volumes of the sort.

THEY certainly manage some things better in Germany—among them studies in what is called comparative literature; and of recent years America, as in so many other aspects, has adopted German methods in this branch also. Prof. Albert H. Smyth, of Philadelphia, sends us a study of *Shakespeare's Pericles and Apollonius of Tyre* (Philadelphia, MacCalla & Co.), which traces the legend of Apollonius throughout the world's literature, giving at the same time all the available bibliographical aids to the treatment of the subject in the various languages in which it occurs. It is indeed curious to observe in how many directions this tale can be traced. Literally from Scandinavia to Spain, from Wales to Roumania, either the story itself or traces of it can be found by such a diligent student as Prof. Smyth. This wide extent of habitat the Apollonius story shares with most of the mediæval legends, which passed in a remarkable manner from nation to nation in almost every case. What one would be especially interested in would be if its original source could be ascertained with somewhat more certainty than as yet appears. The name, and almost everything else, points to a Greek original, yet none has hitherto been found. This fate, however, it shares with several of the mediæval romances, like those translated from the old French by the late Mr. Morris. After tracing the story through Germany, Denmark, Sweden, Holland, Italy, Spain, France, Hungary, Greece, Russia, and Bohemia, Prof. Smyth devotes special attention to the appearance of the story in England, from Anglo-Saxon times downward. In Anglo-Saxon literature it is practically the only romance existing; but besides this there is a remarkable Middle English fragment (hitherto only accessible in a very rare tract of Halliwell-Phillipps's), which Prof. Smyth reprints in full. When he comes down to Shakspeare's treatment of the subject, Prof. Smyth has naturally large material to deal with, but does not elicit anything very novel. Indeed, while recognizing the advantage of having all the bibliographical information on the subject and the various theories suggested in connexion with it put within two covers, one cannot observe that Prof. Smyth has advanced research to any considerable degree. The question of the relation between the Apollonius story and the Solomon-Markolf type of legend requires still further inquiry; it is only slightly touched upon by Prof. Smyth, who has given us rather a useful collection of materials than any attempt at the solution of the many questions in comparative literature which the Apollonius legend raises.

Dramatic Gossip.

THE death of Miss Rose Leclercq deprives the English stage of one of the very few actresses, possessors of the grand style in comedy, able to present without a trace of exaggeration or caricature "une grande et belle dame de par le monde," to use Brantôme's favourite expression. We know not, indeed, in that line any recent English actress worthy to tread in her shoes. Almost alone among those who predeceased her, Mrs. Stirling (Lady Gregory) had a kindred gift. The woman she most frequently and pleasantly recalled was Madeleine Brohan. Rose Leclercq, sister of Carlotta, Charles, and Pierre Leclercq, was the fourth daughter of Charles Leclercq, a teacher of dancing, at one time ballet-master at Drury Lane, was born at Liverpool, and acted as a child, making, it is said, her first appearance in London as the phantom of Astarte in 'Manfred.' If the statement is accurate, the performance was probably in or near 1849. In 1850 she was Celia to the Rosalind of Helen Faucit (Lady Martin). She then

married, and played with Mrs. Glover's company in Glasgow characters such as Lady Macbeth, Portia, Ophelia, and Pauline. In 1860 she was at the Princess's in burlesque, and on December 8th was Folichonne in Fechter's revival of 'The Corsican Brothers.' In Boucicault's 'Trial of Effie Deans,' Astley's, January 26th, 1863, she was Madge Wildfire. She then went to Drury Lane, where she was (September 21st) the original Mary Vance in Burnand's 'Deal Boatman.' In Falconer's 'Love's Ordeal,' May 3rd, 1865, she was Mlle. de Meranie. She played Constance to Phelps's King John. She was also, at the Princess's, the heroine of Boucicault's 'After Dark,' Marie de Longueville in his 'Paul Lafarge,' and Paquita in his 'A Dark Night's Work.' On March 4th, 1873, at the Adelphi, she was the Queen to Fechter's Ruy Blas. Other parts in which she was seen were Margot in 'The Pretty Girls of Stilberg,' Marguerite in 'Faust and Marguerite,' Eileen Oge in Falconer's piece so named, Desdemona, Mrs. Ford, Claire Holliott in 'The Shaughraun,' Lady Penarvon in 'The Hidden Hand,' Liz in 'That Lass o' Lowrie's,' and many others. Miss Leclercq then played in the country in many of Mr. Gilbert's pieces. With Irving at the Lyceum she played Olivia in 'Twelfth Night.' In 'Sophia' and 'Captain Swift' she was also seen to advantage. Up to the closure at Easter she was Mrs. Beechinor in 'The Manœuvres of Jane' at the Haymarket. She died of pneumonia at 7, Stanley Mansions, Park Walk, Fulham, on the evening of the 2nd inst. It is scarcely strange to find that we have had to wait for the death of Miss Leclercq to estimate aright her position on the stage.

MISS CHARLOTTE SAUNDERS died recently in her seventy-fifth year. She was born in London, was seen in 1823 at Wakefield as the Duke of York in 'Richard III.,' and first appeared in London, August, 1847, at the Marylebone, under Mrs. Warner, as Mopsa in 'The Winter's Tale.' She played at many London theatres, her best remembered parts being Buckskin in 'The Flying Scud,' October, 1866, at the Holborn, and Madame Guichard in 'Love and Honour' ('Monsieur Alphonse'), Globe, August, 1875. She had few physical attractions, and had long retired from the stage. Many will be surprised to hear that she had survived so long. She was chiefly seen in burlesque, in which she displayed ability.

WE hear with regret of the death of Mr. J. F. Nisbet, who since 1882 had been responsible for the theatrical reports in the *Times*. His health had obviously been infirm for some months past, and his death can scarcely have been unexpected. To the general public he was probably better known as a contributor of more than usual ability and somewhat mordant humour in the *Idler*, the *Referee*, and other periodicals. His book 'The Insanity of Genius' was striking, though not a great success, and he had only recently announced the approaching publication of 'The Human Machine,' which sought to discover in materialism the basis for mind and morals.

It is a curious proof of changed times and conditions at the theatres that not a single novelty has marked at the West-End theatres the arrival of Easter. Time was when a change of the theatrical bill at Easter was as indispensable in managerial estimation as was in popular estimation the assumption of new clothes at the same propitious season. The smallest house would feel it due to itself and its patrons to remount an Easter extravaganza, if nothing more important were forthcoming. Managers now show their scorn for ancient superstitions, and Mr. Wyndham at the Criterion, with 'The Tyranny of Tears,' and Mr. Hare at the Globe, with 'The Gay Lord Quex,' have waited before producing their respective pieces until holiday influences have calmed down.

ON the transference, on Saturday last, to the Prince of Wales's Theatre of 'The Only Way,' Mr. Freeman Wills's adaptation of 'A Tale of Two Cities,' some few changes were made in the cast. Mr. Acton Bond replaced Mr. Sydney Brough, who himself some time earlier succeeded Mr. Ben Webster, as the Comte de Fauchet. Mr. Sleath, the representative of Charles Dornay, played also in the prologue the Marquis of Saint Evrémonde, formerly taken by Mr. Acton Bond, and Mr. Paxton was substituted for Mr. Johnson as Mr. Stryver.

MR. PINERO'S 'Second Mrs. Tanqueray' has been given during the week at the Dalston Theatre, Miss Lucy Wilson, a younger sister of Misses Dora and Alice de Winton, playing the heroine, a part in which she has acquired some reputation.

'A LADY OF QUALITY' has undergone at the Comedy the compression which on its first production was seen to be necessary, and is now given in four acts instead of five. It gains much by the process, which might, however, be even more strenuously carried out. Miss Eleanor Calhoun's performance of the virago is improved in all respects.

THE Garrick Theatre has been closed for rehearsals between Tuesday and Friday inclusive.

THE run at Her Majesty's of 'The Musketeers' has come to a close after one hundred and sixty performances.

ONE hears with extreme regret that the fee system, banished during the entire Irving management from the Lyceum, will be reimposed. This is indeed a retrogression, and means the substitution of discomfort and discourtesy for comfort and civility. The fee system is only to be palliated in the theatres at which it forms the sole trustworthy source of income. The houses at which it is not enforced are those which invariably stand highest in public estimation.

MR. NORMAN FORBES has obtained an extended lease of the Adelphi, at which house 'The Man in the Iron Mask' has "caught on."

'WHY SMITH LEFT HOME' is the title of a farcical comedy by Mr. G. H. Broadhurst, to be given in due course at the Strand. It will be preceded by 'A Man about Town,' also, like itself, of American origin.

It seems definitely fixed that 'Robespierre' will be given at the Lyceum on Saturday next.

MISS LYDIA THOMPSON'S farewell to the stage will take place in Tom Taylor's 'Nine Points of the Law,' in which she will be supported by Mr. Lionel Brough and Mr. W. Edouin.

MR. TREE witnessed in Paris the first performance of 'Les Truands' of M. Richepin. We hear nothing, however, concerning the purchase of rights, and scarcely expect to see the representative of Pierre Gringoire as the exponent of François Villon.

'GREAT CÆSAR,' a burlesque by Mr. George Grossmith, will, it is understood, be produced during the season at the Comedy.

HENRIK IBSEN is said to be engaged on a new drama, which is expected to be published at Copenhagen next autumn.

WE hear that Signor Gabriele d'Annunzio has gone to Corfu for the purpose of completing his drama 'Gloria,' which has a political tendency.

TO CORRESPONDENTS.—F. B. O.—F. W. T.—A. H. B.—A. C.—A. F.—L. S.—E. R.—H. B.—G. H. P.—L. B.—T. B.—E. H.—F. H.—received.

C. M. P.—Not suitable for us.

No notice can be taken of anonymous communications.

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"The author has gone back to the exciting days of Pitt and Clive.....Full of spirited adventure which cannot fail to make the story a favourite."—*Manchester Courier*.

The NEWSPAPER GIRL. By Mrs. C. N. Williamson, Author of 'Fortune's Sport,' 'A Woman in Grey,' &c. [April 26.]

The HERMITS of GRAY'S INN. By G. B. Burgin, Author of 'Fortune's Footballs,' 'Settled Out of Court,' &c. Illustrated by A. Kemp Tebby. [Ready.]

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The GOLDEN SCEPTRE. By G. H. Thornhill. [Ready.]

The KNIGHT of "KING'S GUARD." By Ewan Martin. [April 26.]

A MILLIONAIRE'S DAUGHTER. By Percy White, Author of 'Mr. Bailey Martin,' 'The Passionate Pilgrim,' &c. [Ready.]

FRANCOIS, the VALET. By G. W. Appleton, Author of 'The Co-Respondent,' &c. [Ready.]

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A STRANGE EXECUTOR. By Bennett Coll, Author of 'My Churchwardens,' &c. [April 12.]

AT a WINTER'S FIRE. By Bernard Capes, Author of 'The Lake of Wine,' &c. [April 19.]

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The MYSTERY of the "MEDEA." By Alexander VAUGHAN. [April 26.]

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TANDRA. By Andrew Quantock. [April 19.]

KNAVES of DIAMONDS: being Tales of Mine and Veld. By GEORGE GRIFFITH, Author of 'Virgin of the Sun,' 'Valdar,' &c. Illustrated by E. F. Sherie.

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HANDS in the DARKNESS. By Arnold Golsworthy. [April 12.]

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No. 3729.

SATURDAY, APRIL 15, 1899.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN,
ALBEMARLE STREET, PICCADILLY, W.
LOUIS DYER, Esq., M.A., will THIS DAY (SATURDAY, April 15), at 3 o'clock, begin a COURSE of THREE LECTURES on 'MACHIAVELLI.' Subscription to this Course, Half-a-Guinea.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—
The TENTH MEETING of the SESSION will be held on WEDNESDAY NEXT, April 19, at 32, SACKVILLE STREET, PICCADILLY. Chair to be taken at 8 p.m. Antiquities will be exhibited, and the following Paper read:—
'Survival of Old Customs at Peterborough,' by C. DACK, Esq.
GEORGE PATRICK, A.R.I.A. } Hon.
Rev. H. J. DUKINFIELD ASTLEY, M.A. } Secs.

ROYAL HISTORICAL SOCIETY.
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Patron—HER MAJESTY THE QUEEN.
THURSDAY, April 20, 5 p.m., at ST. MARTIN'S TOWN HALL, CHURCH CROSS, the following Paper will be read:—'The Ironsides,' by Mr. C. H. FIRTH, M.A.
HUBERT HALL, Director and Hon. Sec.
115, St. Martin's Lane, W.C.

THE FOLK-LORE SOCIETY.
The NEXT MEETING will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, April 19, at 8 p.m., when a Paper by Prof. F. B. JEVONS, entitled 'The Place of Totemism in the Evolution of Religion,' will be read.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., April 7, 1899.

NEWSVENDORS' BENEVOLENT and PROVIDENT INSTITUTION.
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SIXTIETH ANNIVERSARY FESTIVAL DINNER,
On WEDNESDAY, May 3, 1899 (6.30 o'clock),
At STATIONERS' HALL,
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ROYAL BELFAST ACADEMICAL INSTITUTION.—In consequence of the resignation of the present Head Master of the MATHEMATICAL DEPARTMENT, the Head-Mastership of this DEPARTMENT will be VACANT on JULY 1. The minimum salary of the post will be 250*l.* per annum, and the successful Candidate will be expected to enter on his duties on September 1. Candidates are requested to send to the SECRETARY their applications, with statement of age and copies of testimonials, on or before THURSDAY, April 20.

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Applications, together with testimonials, should be sent, not later than WEDNESDAY, May 10, 1899, to the undersigned, from whom all particulars may be obtained.
T. MORTIMER GREEN, Registrar.

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ANDERSON LECTURESHIP IN COMPARATIVE PSYCHOLOGY (Ord. No. 105).
The University Court will proceed EARLY in JUNE to the election of a LECTURER on COMPARATIVE PSYCHOLOGY.
The Lecturer will be required to deliver an Honours Course of not fewer than Fifty Lectures, extending over not more than Six Months.
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The Lecturer will receive the free income of Dr. William Anderson's Bequest, amounting at present to about 300*l.* per annum.
Applications, with such testimonials as the Candidate may desire to offer, must be lodged, on or before June 5 ensuing, with ROBERT WALKER, Esq., M.A., Secretary of the Court.
University of Aberdeen, April 11, 1899.

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UNIVERSITY of LONDON.
NOTICE IS HEREBY GIVEN, That the NEXT HALF-YEARLY EXAMINATION for MATRICULATION in this University will COMMENCE on MONDAY, JUNE 12, 1899.—In addition to the Examination at the University, Provincial Examinations will be held at University College, Aberystwyth; University College, Bangor; The Modern School, Bedford; Mason University College, Birmingham; University College, Bristol; College and Technical Buildings, Dumfries Place (for University College), Cardiff; The Ladies' College, Cheltenham (for Ladies only); The Heriot-Watt College, Edinburgh; The Royal Medical College, Epsom; The Yorkshire College, Leeds; St. Edward's College, Liverpool; University College, Liverpool; The Owens College, Manchester; Rutherford College, Newcastle-on-Tyne; University College, Nottingham; The Technical Schools, Plymouth; University College, Sheffield; Hartley College, Southampton.
Every Candidate is required to apply to the Registrar (University of London, Burlington Gardens, London, W.) for a Form of Entry on or before April 25.
April 11, 1899. F. VICTOR DICKINS, M.B. B.Sc., Registrar.

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WEST LONDON ETHICAL SOCIETY.—
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SATURDAY, APRIL 15, 1899.

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LITERATURE

Dictionary of National Biography. Edited by Sidney Lee. — Vols. LVI.-LVIII. *Teach-Wakefield.* (Smith, Elder & Co.)

THE 'Dictionary of National Biography' has run into the letter W, to the great relief, no doubt, of its able editor, and, possibly, to that of some of its reviewers. For the boast made long since by Mr. Leslie Stephen at one of the dinners to the contributors, that the work was impervious to criticism, continues to hold good. Meticulous examination can detect a misstatement here, or the omission of an authority there; but the bulk of the articles are, as ever, thorough in their scholarship and well put together—whether of original thoughtfulness or through editorial supervision, or from both causes, we cannot, of course, pretend to say.

The first name to arrest attention in vol. lvi. is that of Henry John Temple, third Viscount Palmerston. Mr. Stanley Lane-Poole's summary of the statesman's career is admirably balanced and quite authoritative. Palmerston's addiction to books on physical science might have been worth mentioning, as to it we owe the saying that "dirt is only matter in the wrong place," and the definition of an Opposition as "a fortuitous concourse of atoms." If ever, too, handwriting was an index of character, the theory holds good with Palmerston's bold, clear penmanship. Sir William Temple receives adequate treatment at the hands of Mr. Seccombe, though we do not quite agree with him that Temple's literary productions will, in future, be valued by few except historians and students of manners. Archbishop Tenison finds an admirer in Dr. Hutton, who ignores that prelate's irresolute conduct over the Resumption Bill. Lord Tennyson's strong political sympathies, notably as they appear in his letters to the Queen, should have been touched upon in an otherwise excellent article by Canon Ainger. It is hardly necessary to say that Mr. Leslie Stephen has dealt with Thackeray; he is to be read at his best, though there is a tiny and obvious slip—"Francis Hall" for Francis Holl. We are not sure that

Mr. Hunt would not have done well to give Dean Hook's estimate of Archbishop Theobald—"he converted what had been a missionary station into an established church"—though it is, of course, a mistake to suppose that Theobald founded the parochial system. It is a pity that Mr. J. W. Clark does not define Thirlwall's position as an historian, as he is usually underrated, and made a great advance on Mitford. Miss Kate Norgate has executed well the difficult task of writing a condensed biography of Thomas à Becket, but she takes a rather confined view of the issues between the Archbishop and King Henry, while a reference to the text of the Constitutions of Clarendon, as given in Stubbs's 'Select Charters,' would have been helpful to beginners. Sir Alexander Arbuthnot's restrained article on James Thomason scarcely conveys the degree to which his memory is revered, and rightly, in India. James Thomson—he of 'The Seasons'—is criticized with discrimination by Mr. Seccombe, who might, however, have pointed out that Madame Bontems, his translator, thought fit to apologize to the French public for some of his "extravagant and almost hideous" images. A capital estimate of Thomson's influence abroad is to be found in M. Texte's 'Jean Jacques Rousseau and the Cosmopolitan Spirit in Literature.' Mr. Buckland's notice of Bishop Thorold scarcely lays stress enough upon his educational labours; he was, for example, appointed a member of the Schools Inquiry Commission in 1864. Lord Thurlow is judiciously handled by Mr. Rigg, but it was not so much his conversation as his intellect that Dr. Johnson admired; "he fairly puts his mind to yours" is the phrase. Mr. Hunt's estimate of Archbishop Thurstan would have been improved by a reference to Mr. Oman's masterly description of the Battle of the Standard in his book on the art of war. Mr. Fraser Rae might possibly have quoted the Croker Papers on the suicide of Richard Tickell, the dramatist, as they contain a characteristically exaggerated account of the event from the mouth of the Prince Regent. Mr. Hamilton might have added, when he mentions George Tierney's resignation of the Opposition leadership in 1821, that it left the Whigs without a recognized chief. Tillotson was reluctant to accept the see of Canterbury, as Mr. Alexander Gordon states. Lady Stepney's 'Memoirs of Lady Russell and Lady Herbert' prove that the deciding voice was Lady Russell's.

Wolfe Tone appears early in vol. lvii., and we cannot help thinking that Mr. Dunlop regards that rebel with partisan eyes. The assertion that his self-inflicted wound was dressed to prolong life until the hour fixed for his execution ought to have been dismissed as a most monstrous fable. Under Edward Topham, journalist, we notice a small blunder, "Earl of Cowper" for Earl Cowper. Mr. Seccombe has done much and excellent work for the volumes under review, but he does not always shine as a literary critic. Thus he takes exception to Mr. Swinburne's eulogy of Cyril Tourneur's manner and style, on the ground that Tourneur "luxuriates in hideous forms of vice." True, but irrelevant. A well-considered article on Charles, Viscount Townshend, Walpole's colleague, written

by Mr. Rigg, does not take in all his agricultural innovations at Rainham. The introduction of turnips did much not only for the improvement of stock, but also for the proper rotation of crops. Mr. A. F. Pollard does not quite appreciate the point of the taxes imposed by Charles Townshend on the Americans. Raised on tea, glass, and paper, they might be held to fall within those mercantile arrangements which the colonists had countenanced. Personal recollections of Arnold Toynbee entirely confirm Sir Alfred Milner's statement that the delivery of his lectures on Henry George's book hastened Toynbee's death. His agitation at the close of his address, given at St. Andrew's Hall, Newman Street, was most painful to witness. The bibliography of Mr. Ronald Bayne's article on Archbishop Trench is rather defective, since there is a good deal about him in the lives of Tait and Magee, neither of which works finds place therein. A similar remark applies, in vol. lviii., to Prof. C. E. Vaughan's notice of Dean Vaughan, under which Mr. Prothero's 'Life of Dean Stanley' ought certainly to have been inserted. A quaint collocation of defects occurs at the end of Mr. Rigg's account of Speaker Trevor: "He squinted, and, though fond of his bottle, was otherwise as penurious as avaricious." Two worthies, Mr. Tuke, the philanthropist, and Principal Tulloch, are allotted an inordinate amount of space further on. One of the few really great names in this volume is that of Turner, who gets from Mr. Cosmo Monkhouse most appreciative and yet sober criticism. Mr. Monkhouse might, perhaps, have been a little more precise about the abodes of some of the artist's works. The drawings presented by Mr. Ruskin to "the University of Oxford" used to be in the Taylorian Museum. Tracy Turnerelli was not worth much room, but Mr. O'Donoghue might have alluded to his apprenticeship as a public man (of sorts) to David Urquhart. Mr. Seccombe disposes of many legends that have encompassed Dick Turpin, but he ought really to have set down Tom King's superb remark when Turpin tried the "stand and deliver" on that gentleman highwayman: "What! dog eat dog? Come, brother Turpin, I know you, if you do not know me." Mr. Tait, too, might have identified some of Wat Tyler's alleged homes. One is at Brenchley, and a very fine old cottage it is. Mrs. Tyndall's charming biography of her illustrious husband is defective in one respect only: she does not explain how his moral teaching came to be so misunderstood that he was erroneously held to have preached mere materialism. This was, of course, an entire misconception.

Mr. Irving Carlyle's article on David Urquhart, which is to be read early in vol. lviii., is somewhat too favourable to that indiscreet crusader. His style may have been "admirably lucid," but his hostility to Lord Palmerston was too plainly founded on personal resentment to be creditable. Mr. Carlyle's account of the relations between the two with regard to the *Portfolio*, Urquhart's periodical, is also rather confused. In Mr. Seccombe's notice of Sir Thomas Urquhart, the translator of Rabelais, numerous quotations occur without any indication of their origin. If we

are not mistaken, they come from Mr. Charles Whibley's admirable article on Urquhart in the *New Review*; but we are open to correction, and so should Mr. Seccombe be. Among the Valpys, Edward, high master of Norwich School, is duly to be found, but his chief claim to distinction is omitted, namely, that he taught George Borrow and Dr. Martineau. Vanbrugh has fallen to the omniscient Mr. Seccombe, who has acquitted himself uncommonly well of a subject that still lacks its authoritative exponent. A word or two about the alterations made by Garrick in the acting version of 'The Provok'd Wife' would have been acceptable, however, to students of the stage. The "great" Vance, comic singer, receives most spirited treatment from Mr. Joseph Knight. But some of the ditties rendered in Vance's later and more explosive manner might have been mentioned; a certain one about the Burlington Arcade was as characteristic as any. And is there any truth in the widely circulated story that he was a distinguished pupil of King's College? Dr. Garnett would not get many critics to agree with him that the taste of Henry Vaughan, "Silurist," is much superior to Crashaw's, but he has every right to his opinion. Mr. Wesley's careful article on Prof. Veitch reminds us that none of the Veitch family, horticulturists, is to be discovered in the 'Dictionary'; yet they were, and are, remarkable innovators in the art of gardening. Mr. Rigg's introductory article on the Veres will be most helpful to historical students. Would that some other families with wide ramifications had been similarly simplified! Concerning Robert de Vere, Marquess of Dublin, the favourite of Richard II., Mr. Tait remarks that the king may have borrowed the title from the German Markgraf. But is it not used by William of Malmesbury quite loosely as the designation of a noble in the case of Brian Fitz Count, Lord of Wallingford, in which case the discovery of a Teutonic origin seems superfluous? Mr. Seccombe writes most entertainingly on that scandalous lady Barbara Villiers, Duchess of Cleveland, although he might have made a little more use of Grammont; but another Villiers, the Lady Jersey, receives most inadequate treatment from Sir Herbert Maxwell. He does not vouchsafe a single reference to contemporary memoirs, though Lady Granville's 'Letters,' for one, are full of allusions to her. The *grande dame* of her time should not have been slighted thus. When we have said that Dr. Gardiner has written on George Villiers, Duke of Buckingham, and Mr. Firth on the second Duke, "Zimri," and the author of 'The Rehearsal,' we need say no more. The article on a later and more decorous Villiers, the Lord Clarendon who was Foreign Secretary in several administrations, ought to have been furnished by Mr. Hamilton with Walter Bagehot's discerning essay among the authorities. Thomas Wainwright, poisoner and art critic, is included in this volume. Why is there no account, however brief, of Wainwright, the murderer of Harriet Lane, since the two are frequently confused? Mr. Irving Carlyle cannot be highly commended for his tame dissertation on Edward Gibbon Wakefield. He gives no idea of the vigour of

Wakefield's prose, in such passages, for example, as the description of the service at Newgate; nor does he convey any notion of the extent to which Wakefield's discredited character was responsible for the attacks in the House of Lords upon Lord Durham's mission to Canada. Dr. Vyse, Rector of Lambeth, a friend of Johnson and a man of note in his day, should not have been omitted. His singular engagement to Sophy Streatfield is mentioned in Miss Burney's diary. Mr. Leslie Stephen in a previous volume committed the lamentable mistake of making that beautiful girl, who turned Dr. Johnson's head, to the indignation of "Little Burney," a widow!

Across the Everglades: a Canoe Journey of Exploration. By Hugh L. Willoughby. Illustrated from Photographs taken by the Author. (Dent & Co.)

THE coasts of Florida as well as the northern portions of that peninsula as far as Big Cypress Swamp and Lake Okeechobee are fairly well known, especially to sportsmen and naturalists, for whose benefit an excellent guide-book was published by Mr. C. B. Cory about two years ago. Between these boundaries there is a tract of land and water which is known as the Everglades, and popularly supposed to be a swamp; but this it is not, for there is no malaria, while the water is clear, wholesome, and always in motion. This movement is due to the fact that a water-parting exists, though it is very low, the bare limestone rock being in some places not more than two inches below the surface. The depth of mud is not great in any place, and the district is made up of innumerable islets, many of them so low that dry camping-ground cannot be found in a labyrinth of water-leads, many of which are blocked by masses of the tall saw-grass. At the best, a passage has frequently to be forced for miles through this terrible obstacle, the jagged edges of which cut severely, and often leave a festering wound. Within this area, so admirably protected by nature, and about one hundred and thirty miles long by seventy wide, the Seminole Indians founded their "camp of refuge" during the war associated with the name of Osceola in 1835, and about a hundred of their descendants still cherish the idea that this land, such as it is, belongs to them by treaty. No white man has ever succeeded in bribing a Seminole to take him through the Everglades, but exhausted and starving white explorers have been rescued by the Indians and conducted to the town of Miami, a name which will remind middle-aged playgoers of Madame Celeste and 'The Green Bushes.' According to map-makers the exploration of this district should offer no difficulty, for numerous rivers run southward from Lake Okeechobee to the sea, and afford every facility that can reasonably be expected; but unfortunately these streams are fond inventions, the Miami, on the east side, being the only river which is long enough to have rapids, while the Harney and Shark rivers, in the south-west, could hardly be shown on a map of ordinary size. This was the country that Mr. Willoughby determined to investigate. As an ex-lieutenant commanding Rhode Island Naval

Reserve he felt desirous of surveying a channel through the Ten Thousand Island archipelago on the Mexican Gulf side, while he was also anxious to collect specimens of natural history for the University of Pennsylvania.

An important preliminary step for the author was to familiarize himself with an Indian canoe and the manner of navigating it. General experience on the Adirondack waters and elsewhere availed something, but in the Everglades the mode of progression is by poling. The Seminole hardly knows the use of a paddle, and even on salt water he poles round the coast unless sailing offers the most obvious advantages. In the narrow water-leads and among the thick saw-grass the paddle is useless, and a second pole should always be taken in case of breakage, for straight saplings are almost unobtainable in the Everglades. The pole has a triangular inverted bracket near the lower end, to prevent the implement from sinking far into the mud, though this is seldom deep, and holes among the rocks are of far more consequence. In 1896 a trial trip was made up the Miami river, where several interesting Indian families were interviewed, and valuable experience was gained; and after this Mr. Willoughby had two canoes specially built to suit his requirements. He decided to enter the Everglades from the Gulf side, as he could thereby carry supplies further by means of his yacht, and would also escape the observations of the Indians on the Miami side, for these would certainly not approve of the exploration of their country, although they might not dare to be openly hostile. The author's companion was an experienced backwoodsman, a native of Virginia, named Edward Brewer, and a thoroughly staunch comrade he proved. Before reaching the Everglades some days were devoted to the pursuit of the American crocodile, a saurian which frequents salt water and is quite distinct from the freshwater alligator. Up a creek which led nearly to the Everglades Mr. Willoughby was taken by Brewer to the exact spot where the latter had killed a snake which was said to be of great size, and emitted such a fearful stench that Brewer became faint and unconscious, and fled from the place as soon as he came to himself. The skeleton of that snake was found—at least two-thirds of it—and on being submitted to scientific authority the remains were pronounced to be those of a rattlesnake which would have been about eight feet long in life! Mr. Willoughby, however, has no doubt that there are snakes in Florida at least eighteen feet long, for he has been assured of this by two different Indians, and he has never yet found a Seminole to lie.

Arrived in the Harney river, the travellers began to explore the real Everglades, and the descriptions of animal life, scenery, and the daily struggle with saw-grass are admirable. A great attraction of the book is the series of photographs of the scenery, Indians, fishing adventures, and the various camps and resting-places of the explorers. One of the camps was a tolerably extensive spot of firm ground, and contained a cabbage palmetto tree, which had evidently served as a look-out for the Seminoles during the war of 1835. Its position must be nearly in the centre of the Everglades, for from it

could be seen the trees of the Big Cypress Swamp to the west and the smoke of a steamer near Miami in the east. From this islet progress in a direct line northward became impossible without an Indian guide, though secret channels no doubt exist; but by working southward for some distance, and then taking a north-easterly direction, the travellers managed to pass the canoes over the coralline limestone—with only two inches of water—which forms the "divide," and, with the aid of gradually deepening water, they reached Miami and civilization.

Thus ended the exploration of a stretch of country which presents unusual difficulties, for no great weight of provisions can be taken in the canoes, while game in sufficient quantities to support life cannot be reckoned upon. The area is small, and the book is in proportion, for it consists of fewer than two hundred pages, while the type and the narrative are equally clear, and there are a map, a vocabulary of Indian words, and a full index. No one who has had real experience of life in the backwoods will find fault with the details, and many may derive benefit from the author's success in the way of overcoming unexpected difficulties; while the reader to whom the Everglades were previously no more than Hecuba will feel thankful for having been introduced to a new world admirably described.

Unpublished Letters of Dean Swift. Edited by George Birkbeck Hill, D.C.L., LL.D. Illustrated. (Fisher Unwin.)

THE numerous letters now for the first time published in this interesting book form a notable addition to the already voluminous correspondence of Dean Swift. It is singular that they should have remained unprinted so long, for they were known to Forster, who mentioned them in his 'Life of Swift,' and collated the transcript of them which their owner, Mr. Chetwode, kindly made for his use. On Forster's death this copy was returned to the family, and it is this manuscript which has at last fallen into the hands of Dr. Birkbeck Hill. Any new material of such a character must be valuable; but the student who expects to find here many new lights on Swift's life or work will be disappointed. With one exception, the letters cover familiar ground and confirm what we have read in other parts of the Dean's correspondence. They were all written between 1714 and 1731 to an Anglo-Irish squire, Knightley Chetwode (or Knightly Chetwood), of Woodbrook, Queen's County; and a large proportion of their contents is occupied with the private affairs of this gentleman, who seems to have been rather a hot-headed Jacobite, on bad terms with his wife, unable to manage his son at Trinity College, Dublin, and inclined to waste a great deal of money on building and plantations. This was just the man Swift loved to counsel, and he plays the mentor in his masterful way through the long correspondence, until some suspicion or ground of offence caused a couple of angry letters, and the acquaintance was interrupted. In connexion with the breaking-off of this relation Dr. Birkbeck Hill has ingeniously and con-

clusively identified the letter to "Ventoso" of April 28th, 1731, often before published without explanation, as one of the drafts of Swift's final letter to Chetwode of May 8th, 1731. In that final letter he says he had twice written the letter and burnt two copies, "because they contained some passages which I apprehended one of your pique might possibly dislike." Identical phrases show that the letter to "Ventoso" was undoubtedly one of these two copies, which after all escaped the fire; and its contents might very possibly be disliked by one of extremely moderate "pique."

"Ventoso" Chetwode does not interest us in the least. What we search for—unfortunately, for the most part in vain—is something fresh and characteristic of Swift's life at St. Patrick's Deanery. It was impossible for him to write nearly three score letters without sometimes saying a thing worth remembering or shooting one of those fierce rays with which he delighted to lay society bare; but we defy any one to pick out fifty other letters of Swift one quarter as dull as these. Besides a good many purely business letters, not worth printing, and a deal of useless advice to Chetwode about his management of his estate and family, we have the usual groans over the misery of a neglected "existence, I will not call it life," in "such a dirty, obscure nook of the world" as Ireland, the contempt for men and politics, as things then were, and the constant iteration of his growing sufferings, deafness, giddiness, and pains in the head, all of which he related to other correspondents. The first letter supplies the key-note. He affects to be surprised at receiving a letter, as though he were "at Court again, and the Bearer wanted a place"; but "then I recollected I was in Ireland, that the Queen was dead, the Ministry changed, and I was only the poor Dean of St. Patrick's." The melancholy of these letters is seldom relieved by a touch of that playful humour which lights up the contemporary correspondence with Dr. Sheridan and with Gay, nor have they the literary charm or depth of feeling which is found in his letters to Pope and Bolingbroke. The explanation is simple enough: Swift always moulded his style to match his correspondent, and he evidently thought wit and polish would alike be wasted on the Squire of Woodbrook. On the trivial worries of his domestic affairs, however, he writes as to an appreciative sympathizer. On October 6th, 1714, he described his difficulties on taking possession of the deanery:—

"I used to value a good Revenue, because I thought it exempted a man from the little subaltern Cares of Life; and so it would if the Master were wise, or Servants had honesty and common Sense: A man who is new in a House or an Office has so many important Nothings to take up his time, that he cannot do what he would.—I have got in Hay; but my Groom offended against the very letter of a Proverb, and stacked it in a rainy day, so that it is now smoking like a Chimney; my Stable is a very Hospitall for sick Horses. A Joyner who was to shelve a Room for my Library has employed a fortnight, and not yet finished what he promised in six days. One Occasion I have to triumph, that in six weeks time I have been able to get rid of a great Cat, that belonged to the late Dean, and almost poisoned the House. An old Woman under the same circumstances I cannot yet get rid of, or find a Maid."

He had not done with either the cat or the old woman, for we read a little later that the former dean, then Bishop of Dromore, "is expected this night in Town on purpose to restore his Cat, who by her perpetual noise and Stink must be certainly a whig. In compliance to y^r observation of old women's tenderness to each other, I have got one as old and ugly as that the Bishop left, for the Ladys of my Acquaintance would not allow me one with a tolerable Face, tho I most earnestly interceded for it."

A great deal follows about his difficulty in getting a horse, his troubles with grooms, and the "great Vessell of Alicant" which had to be bottled before he could stir from the deanery and pay his promised visit to Woodbrook. There are also some curious references to the prosecutions of his vicars-choral, who seem to have caused him some trouble. Dr. Hill quotes from the 'Exhortation addressed to the Sub-Dean and Chapter of St. Patrick's Cathedral' a curious passage:—

"Whereas it hath been reported that I gave a licence to certain vicars to assist at a club of fiddlers in Fishamble Street.....I do hereby annul and vacate the said licence, intreating my said sub-dean and chapter to punish such vicars as shall ever appear there as songsters, fiddlers, pipers, trumpeters, drummers, drum-majors, or in any sonal quality, according to the flagitious aggravations of their respective disobedience, rebellion, perfidy, and ingratitude."

Possibly this has something to do with that ancient and famous musical society the Hibernian Catch Club, which had its origin in the vicars-choral, and at whose monthly dinners members of the choir of St. Patrick's still assist, in a very delightful "sonal quality," though not as pipers, trumpeters, or drum-majors.

Of politics there is very little in these letters, but Swift refers in 1715 to the action which it was supposed the Government was going to take against him:—

"I have been much entertained with news of myself since I came here. 'Tis said there was another Packet directed to me, seized by the Government; but after opening several Seals it proved onely plum-cake. I was this morning with the A. Bp: [Archbishop] who told me how kind he had been in preventing my being sent to &c.; I said I had been a firm friend of the last Ministry, but thought it brought me to trouble myself in little Partyes without doing good, that I therefore expected the Protection of the Government and that if I had been called before them I would not have answered one Syllable or named one Person.—He said that would have reflected on me, I answered that I did not value that; that I would sooner suffer more than let anybody else suffer by me—as some people did.—The Letter which was sent was one from the great Lady you know, and inclosed in one from her Chaplin—my friends got it and very wisely burned it after great Deliberation, for fear of being called to swear; for which I wish them half hanged.—I have been named in many Papers as a proclaimed for 500 ll."

But the general tone of the letters expresses a complete aloofness from politics:—

"Whenever you talk to me of Regents and Grandees, I will repay you with Passages of Jack Grattan and Dan Jackson. I am the onely man in this Kingdom who is not a Politician, and therefore I onely keep such Company as will suffer me to suspend their Politicks, and this brings my Conversation into very narrow bounds. Joe Beaumont is my Oracle for publick Affairs in this Country, and

an old Presbyterian Woman in Town. I am quite a stranger to all Schemes, and have almost forgot the difference between Whig and Tory. I am sometimes concerned for Persons, because they are my Friends, but for Things never, because they are desperate."

As to scruples about taking the oaths, he writes:—

"I do not see any Law of God or Man forbidding us to give security to the Powers that be; and private men are not [to] trouble themselves about Titles to Crowns, whatever may be their particular Opinions. The Abjuration is understood as the Law stands; and as the Law stands, none has Title to the Crown but the present Possessor."

Even on Irish affairs there is next to nothing in the letters beyond a few references to the "Draper."

A strange feature in the correspondence, and a proof that Chetwode never really enjoyed Swift's intimacy, is the total absence of any reference to Stella, although the letters were written during the period when she was constantly in his society, and cover the date of her death. One sentence alone bears upon their relation, and it is not worth much. "Those who have been married," wrote Swift in 1730, "may form juster ideas of that estate than I can pretend to do." In regard to Vanessa, on the other hand, a highly interesting letter is published. Chetwode had seen a copy, in manuscript, of 'Cadenus and Vanessa,' and wrote to ask Swift about it, after the manner of fools who "rush in where angels fear to tread." Swift's reply, however, dated London, April 19th, 1726, is coldly courteous and explanatory:—

"As to the Poem you mention, I know severall Copies of it have been given about, and Lord Lieutenant told me he had one. It was written written [*sic*] at Windsor near 14 years ago, and dated: It was a Task performed on a Frolick among some Ladyes, and she that it was addressed to dyed some time ago in Dublin, and on her Death the Copey shewn by her Executor. I am very indifferent what is done with it, for printing cannot make it more common than it is; and for my own Part, I forget what is in it, but believe it to be onely a cavalier Business, and they who will not give allowances may chuse, and if they intend it maliciously, they will be disappointed, for it is what I expected, long before I left Ireland.—Therefore what you advise me, about printing it myself is impossible, for I never saw it since I writ it, neither if I had, would I use shifts or Arts, let People think of me as they please. Neither do I believe the gravest Character is answerable for a private humorsome thing which by an accident inevitable, and the Baseness of particular Malice is made Publick. I have borne a great deal more, and those who will like me less, upon seeing me capable of having writ such a Trifle so many years ago, may think as they please, neither is it agreeable to me to be troubled with such Accounts, when there is no Remedy and onely gives me the ungratefull Task of reflecting on the Baseness of Mankind, which I knew sufficiently before."

This is unquestionably the most important document in the collection. It shows, first, that what Mr. Edward Solly argued was correct—that 'Cadenus and Vanessa' was not printed before 1726. It also shows that Sir Henry Craik's statement, on inconclusive evidence, that Swift "revised" the poem in 1719, is mistaken: "I never saw it since I writ it" is clear enough. It does away with the legend that the publication of the poem drove Swift into humiliated retirement in

the south of Ireland in 1723, for it was not then published. It cannot be said that it shows Swift in a generous or even truthful light; for though the poem may possibly have been at its origin a cavalier, humour-some thing, enough had happened since to give it a tragic significance. Chetwode evidently had urged Swift to print it himself, and so, by forestalling his enemies (notably the executor Marshall, who betrayed the manuscript), make the best case he could. Swift, having no copy, could not take this course, and so braved the worst. That he felt it acutely is shown not only by some words in this letter, but also by what he wrote to Tickell in July of the same year about "the thing you mention, which no friend would publish, written fourteen years ago at Windsor," which Scott took to refer to 'The Windsor Prophecy,' but which obviously refers, as Dr. Hill points out for the first time, to 'Cadenus and Vanessa.' "Folly, malice, negligence, and the incontinence in keeping secrets (for which we want a word)," wrote Swift to Tickell, "ought to caution men to keep the key of their cabinets."

Dr. Hill attempts to prove that 'Cadenus and Vanessa' was written in 1712, not 1713 as printed on the poem itself; but his arguments do not amount to much. To take the lines,

Vanessa, not in years a score,
Dreams of a gown of forty-four,

as exact chronological evidence is to ask too much of metre and rhyme, and Swift's remark in two letters of 1726 that the poem was written fourteen years ago can scarcely be pressed, especially as he adds the words "and dated," for the date printed with the poem is 1713, and is not likely to be a misprint. To argue, again, that "a great gap in the 'Journal to Stella'" in the autumn of 1712 is indicative of the love-making with Vanessa and the writing of this poem at Windsor is straining a point, for, as a matter of fact, Swift missed only one of his usual fortnightly mails to Stella. The unanswerable objections to Dr. Hill's theory that 'Cadenus and Vanessa' was written in 1712, and revised and given its title in 1713, are, first, that the poem is full of the word "Cadenus" (*i.e.*, Decanus), and Swift did not become dean till 1713; secondly, the date 1713 in all editions of the poem; and, lastly, Swift's statement that he never saw the poem after writing it, much less revised it. It should be added that Dr. Hill quotes the ten offensive lines beginning "But what success Vanessa met" as an integral part of the poem; he is clearly not aware that the original Dublin edition, which may be presumed to have been printed from the genuine MS., does not contain them. How they got in is a mystery.

It must be admitted that Swift took a dignified way in refusing to pay the smallest attention to the attacks made upon him and the forgeries palmed off in his name. He puts it admirably in a letter of 1729:—

"As to any Scurrilities published against me, I have no other Remedy than to desire never to hear of them and then the authors will be disappointed; at least it will be the same thing to me as if they had never been writ. For I will not imagine that any friend I esteem can value me the less upon the Malice of Fools and Knaves, against whose Republic I have always been at open War. Every man is safe from

evil tongues, who can be content to be obscure, and men must take Distinction as they do Land, *cum onere*."

Dr. Hill has bestowed a great deal of pains on editing the letters. He has minutely reproduced (and rather officiously interpreted between brackets) the spelling, abbreviations, and punctuation—which seems to us a waste of trouble and an annoyance to the reader—and he has explained most of the allusions in the text in notes placed, not at the foot of the page, but between the letters. These notes are really chatty comments on early eighteenth-century society and letters, drawn from Dr. Hill's extensive reading in the memoirs of the time. It is not quite our notion of the way to edit unpublished letters of an English classical writer, and those who are really students of Swift will be irritated by the repetition of so much well-worn material. But Dr. Hill wanted to pad and expand the letters into an interesting book which will amuse the general reader, and in this we think he has succeeded. Some of his notes, moreover, contain information not readily accessible, and most of them are more or less to the point. He tells us very little about Knightley Chetwode himself; but if he is right in making him the son of the Dean of Gloucester, the 'Dictionary of National Biography' errs in giving that ecclesiastic but one son, John, who died unmarried. Dr. Hill is wrong in saying that the addition to the 'Voyage to Laputa,' which was omitted in the original 'Gulliver,' was first printed by Mr. Aitken in 1896: it appeared first in Mr. Stanley Lane-Poole's 'Selections from Swift' in 1883. We are no better satisfied than Dr. Hill about the dates of the three concluding letters. The lameness from which Swift suffered in the spring of 1732 seems to make the suggested correction of the date of No. lvii. from 1731 to 1732 (and consequently of lv. also) impossible. We are disposed to think that lv. and lvii. belong to 1731, and that the quarrel was not final, inasmuch as lvi., referring to the lameness, belongs to 1732, and is here apparently misplaced. Whilst grateful to Dr. Hill for a highly popular book, which has the advantage of numerous illustrations, including some good portraits and views of Laracor, we hope that when these letters come to be incorporated in a definitive edition of Swift's correspondence they may be carefully annotated by some one who has made a special study of the subject. Dr. Hill's true "period," which he has worked so admirably, falls a little later, and he is wholly unsympathetic with Swift, in whom he traces "a certain vein of baseness," which is not creditable to the editor's insight.

Caesar De Bello Gallico. According to the Text of Emanuel Hoffmann (Vienna, 1890). Edited, with Introduction and Notes, by St. George Stock. (Oxford, Clarendon Press.)

THIS is a portly volume, excellently printed, of some 500 or 600 octavo pages. The only indication which the editor vouchsafes of the class of readers for whom his edition is intended is somewhat indirect, and is conveyed in the two opening sentences of the preface: "The main object of this book is to treat Caesar as a historian. The text is

that which I found prescribed by the University." The Introduction spreads over 224 pages, and is divided into seven chapters: two are brief, and deal with Caesar and his 'Commentaries'; one long chapter recounts the history of the wars between the Romans and the Gauls before Caesar's time; three others are devoted to Gaul, Britain, and Germany respectively; the last deals with the Roman army. Mr. Stock has studied the matters of which he treats with care, on the whole, but not exhaustively; omissions of some importance are not infrequent. The tactics of the Roman army are not touched on. "The dynamics—the army on the march, in camp, in action—may be left to the future editor of Caesar's 'Civil War'" (Introduction, p. 224). Why the present editor of the 'Gallic War' should not treat of this subject is not easy to see. But in truth this Introduction contains much that would find a better place in a history of the Roman Republic, or in a dictionary of antiquities, than in an edition of the 'Gallic War.' The section on the Roman army adds nothing of importance to the excellent article on 'Exercitus' by Prof. L. Purser in Smith's 'Dictionary of Antiquities.' It is doubtless a luxury for some students to have the information which the Introduction contains gathered into one bundle; but the luxury has to be paid for in the size and cost of the book. Yet there is more objection to be taken against the style than against the substance of Mr. Stock's Introduction. The language often exhibits an irritating tendency towards the smartness and "modernity" which distinguish the journalist of these latter days. Thus we are told that Caesar, having been elected flamen at an early age, was "a kind of boy bishop"; that his soldiers were not "butterflies of the boudoir"; that, if the great general makes mistakes about the countries of which he speaks, "he had not 'Longman's Geography' or 'Whitaker's Almanack' to refer to"; and in reference to the conversion by Caesar on one occasion of infantry into cavalry, the reader is bidden to "imagine Tommy Atkins being suddenly called upon to act as a 'plunger'!" Mr. Stock deserves praise for the pains he took to visit sites connected with Caesar's campaigns; but the appendix in which he describes his journey to Bibracte reads as if it had been transferred straight from the pages of an "up-to-date" newspaper. Sometimes there are bits of rhetoric which would have drawn applause if spoken in a lecture-room of the period of the Roman Empire. Thus it is stated that "the cackle of a goose determined the course of history," and that but for it "we might now be having a purely Celtic civilization in place of a Graeco-Roman-Jewish one." In the same vein is the description of Veii as "the Carthage of Rome's cradle." The following sentence would have delighted an ancient rhetorician:

"He [Caesar] claimed descent from Venus, and worshipped at the shrine of Minerva; but, for all that, if he had been Paris, the apple would have fallen to Juno."

Few will read without a smile that

"the passage in which Caesar exults over the defeat of the Tigurini was penned while the glow of his honeymoon with Calpurnia was still

fresh, and in the first flush of his alliance with the house of Piso."

And here is a sentence that might have been written by Seneca or Pliny:—

"Cicero distrusted and loved him [Caesar]: he exulted in his death, and in the same breath pronounced his panegyric."

What the latter part of the sentence means it would be hard to say precisely; the antithesis is in true Silver Latin style, resting on form rather than meaning.

As has been intimated above, Mr. Stock rarely errs in the statement of his facts. But his judgments appear to have been sometimes hastily formed, and things are sometimes accepted as traditional, with insufficient examination. To take a minor example, it is said on p. 7 that, for aught we know to the contrary, the epitomes of the books of Livy may have been composed by the historian himself. But there is much in the structure of the "periocæ" and in their language which points to a different conclusion. This has been recognized by several scholars, particularly by E. Wölfflin. On p. 1 Mr. Stock extravagantly overestimates Cicero as a man of letters; but the fault is so rare in these times that one is not inclined to quarrel with it. The question of Caesar's accuracy is treated in far too lighthearted a fashion. The problem is difficult, and has been much debated—a fact which could not be guessed from Mr. Stock's pages. Its solution depends on the results of internal criticism of the 'Commentaries' as well as on external evidence. The editor merely deals with the latter, and not thoroughly; but we can only here mention his treatment of the famous criticism of the 'Commentaries' by Asinius Pollio. He attempts to discredit Pollio by pointing out (1) that he was a rival historian, (2) that he was an exacting verbal critic, (3) that he had personal acquaintance with the campaigns of the Civil War only. There is little force in any one of these objections. The second is irrelevant, as Pollio said nothing about Caesar's style. With regard to the third, it is true that Pollio only joined Caesar's army after the Gaulish campaigns had ended; but doubtless he associated much with officers who had served in them, and the curiosity of the soldier combined with that of the historical student would naturally lead him to inquiry. No one of the suggestions made by Pollio is improbable. It is quite likely that, where Caesar was not himself present at operations, he was sometimes misinformed about them by his officers. Again, the supposition that Caesar coloured the facts so as to convey an impression too favourable to himself has nothing improbable about it. He would have been more than human had his narrative been absolutely impartial. The man who, later on, forged decrees of the Senate and attached to them the names of distinguished senators can scarcely have refrained from practising the easy art of tinging history without rudely affronting truth. The last of the faults suggested by Pollio is that the 'Commentaries' showed lapses of memory on Caesar's part. This accords with what Hirtius tells us ('Bell. Gall.' viii., præf.), that they were written "facile et celeriter," i.e., probably with little recourse to documents.

When we turn to Mr. Stock's text and commentary, it is hard to understand what useful purpose they will serve. The text is taken over from Hoffmann; the notes are scanty, and at many points unsatisfactory. In spite of their fewness, there are superfluities among them, as, for instance, on p. 143, where space is taken up by quotations illustrating the construction of *prohibere* with the infinitive, by far the commonest construction which *prohibere* has in good Latin. On p. 57, in a note on "Caesar pro castris copias produxit," it is said that "the use of 'pro' in the sense of 'præ' is common in Caesar." No student would gather from this that the employment of *præ* in this context would be a solecism, and that the local use of *præ* is absent from Caesar's writings. The comparison of the words *sibi et reipublicæ* with "l'état c'est moi" (p. 41) is on a level with the charge of treason brought against Cardinal Wolsey because he said "ego et rex meus." The treatment of *consuerunt*, in the sense of *solent*, as a "gnomic aorist" is surely wrong. In speaking of the question whether *cuniculum* or *cuniculus* (nom. sing.) is correct (p. 115) the editor does not notice that his own text has *cuniculos* in 7, 22. In 5, 12, 4, where Caesar talks of currency among the Britons, and says (according to the MSS.) "utuntur aut aere aut nummo aureo, aut talis ferreis," Mr. Stock's text gives *nummo aureo* in brackets, and his note makes no reference to Mommsen's weighty opinion that the words *aut aere* are spurious, and the rest genuine. There seems to be little use in a note such as that on p. 215, to the effect that combinations like *dignitateque* are "somewhat rare." A note on the form *alteræ* (dat.) in 5, 27, 5, is unsatisfactory. It takes no account of the very great antecedent improbability that Caesar used archaic case-forms in two or three passages of his works, nor of the fact that in 5, 27, 5, and in 6, 13, 1, the ordinary forms are given by one of the two classes of Caesarean MSS. It is true that all the MSS. have *toto* (dat.) in 7, 89, 5; but their consensus in an error easy to make has no weight in the circumstances. It is useless to appeal to a passage of Cicero's speech for Roscius the actor, since all the MSS. of that oration are of very late date, and their testimony for a form like *nulli* for *nullius* is worthless. The commentary in this edition contains little or nothing to attract the attention of the advanced scholar, while the ordinary student will find it wholly insufficient for his needs.

Select Cases in the Court of Requests. Edited for the Selden Society by I. S. Leadam. (Quaritch.)

An edition of the records which illustrate the procedure of the ancient Court of Requests might at first sight appear, even to many members of the learned Selden Society, to break new ground. In fact, however, the novelty of the present publication has been anticipated by just three centuries. In his learned and valuable treatise on 'The Ancient State, Authorities, and Proceedings of the Court of Requests,' published in 1596-7, Sir Julius Caesar appears as an apologist for the antiquity and dignity of the Court of which he was him-

self one of the most distinguished Masters. His controversial method of research, though quite in keeping with the spirit of the times, leaves still something to be desired, and this modern want is fully supplied by Mr. Leadam's learned and exhaustive introduction and notes to the selected cases printed in the present volume.

Naturally Mr. Leadam has made good use of Sir Julius Cæsar's treatise, to which he prefers to refer in the manuscript form in which a copy is preserved in the Lansdowne Collection. An examination, in the latter-day spirit of inquiry, of the merits of a constitutional controversy of the sixteenth century is a somewhat thankless task, and Mr. Leadam is to be congratulated upon his broad and judicious treatment of the question. It is easily seen, however, that his own interest in the subject leads in another direction, towards those agrarian problems of the Tudor period which he has elsewhere treated in an admirable monograph. Besides, there is not, on the whole, much more to be learnt concerning the antiquity and procedure of the Court than can be gathered from the Elizabethan treatise and the descriptions by nearly contemporary writers. The whole of this varied information has been carefully collected and analyzed by Mr. Leadam, whose moderate and judicious conclusions few antiquaries are likely to dispute.

It does appear to us, however, that the editor might fairly have assigned greater prominence to the old constitutional view of the Court, as essentially an appanage of the royal household. It is true that the title of the "Poor Man's Court," or "Court for Poor Men's Causes," expresses the more general view of its objects and functions. It is also true that the "Requests," to deal with which the Court was originally erected, were apparently presented by humble suitors who were driven to the expedient of waylaying their sovereign with a petition for justice. Thereupon the matter was referred to the King's Almoner, the Dean of the Chapel Royal, or some other household officer, in which connexion it is of interest to remember that the special jurisdiction of the Almonry in certain cases extended back at least to the thirteenth century.

Bearing this fact in mind, and also the existence in early times of deplorable abuses of the "privilege of the Palace," we are not surprised to find that Coke suggests the analogy of this remedial jurisdiction with that of the French king's palace—

"curia eorum quos requestarum i.e. supplicationum palatii magistris vocamus, apud quos causa eorum tantum agitur qui regis obsequio deputati vel privilegio donati sunt" (iv. Inst. c. 9).

As to this, Mr. Leadam observes that the title of the English Court

"was doubtless borrowed, as Coke tells us, from a similar institution in France, where the ancient conception of the king as a dispenser of patriarchal justice lingered longer than in this country."

But whilst conceding the probability of some such connexion between the privilege of the household officers, for good or evil, and the organization of this special jurisdiction in the reign of Henry VII., Mr. Leadam seems disposed to give greater emphasis to the view of this Court as

specially designed for the prompt and inexpensive despatch of "poor men's causes." He even awards prominence to still another theory, that of Lambarde, who is said to have

"rightly stated that the Court of Requests, as conceived by Henry VII., was a court for civil causes, correspondent to the Star Chamber, which took cognizance of criminal matters."

Perhaps, however, it might, after all, be possible to reconcile these apparently conflicting theories. That the machinery of the Court was evolved from the apparatus of the royal household seems fairly certain, and Mr. Leadam makes a good point by showing that the payment of its officers as members of the household raised them above the moral sphere of judges who depended on precarious salaries payable at the Exchequer. This being so, it was only to be expected that the household officers themselves should take advantage of this privileged jurisdiction as a compensation for their devotion to the royal service, and that the outside public, who felt themselves in danger of being both wronged and flouted by privileged officials, should carry their complaints to the royal master. If we add to these two classes of suitors a third, composed of the self-styled "bedesmen," the "humble orators" of the palace gate and chapel doorway, together with the whole class of religious or charitable fraternities, which had ever enjoyed the patronage and protection of the Crown, we shall probably obtain the exact composition of the suitors in ninety per cent. of the cases which came before the Court during the first half of the sixteenth century.

Finally, it is necessary to take into account the significant revival of this Court after the Restoration, avowedly as a special jurisdiction for the convenience, protection, or coercion, as the case might be, of the servants of the royal household, in sharp distinction to the popular courts of request, or "courts of conscience," which were now erected at more convenient centres for the despatch of "poor men's causes."

A careful examination of the cases printed in the present volume will at least bear out the definition of the subjects of the jurisdiction of the Court of Requests as they have been defined by Sir Julius Cæsar in the treatise above referred to. This definition fits so well with the theory which we have ventured to propound that we make no apology for quoting it *in extenso*:—

"The persons, plaintiffs and defendants, betwene whom they judged, were alwayes either privileged as officers of the Court, or their servants, or as the King's servants, or necessarie attendants on them; or els where the plaintiff's povertie, or meane estate was not matchable with the wealth, or greatnes of the Defendant: or where the cause meereley contained matter of equity and had no proper remedy at the Common law: or where the cause was specially recommended from the King to the examination of his Councell: or causes concerning universities colledges Schooles Hospitalles, and the like" (Cæsar, Argument, fo. 2).

Now it will be found that this definition covers every one of the cases contained in these pages. In one case the defendant is beyond the plaintiff's reach, "being dailly the moost parte of this terme in your palois at Westminster." In another case a yeoman of the Guard has experienced a hardship through the course of the common law. In

a third the member of a famous mercantile fraternity, and an alien to boot, has to complain of rules and regulations strained to his disadvantage; or a poor serving man cries for justice at the foot of the throne, and his case is referred to the officers of the chapel.

In all other respects the editor leaves nothing to be desired in his account of the origin, growth, and decay of this once famous tribunal, whilst his notes on the cases, and particularly on those which illustrate the great agrarian revolution of the sixteenth century, are exceptionally valuable. We venture, however, to dissent from the editor's reading of a passage in Tucker v. Halle (1504). The plaintiff in this case was a royal tradesman who alleged that he was prevented from executing an order from the saddler of the king's household by the City officers, under the Act of Henry VII. which forbade a currier of leather to work as a dyer of the same. This disability was removed by letters patent granted to the plaintiff; but the editor in his reference to the Act in question refers to a different section from that recited in the patent itself.

There remains one other feature of this excellent edition which calls for special commendation, inasmuch as it is only too seldom found in works of modern legal scholarship. We refer to the remarkable biographical identifications contained in the appendices and foot-notes, which serve as a veritable model for works of this description, reminding the reader more of the best examples of French, German, and American scholarship than of the too common perfunctory elucidations of English editors. As a source of information for the careers of minor Tudor officials Mr. Leadam's volume will probably be cited and consulted by many to whom the legal or constitutional problems with which it ostensibly deals possess only a secondary interest.

NEW NOVELS.

The Capsina. By E. F. Benson. (Methuen & Co.)

'THE CAPSINA' is a great improvement on 'The Vintage,' of which it is a sequel; for there is much more grip of a central point of interest and less dissipation of purpose. The story centres entirely on the relations of the Capsina, a wild Amazonian maiden, with our old acquaintance Mitsos, and most charmingly has Mr. Benson described them. These relations were not easy: Mitsos was a married man and the Capsina was madly in love with him, yet in spite of their constant comradeship on board her little brig the *Revenge*, they both behave nobly and finely. Her love for the man is a very real and fiery passion, and he is an impetuous, hot-headed man; yet he from his love for Suleima and from his guileless buoyancy, and she from pride and dignity, do nothing ignoble. The fighting and the slaughter of Turks, too, of which the book is full, are most thrillingly told by Mr. Benson, who shows a genuine power for vivid and rapid description of an exciting episode. The only adverse criticism which occurs to us on the book is that the operations of the land army are rather superfluous. Mr. Benson probably introduced them to throw into greater relief

the effective and daring exploits of the Capsina with her ships, but they are not particularly interesting, and are described at such length that the object is lost and the interest diverted.

Young Lives. By Richard Le Gallienne. (Bristol, Arrowsmith.)

A Duet with an Occasional Chorus. By A. Conan Doyle. (Grant Richards.)

HERE is another volume of second-rate sentiment from Mr. Richard Le Gallienne. We cannot profess to say whether it is autobiographical or not—at any rate, it reads as if it were meant to be. It describes the little troubles and joys of a priggish literary young man in a Northern town, whose home surroundings, as is usual with literary young men of the kind who write about their homes, were uncongenial. The young man—to the benefit probably of the home, to judge from the way he describes himself as talking to his father—determined to leave these surroundings and to set up for himself in literature. He gets some poems published, he falls in love, and he keeps up his affection for his sister. But it all reads false somehow. The young man is most devoted to his sister, which is very right and proper and charming, no doubt; but he is not content with that, and must needs analyze his feelings and her feelings, and explain to all the world why he was so fond of her and she of him, as if their affection was something extraordinary and something to be inordinately proud of. It is the same with his sweetheart Angel: they go about trying to find recondite reasons and explanations for simple sentiments. They see a Rossetti picture which they admire, and they call it their Church and their altar. They are probably not conscious hypocrites, but they are the worse kind of unconscious hypocrites, who, having a fine feeling, think they have it more really as soon as they have put a label on it and talked about it to the world. The sentimentalist is the man who is not sure enough of himself to express his feelings as they are, so he clothes them in terms which he imagines add a conventional dignity. This book is full of that kind of sentimentality, and it is bad.

Mr. Conan Doyle's tale, on the other hand, certainly does not err on the side of excessive sentimentality. It is a story of two very commonplace and worthy young people, who make love and get married. Their attitude towards life is profoundly unimaginative, and they would probably have been an exceedingly dull young couple to meet. But they are fine in character, and in the essentials of life are clean and straightforward. The book is an excellent picture of the best sort of honest middle-class respectability, which is unassuming and not discontented. Of the two sets of characters Mr. Doyle's characters would certainly have less to talk about than Henry and Angel; but in fiction they are distinctly more amusing and interesting, for they are genuine, and they are described simply and without affectation. If Mr. Le Gallienne did not convey the impression that he thought his people very fine they would be more tolerable; but, without a suspicion of satire, they are duller than the limited yet excellent Crosses.

The Amateur Cracksmen. By E. W. Hornung. (Methuen & Co.)

THIS is a highly pleasing story of two young bloods who engage in the agreeable pastime of burglary, in order to stave off the bankruptcy staring them in the face. One of them, as is natural, is the master-mind, while the other is the weak fool who allows himself to be driven, though it must be admitted that he takes very kindly and skilfully to his novel business. At first things go fairly smoothly, but they make the mistake of getting entangled with some professional burglars, and the cunning sleuth-hound of the law tracks them down on a German Lloyd steamer. The different chapters are almost detached stories in themselves, and have enough fun and adventure in them to satisfy the most exacting appetite. This is certainly a much more amusing book than Mr. Hornung's last volume of short stories.

The Marble King. By Lilian Quiller-Couch. (Bristol, Arrowsmith.)

MISS QUILLER-COUCH's is a gruesome tale which should pleasantly while away some stray half-hour of railway travelling. The method of narration, by which it is left doubtful if the horror ever really occurred, or whether it was merely a fever-bred dream, is ingenious, and leaves the reader occupied with the interesting problem of considering whether the story is possible or not. One may hope that it is not, as the particular form of torture submitted to by the victims of the author's imagination is one of remarkable horror.

The Confounding of Camelia. By Anne Douglas Sedgwick. (Heinemann.)

IT is difficult at times to repress a feeling of irritation in reading the latest novel by the author of 'The Dull Miss Archinard.' Lovers who have too frequent occasion to address each other as "liar" and "prig" furnish slight grounds for enthusiasm on the part of the reader. The story naturally falls into two parts. In the first Camelia is offered her choice of two prominent politicians and the prig aforesaid; in the second her preference for the prig is complicated by another young lady's devotion to the same person. The plot is thin, and the writing is often affected. The constant recurrence of such expressions as she "stupefyingly admonished him" is easily traced to the influence of a modern mannerist. "Lactéal dulness" in one lady, and "a rather prickling personality" in another, are phrases that hardly convey meaning. There are several mistakes or misprints in names. On the other hand, the book might be found to exercise a beneficent influence on headstrong or spoilt young ladies. It is eminently a novel for the domestic circle, and its merits lie mainly in its vein of pathos.

The Silent House in Pimlico. By Fergus Hume. (Long.)

THE author of 'The Mystery of a Hansom Cab' has contrived a new "detective story" which possesses some elements of novelty. Not only is it doubtful who the murderer is, but after prolonged inquiry it is found that the corpse has been wrongly identified,

and ultimately that the dead man was not murdered at all. Such a story must almost necessarily be disappointing, and it would be hard to say that in the instance in question it is not so. However, it is superior in every respect to 'The Rainbow Feather,' lately reviewed in these pages, and not less so because the love story is of greater interest. This book appears to be about the fortieth of Fergus Hume's published novels.

AMERICAN FICTION.

It would be unfair to call *The Puritans* (Constable) of Mr. Arlo Bates a religious novel, but it is a novel about religion. Here, however, religion is cleverly mixed with flippancy, and the mixture is by no means a bad foundation for a modern story. The thing that first strikes an English reader is that the story is about two religious young men and a number of more or less agnostic young women. The smart ladies of Boston appear to carry tolerance to extremes. One of them, asserting her inheritance of Puritanism, declares the essence of Puritanism to be a way of looking at things without regard to consequences. She would have been nearer the mark if she had seen that it was a characteristic of the aspiring feminine intellect. An almost fanatical faith in honest doubt, a keen enjoyment in all its varieties, and a delight in gossiping about such things show that Boston women are human. But the story is primarily about the two religious young men. At starting they are both inmates of a clergy house out for a holiday. Both are taken to a smart party "to meet" a Persian who expounds the mystic truths of the sacred writings of his country. Both fall in love at sight—one with a girl, the other with a young widow. The author does equal justice to both men. He is extremely liberal to them, for he provides each with the opportunity of saving the life of his lady in exciting circumstances—a railway accident and a fight. Eventually one young man throws up his religious profession, and the other goes over to the Church of Rome. The mental conflict of the two young men and the different tendencies of the two minds furnish the author with the chief matter for his story. He has put his best energy into his work, and has succeeded in communicating a good deal of his interest to the reader. He has, perhaps, a little overdone the unattractiveness of the director of the clergy house, and some of the Boston women would in England be considered ill bred; but all the characters have the merit of being life-like. The book is excellently written.

The Mormon Prophet. By Lily Dougall. (Black.)—The passion for overlaying amusement with instruction has seized upon Miss Dougall with deadly effect. 'The Mormon Prophet' might, with but trifling alterations, be rechristened 'The Life and Times of Joseph Smith, Founder of Mormonism,' and under that title would meet with nothing but praise. The author has evidently made a conscientious study of her hero, and has succeeded to a remarkable degree in harmonizing the inconsistencies of that amazing fanatic into a complete and convincing whole. It seems hard to suggest that all these pains are thrown away; yet the result is not a satisfactory work of fiction. All human interest is swamped in careful psychology: you cannot see the wood for the trees. And, after all, the history of a persecuted sect, unrelieved by any trace of humour, is at best but a poor foundation for the lighter forms of art. But Miss Dougall's style is excellent, and she has done well what apparently she desired to do.

CONTINENTAL HISTORY.

Spain, its Greatness and Decay (1479-1788). By Martin A. S. Hume. With an Introduction by E. Armstrong. (Cambridge, University Press.)—What Major Hume writes about Spain is always worth reading. We may not invariably agree with him, but he has thought much upon the subject, and he has, as we said when reviewing the biography of Philip II. he contributed to Messrs. Macmillan's series of "Foreign Statesmen," a much sounder view of the character and aims of that monarch (the most distinctly Spanish of the successors of Ferdinand) than is common in this country or the United States, for he understands him even better than Prescott does, and incomparably better than Motley. To come to the book before us, it is somewhat of a misfortune that the period he has chosen is limited in arbitrary fashion. Major Hume should either have stopped at the death of Charles II. or he should have continued his history down to the Napoleonic invasion; and his title is unhappily chosen, for the reign of Charles III. was a period not of decay, but of revival. In fact, from the time that England allowed Spain to keep the king of her choice a steady, if slow process of recovery ensued throughout the country, which continued till the French Revolution broke out. Given, however, its limits, Major Hume's narrative is clear if not graceful, sensible, and in its general outlines sound, although disfigured by too many of those trifling slips which he seems unable to avoid. To justify this criticism we may venture to point out that Cervantes did not die "a Franciscan monk," and that the Count de Villa Mediana was hardly young in 1621—he must have been nearly forty at the time. Surely, too, it is an exaggeration to say that the second Don Juan of Austria was "very brilliant and able"; neither as a statesman nor a general had he any success, nor does he seem to have had the capacity. It is erroneous to say that in 1674 the French overran Burgundy, and that "the Duke of Choiseul had fallen on the death of Louis XV." (p. 404). By Burgundy Major Hume means Franche Comté; and he has dated the downfall of Choiseul quite correctly on another page. These specimens may suffice; but we could add to the number. A word of praise is due to Mr. Armstrong's admirable introduction, which is certainly the best part of the work.

The Countess E. Martinengo Cesaresco has put together with her customary care her memoir of *Cavour* which appears in Messrs. Macmillan's series of "Foreign Statesmen." The well-known career of the great Italian is told with clearness and accuracy. Slips are few and trifling, and chiefly occur when the author travels outside her brief, as, for instance, when she says: "Recalling the Spanish royal personage whom courtiers let burn to death sooner than deviate from the motto, 'Ne touchez pas la reine'"—a confused recollection of the old joke about Philip III. Her tendency is, of course, distinctly Gallophobe, and, like other Gallophobes, she somewhat disparages the value of French help in 1859; but she should look at General della Rocca's account of Solferino. It is, however, a shrewd remark of hers that Cavour never seems to have considered the possibility that the Allies might meet with a reverse: he took for granted that they could master the Quadrilateral. An unlucky misprint in this excellent volume is "Brokedon" for Brockedon.

Prof. Dändliker's *Short History of Switzerland* is a useful and trustworthy compendium, by no means lively reading, but containing the chief facts in a small compass. Messrs. Sonnenschein have, therefore, conferred a benefit on the historical student by publishing a translation of it by Miss Salisbury, who has evidently tried to do her work well, but is not gifted with the art of expressing herself so clearly as might be desired, and has adhered more closely to the original German than English idiom allows.

Still, for purposes of reference her version will serve quite well. The publishers have hardly been wise in inserting a map of modern Switzerland with all the railways marked. It is most difficult to teach an Englishman that the boundaries of the Swiss Confederation in the Middle Ages were very different from those of the Switzerland whose hotels he frequents, and this map will only confirm the confusion.

Études Critiques sur les Sources de l'Histoire Carolingienne, by Gabriel Monod, Première Partie (Paris, Bouillon), worthily continues the well-known studies on the sources of Merovingian history which the learned Director of Studies at the École des Hautes Études at Paris has already published in the "Bibliothèque de l'École des Hautes Études." The present fascicule of 174 pages is only a fragment. It contains a luminous introduction which treats of the general characteristics of Carolingian historiography and of the Carolingian Renaissance with admirable brevity, clearness, and wisdom. This part at least of the book will be of interest to a wide circle of historical readers. For instance, we know of no better summary of the part played by Alcuin at the Court of Charlemagne than is here written. The rest of the volume appeals more directly to the specialist in Carolingian history. It contains an elaborate examination of the numerous historical annals of this period up to 829. In dealing with the smaller annalists M. Monod treats his subject with singular good sense. He will have nothing to do with the puzzles that have delighted so many earlier scholars, especially in Germany. He rejects all the attempts that have been made to establish a satisfactory "filiation" of the Carolingian annalists. But while admiring the ingenuity of Waitz, Arnold, and Bernays, he thinks that their elaborate pedigrees and their specious imaginations of conjectural missing annals to supply the links that are wanting are more attractive than convincing, and wisely concludes that such attempts are more useful in giving occasion for a minute examination of the texts than for the positive additions to knowledge that arise from the hypotheses which they seek to establish. While treating of the "royal annals" M. Monod expresses the opinion that Einhard had no direct share in the composition of any part of the 'Annales Laurissenses.' This view is the more weighty since M. Monod generally takes up a fairly conservative attitude in determining such questions, and protests in the course of this work against the excessive scepticism that from time to time seeks to upset all the established results of historical criticism.

M. F. Masson, whose 'Joséphine, Impératrice et Reine,' we recently reviewed, now publishes, through Ollendorff, *Joséphine de Beauharnais*—a life of Joséphine up to her wedding with Bonaparte. M. Masson makes excuses for his heroine: she was married by a disreputable aunt into a slave-holding family, in which all the men lived publicly with mistresses. Her husband Beauharnais, the son of the man with whom her aunt lived in his wife's lifetime, a royalist who from ambition became President of the Constituent Assembly and a Jacobin general, was not much better than her subsequent master Barras, who, as President of the Convention, succeeded to his powers. When Beauharnais drove Joséphine from him, on the ground of his discovery that she had had two lovers in Martinique in girlhood, and that Hortense was not his child, it was in order that he might live with another woman. Joséphine had no home to go to but that of her husband's father and Madame de Renaudin, his mistress, her own aunt. M. Masson thinks Beauharnais's charges against Joséphine as false as he afterwards, from interest, admitted them to be, and he rejects Barras's account of her early life. But M. Masson himself admits that she was the kept mistress of Barras, and prints a letter, dated

thirteen days before her engagement to Bonaparte was made known, in which her secretary is directed by her to send out invitations in her name and that of Barras to a party at a house admitted to belong to Barras, though both Barras and Joséphine had their nominal residence elsewhere. In this volume, as in his other on Joséphine, M. Masson repeatedly assures his reader that all women lie. He hardly seems a fair judge of the extent of Joséphine's departure from the normal standard.

M. Félix Alcan publishes in Paris *Bonaparte et les Iles Ioniennes*, by M. Rodocanachi, an interesting volume. The author seems so confined to his period as to be unaware that "England," accused by him of selfishly swallowing the republic, which she saved from Russia, has long since handed it over to Greece. He calls the British occupation "final" and "irrevocable."

SHORT STORIES.

IN *Idylls of the Sea* (Grant Richards), a collection of sketches reprinted from various periodicals, Mr. Frank T. Bullen shows at times a distinct improvement in style, owing, perhaps, to a little judicious editing which was not available for his earlier work. He does full justice to his naturally flowing style, and he has the advantage of being able to employ many words to describe familiar occurrences. For instance, fourteen lines are devoted to a sunset, and the last two sentences may be quoted to show the value of expansion:—

"For a few moments the gorgeous golden disc swims upon the edge of the lambent sea, and he is gone. Swiftly following him, the brilliant hues fade from the sky, shyly the stars peep out, and it is night."

Coleridge said all this in

The sun's rim dips, the stars rush out,
At one stride comes the dark.

But Coleridge made very poor "copy." The fertility of the author's imagination is evident in many chapters; for instance, in his description of the abandonment of a Norwegian barque with a little "London waif" on board, and the overhauling of the derelict by the Essex, of the United States Navy, when, after an amount of "in bow, stand by to hook on," very impressive to a landsman, the "frail little bundle of humanity"—a lad of thirteen—"was passed into the boat with a tender solicitude beautiful to see in these bronzed and bearded men." The boy could not have known much about this, for it required "a few days of such unceasing care as a king might desire in vain" before he took firm hold on life again. Our former acquaintances, the sperm-whale and the squid, are again brought out in mortal combat "under the full glare of a tropical moon"; while an albacore which the author captured off Barbados "scaled four hundred and seventy pounds," which is, we believe, a "record." Near Cape Campeche a fearful fish, some eighteen feet across, shaped like a skate, with a curling horn "on each side of the most horrible pair of eyes imaginable," rose from the depths. "I felt," says Mr. Bullen, "that the Book of Revelation was incomplete without him, and his gaze haunts me yet"; and the author had a fainting fit when this Apocalyptic monster "soared up out of the water soundlessly to the height of about six feet, falling again with a thunderous splash that might have been heard for miles." The term "devil-fish" is, of course, applied to various animals, but Mr. Bullen tells of a species of whale which is found in the waters of Lower California, and fully merits the first portion of the name. It appears that there is a standing order among the whalers who resort to those "grounds" that a calf of this species must never be injured while the mother lives, but the crews of thirteen vessels which had come southwards after experiencing bad luck among the ice-floes of the Arctic Pacific were not aware of this axiom. One fine morning fifty-two boats

were advancing upon whales, when a harpooner, in striking at a cow, accidentally transfixed her calf, whereupon the mother, "having quietly satisfied herself that her offspring was really dead," turned upon her aggressors and laid her out to destroy the whole flotilla. To make a long story short, only two boats out of the fifty-two escaped uninjured, more than fifty men were badly hurt, and six were killed outright, the avenger disappearing with the satisfaction of knowing that she had done what she could. After such a thrilling story adventures with turtle, which might reasonably be expected, seem rather flat; but a female may be mentioned which weighed over 1,800 lb. and was secured without difficulty, "though it was rather a tough job" for the author (still a boy of thirteen) and three men to turn her over. Turtle-catching in Polynesian waters is also described, but no directions are given for steering the wily Chelonian, with the toes or otherwise; and, in fact, the practical author tells us that "the turtle can by no means be kept on the surface till it is exhausted; the first act of a hunted turtle is to seek the depths." On the lonely islands he has visited the author has often met with boobies, of which he speaks kindly, for they "have been the means of preserving human life after shipwreck, while their flesh and eggs are by no means unpalatable." He might have added that these birds have been the means of reclaiming starving sailors from cannibalism, for Byron tells us:—

At length they caught two boobies and a noddy,
And then they left off eating the dead body.

No island can, however, compare in horrors with Cancer Cay, in the Solomon Archipelago, on which the author was cast, to find that he had escaped the waves only to run the risk of being devoured by crabs. This particular unpleasantness is not absolutely new, for Mr. E. F. Knight has recorded his apprehensions on this score on the islet of Trinidad, off Brazil, while it has been utilized in a novel; but in this case the crabs got grip:—

"At last, overborne, exhausted, surrounded by mounds of those I had destroyed, over which fresh legions poured in ever-increasing numbers, earth and sky whirled before me, and I fell backward."

Of course, rescue arrived at the supreme moment, and the author "returned to life again on board the Warrigal, of Sydney, as weak as a babe and feeling a century older." We have by no means picked out the most exciting stories from the "sketches of a few out of the innumerable multitude of ways in which the sea has spoken" to the author during his long acquaintance with it. We trust that Mr. Bullen will give us many more of the inspirations of his marine Egeria; and to the well-known question "What are the wild waves saying?" we may hopefully respond with another, "What will they say next?"

Grey Weather. By John Buchan. (Lane.)—"Imagination and a love of point and completeness in a story are qualities which little commend themselves to the prosaic." Thus Mr. Buchan, who assuredly will not commend himself to that numerous class in the book before us. Robert Linklater, farmer of the Clachlands, makes the most of his terrible adventure 'At the Rising of the Waters.' His experience on the knuckle of land twenty feet long on which the remnant of his cattle had gathered for shelter on an autumn night, amid the steady swirling tide of a river in spate, is pointed and complete. The graphic narrative of its horror is in pleasant contrast to his reply to the well-meaning minister who asked him of his sensations—"that it was dooms could, and he wad hae gien a guid deal for a pipe o' tobacco." Other instances of the sterner side of nature among Galloway hills and streams are presented with no less vivacity. The dread solitude of the shepherd's life, "with twenty miles of thick heather and shairp rock atween him and a level road," is borne in upon us in the tale of 'Prester

John'; the solitude of his end, 'At the Article of Death,' in an even more solemnly suggestive story. Another piece which shows fragile mortality in conflict with the elemental forces of nature is 'The Herd of Standlan.' Again there is humorous relief in the herd's reflection that, the young laird he had saved from drowning having become a Tory M.P., "he micht hae been daein' better if he had just drappit him in." Other stories, as 'Politics and the May-fly' and 'Comedy in the Full Moon,' show the writer in his lighter vein. 'Water in the South' and 'The Moor Song' are perhaps those which most impress the reader with the contrast between the vastness of the wild country and the cabined and confined existence of city civilization. To some the Scottish tongue of Mr. Buchan's interlocutors may be an offence; but it has not often of late been employed to better purpose.

CANADIAN HISTORY.

The History of Canada, by Dr. Kingsford (Kegan Paul & Co.), was completed shortly before his death, and the ninth and tenth volumes now crown the work. The preceding ones have been noticed as they appeared, and we had hoped to review the work as a whole, but the author's death removes the chief inducement, as criticisms or suggestions can no longer profit him. He lived long enough, however, to earn the gratitude of Canadians, and they ought to cherish his memory. His history is the best of the kind which has yet been written, and its defects in parts are amply counterbalanced by its general excellence. Dr. Kingsford possessed the rare merit of writing with plainness and point, and of freedom from the flashy rhetoric which often passes for good writing on the North American continent. His political views are by no means obtruded, while his patriotism is not open to question. The earlier volumes had advantage over the later in being more condensed. Indeed, if he had survived to revise his work he could easily have enhanced its value by curtailing it. He had to face the difficulty of having to deal with many things from a twofold point, whether they affected the French and English in Canada or Canadians and citizens of the United States. Nevertheless, he accomplished a great work in the teeth of many obstacles, the absence of financial aid being the chief among them.

The last *Report on Canadian Archives* (Ottawa, the Government Printer) is as noteworthy as previous ones for care on the part of their keeper, Dr. Douglas Brymner. The documents narrowly escaped destruction by fire at a time when Dr. Brymner was a prey to influenza. However, they were all removed from the place where the fire broke out to one of safety without the loss of any, and with no other damage than injury by water to a few volumes. In this report there is a reproduction of the Cabot map of 1544, which has special value and interest for students of Canadian history. It seems that a desire has been expressed for information as to the uniforms worn by the Canadians who took part in the war of 1812, and the only satisfaction Dr. Brymner can offer is the following extract from a letter of the Agent in London for Upper Canada, dated January 31st, 1821:—

"A field officer of the line who served with the incorporated militia for some time says that they had no regular uniform whatever. Some had red coats and blue or red facings, some had green coats, but most of them had no coats at all."

That the fighting capacity of soldiers is unaffected by the uniform was demonstrated by the Canadians in 1812, as it had been by many before. A pathetic account of the death from hydrophobia of the Duke of Richmond when Governor-General of Canada imparts a painful interest to this volume. The Duke acted with marked self-possession and heroism when doomed to a terrible death.

Messrs. Macmillan are doing a service to the historical student by issuing a new Library Edi-

tion of Parkman's masterly works: *Pioneers of France in the New World*, *The Jesuits in North America*, *La Salle and the Discovery of the Great West*, *The Old Régime in Canada*, *Count Frontenac*, and *New France*. Prescott is the only historian among his countrymen who can be compared with Parkman: Bancroft and Motley are beside him mere partisan writers. The new edition is handsome, and worthy of the author's fame. The portrait which forms the frontispiece to the first volume hardly catches Parkman's engaging expression—at least, so it seems to us.

OUR LIBRARY TABLE.

UNDER the name of *Genius Loci*, Vernon Lee has collected a small volume, published by Mr. Grant Richards, of slight but pretty and often suggestive sketches, recording her impressions either of spots a little off the line of the ordinary tourist, or of familiar places seen under unfamiliar conditions, or considered in aspects which not every observer seizes. Under the former category come the chapters on Fribourg, Anspach, the Lakes of Mantua; under the latter, "Holy Week in Tuscany," "Siena and Simone Martini" (as it seems we are to call Simon Memmi till the next rearrangement), and Touraine. In this kind of work Vernon Lee is at her best. She has a delicate perception for the reaction of scene on mood, which most sentimental travellers feel and few can define, and a remarkable talent for fixing it without over-prodigality of syllables—a point wherein most of our younger "word painters" are apt to go astray. Where all are good, it is hard to select any one, but perhaps the first we have named delights us most. People, we believe, go to Fribourg to hear the organ; but few, it may be surmised, know the real interest of the town, its position as a meeting-point of Romance and Teutonic, where the ethnological strata present a "section" almost as sharp as chalk and greensand in Surrey. Vernon Lee has fastened on this and on other characteristic features of the place, and renders them, in her pleasant, fanciful way, with a few delicate but clear touches. We are sorry, by the way, to have to spoil one of these. A *Tirlibaum*, we take it, is no "delightful Swiss mystery," no "maypole, from which sausages and gingerbread were shot with cross-bows." Unless we are much mistaken, it was but the beam which barred a *Thürli*, or wicket gate—possibly a toll-bar.

L. W. L., who introduces *Modern Mysticism, and other Essays* (George Allen), says that M. Maeterlinck found in Mr. Francis Grierson, the author, "the most truly fraternal spirit he has yet met," and on his own account speaks of "genius of the highest intuitional order" in these pages. These be brave words, and we think it is not quite time for them yet. The essays reveal a mystic and pessimist dealing chiefly in illusive suggestion. Mr. Grierson shows considerable ability, but too much arrogance. He deprecates realism and Wagner's 'Parsifal.' He despairs of England; we are all Philistines because we play violent games. Other sweeping generalizations result in "curious facts." As for the snobs at Bayreuth, they undergo "an abracadabrant initiation into the mysteries of the parsifalian chimæra!"

The Parson's Handbook (Grant Richards), by Mr. Percy Dearmer, contains directions for the management of the parish church and its services. Mr. Dearmer is clearly an advocate of an ornate ritual, but he is a sensible man, and much of what he says is decidedly sound, quite apart from his advocacy of usages that are possibly illegal. "It is better," he remarks, "for poor churches to buy a good thing in simple material than a bad thing in more expensive material." And again he remarks: "In Gothic, as in all other times, the church-builders simply used the

current style that was in use for secular buildings as well. The parson should not try to tie down the architect to any popular ideas as to what is ecclesiastical—which is, indeed, just the reverse of the whole Gothic spirit."

WE have received the penultimate volume of Messrs. Constable's large-paper edition of Fielding, containing five pieces from the 'Miscellanies,' of which the most notable are the burlesque tragedy of 'Tom Thumb the Great'—which is responsible for some familiar quotations—and the Lucianic 'Journey from this World to the Next.' We should have been grateful for some annotation on these lesser-known works from Mr. Gosse.

WE wish *The Butterfly* (Grant Richards), of which the first two numbers are now out, success. The design on the cover is too messy and confused to be taking; however, there is plenty of black-and-white talent inside, and if only clever artists like Mr. S. H. Sime will recognize that whimsical wickedness has been overdone, the *Butterfly* may last longer than some predecessors. The prose and verse would both admit of improvement, though it is refreshing to find that they are less macabre than in the days of another yellow periodical.

PROF. NYS, who is a judge at Brussels, publishes, through M. Alfred Castaigne, of that city, *Recherches sur l'Histoire de l'Économie Politique*, a volume the contents of which hardly correspond to its title, which suggests the birth of the modern science known by the name. The work before us deals in the greater number of its chapters with Mohammedan, Byzantine, Crusading, and Jew trading in Western and Southern Europe in the Middle Ages; and it is only in three chapters, towards the end of the book, that our author gets to the subjects which we had expected him to treat, and on which he has previously written with distinction. There are chapters on the monetary system from the Roman Empire to mediæval France and England, on taxation and loan in the same periods and places, and on the first introduction of bills of exchange. The whole volume is full of interest, but contains no particular doctrine, and points to no particular result. Its main effect is to increase our respect for the early Mohammedan invaders of Europe, and our recognition of the fact that in most matters they were much in advance of the Christian powers of their time.

MR. JOHN MURRAY publishes the first part of a new series of the *Journal of the Society of Comparative Legislation*, edited by Master Macdonell and the secretary, Mr. E. Manson. There is a review of the legislation of the empire in 1897, and an introductory notice on the same subject by Sir Courtenay Ilbert. The most useful special article is one on the status of English trading companies abroad, by Mr. Manson.

"ART ROË'S" *Mon Régiment Russe* (Calmann Lévy) is a series of admirable pictures of Russian military life, suited alike to the general reader and to officers who wish to learn the secret of the strength of patriotism which enables Russia to overcome vast difficulties.

FRATELLI TREVES, of Milan, publish *L'America Vittoriosa*, by Signor Ugo Ojetti, who visited the Eastern States and Chicago in the latter part of the war with Spain. The volume is written from a point of view purely outside that either of Spain or of the United States. It contains an interview with the chief Spanish prisoners.

THE same house send us *Un Fisiologo Intorno al Mondo*, by Prof. Giulio Fano, of Florence, who visited the United States under the same conditions as Signor Ojetti, but reached San Francisco from Hawaii, coming from Japan and India. The account of Japan is very full. The author, both in Japan and India, deals a good deal with the local religions, such as the Hindoo and the Shintoo.

MESSRS. CONSTABLE & Co. continue the publication of their handsome reprints of Lover's novels, which Mr. O'Donoghue edits for them, by the issue of *Treasure Trove*—not one of the writer's most successful efforts, as Mr. O'Donoghue candidly admits.

THE handsome catalogue has been sent us of the library of the late Henriques de Castro, which is to be sold by auction at his house in the Nieuwe Heerengracht, Amsterdam, on April 26th and 27th and May 1st, 2nd, 3rd, 4th, 5th, 8th, 9th, and 10th. M. de Castro, who claimed descent from the Spanish De Castros, among whom was the well-known patron of letters the Count de Lemos, who behaved shabbily to Cervantes, accumulated a splendid collection of books and coins, intending to write a history of the Jews of Amsterdam. A great feature is the fine series of Hebrew MSS. There are also some good Horæ.

WE have on our table *Round the World on a Wheel*, by John F. Fraser (Methuen),—*Little Journeys*, by E. Hubbard (Putnam),—*The People's Progress*, by the Rev. W. G. Davies (Stock),—*The Proposed Anglo-American Alliance*, by C. A. Gardiner (Putnam),—*The Foundations of Society*, by J. W. Harper (Ward & Lock),—*Advanced Inorganic Chemistry*, by G. H. Bailey, edited by W. Briggs (Clive),—*The Beverages we Drink*, by W. N. Edwards (Ideal Publishing Union),—*On Centenarians*, by T. E. Young (Charles & Edwin Layton),—*Value and Distribution*, by C. W. Macfarlane (Lippincott),—*The Micro-Organism of Faulty Rum*, by V. H. Veley and L. J. Veley (Frowde),—*West Irish Folk-Tales and Romances*, collected and translated by W. Larminie (Stock),—*An Opera and Lady Grasmere*, by A. Kinross (Simpkin),—*The Green Passion*, by A. P. Vert (Greening),—*The Rancho on the Oxhide*, by H. Inman (Macmillan),—*In the Tsar's Dominions*, by Le Voleur (Hutchinson),—*Little Miss Robinson Crusoe*, by Mrs. G. Corbett (Pearson),—*The Human Octopus*, by G. Somers (Simpkin),—*The Gates of Temptation*, by Mrs. A. S. Bradshaw (Greening),—*In Rebel Moods, Poems*, by G. S. Hitchcock (Simpkin),—*The Good Regent, a Chronicle Play*, by Sir T. Grainger Stewart (Blackwood),—and *Selections from 'The Rationalist a Kempis'*, by J. B. White (Philip Green).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Aitken's (J.) *The Abiding Law*, extra cr. 8vo. 2/6

Law.

Thomson's (A.) *A Compendium of Modern Equity*, 8vo. 30/

Music and the Drama.

Shakespeare's Works, Vol. 3, cr. 8vo. 5/ (Eversley Series.)

History and Biography.

Botsford's (G. W.) *A History of Greece for High Schools and Colleges*, 8vo. 6/6 net.

Davidson's (J. M.) *The Annals of Toil*, in Four Books, 6/

Duff's (C. M.) *The Chronology of India from the Earliest Times to the Beginning of the Sixteenth Century*, 8vo. 15/ net.

Killick's (G. L. B.) *The English Army in Egypt, 1882*, 3/6

Wykeham's Register: Vol. 2, Part 3, Official Instruments; Part 4, Crown Writs and Returns, edited by T. F. Kirby, 21/ net.

Geography and Travel.

Deverell's (F. H.) *My Tour in Palestine and Syria*, 8vo. 5/

Fyler's (Col.) *The Development of Cyprus, and Rambles in the Island*, 8vo. 7/6

Younghusband's (G. J.) *The Philippines and Round About*, roy. 8vo. 8/6 net.

Philology.

Goethe's (W. von) *Iphigenie auf Tauris*, edited by H. B. Cotterill, cr. 8vo. 3/

Science.

Liversidge's (J. G.) *Engine-Room Practice*, extra cr. 8vo. 6/

Macdonald's (R. F.) *A School Arithmetic*, cr. 8vo. 2/6

System of Medicine (A.), edited by T. C. Allbutt, Vol. 6, roy. 8vo. 25/ net.

General Literature.

Adams's (F.) *Essays in Modernity*, cr. 8vo. 5/ net.

Alexander's (R.) *Maureen Moore*, cr. 8vo. 6/

Barnett's (E. A.) *Sunningham and the Curate*, cr. 8vo. 6/

Gunter's (A. C.) *Jack Curzon*, extra cr. 8vo. 6/

Ivory, Apes, and Peacocks, by Israfel, royal 16mo. 5/ net.

Kenealy's (A.) *A Semi-Detached Marriage*, cr. 8vo. 6/

Leigh's (J. G.) *God's Greeting*, cr. 8vo. 6/

Meade (L. T.) and Eustace's (R.) *The Brotherhood of the Seven Kings*, cr. 8vo. 5/

Melrose's (C. J.) *Solo Whist*, cr. 8vo. 3/6

Moore's (F. F.) *Well, after All*—, cr. 8vo. 6/

Praed's (Mrs. C.) *Madame Izan*, cr. 8vo. 6/
Russell's (D.) *Her Promise True*, cr. 8vo. 6/
Williams's (N. W.) *The Green Field*, cr. 8vo. 6/

FOREIGN.

Theology.

Ehrlich (A. B.): *Mikrâ ki-Peschutô: Part 1, Der Pentateuch*, 10m.

Poetry and the Drama.

Chollet (L.): *Bas-Reliefs*, 3fr. 50.

Collin (P.): *Fleurs de Givre*, 3fr.

Political Economy.

Molinari (G. de): *Organisation Politique et Économique de la Société Future*, 3fr. 50.

History and Biography.

Clément (H.): *L'Arrestation de la Duchesse de Berry*, 1fr. 50.

Hansen (D.): *Stock u. Peitsche im XIX. Jahrh.*, 2 vols. 10m.

Meyerfeld (M.): *Robert Burns*, 3m.

Tourneux (M.): *Diderot et Catherine II.*, 7fr. 50.

Philology.

Biedermann (W.): *Goethe-Forschungen*, 10m.

Hillebrandt (A.): *Vedische Mythologie: Vol. 2, Usas, Agni, Rudra*, 12m.

Science.

Burkhardt (H.): *Funktionentheoretische Vorlesungen: Part 2, Elliptische Funktionen*, 10m.

Sansone (A.): *Les Progrès Récents dans la Teinture et l'Impression des Tissus, Part 1*, 10fr.

General Literature.

Arnault: *Pour remettre à Franck*, 3fr. 50.

Bonvalot (G.): *Sommes-nous en Décadence?* 3fr. 50.

Boutet (H.): *Autour d'Elles*, 3fr. 50.

D'Octon (P. V.): *L'Amour et la Mort*, 3fr. 50.

Hepp (A.): *Les Quotidiennes de 1898*, 3fr. 50.

Mairet (J.): *Sybil*, 3fr. 50.

Nacla (Vicomtesse): *L'Enfant: Toutes ses Éductions*, 3fr. 50.

Poulaine (J. de la): *Le Colosse aux Pieds d'Argile*, 3fr. 50.

Rollice (E. de): *Vengeance d'Amour*, 3fr. 50.

Volane (J.): *Proses Dominicales*, 3fr. 50.

JAMES AND HORACE SMITH.

I HAVE not yet seen Mr. A. H. Beavan's book on James and Horace Smith which you noticed on April 1st; but from the remark "There can be no question that if either of the brothers had written his memoirs.....the work would have possessed singular value," I assume that neither Mr. Beavan nor your reviewer knows of a most interesting series of articles which ran through three volumes of the *New Monthly Magazine* in or about 1847—I have not the exact date by me. These articles are entitled 'A Greybeard's Gossip about his Literary Acquaintances,' and are stated most definitely by Mr. Bates, in the 'Maclise Portrait Gallery,' p. 284, to have been written by Horace Smith. He would not have made such a statement without very good reasons. I was attracted to the series by Mr. Bates's very high praise, and I found them fascinating reading. Mr. Bates expressed surprise that no one in this age of reprints has yet thought it worth his while to republish these articles. Some time ago I brought the articles under the notice of a London publisher, and I believe that they will in due course be reprinted. They will make an uncommonly interesting little book.

W. ROBERTS.

* * * The 'Greybeard's Gossip' articles appeared in 1847-8, and are freely quoted in Mr. Beavan's book; but Dr. Garnett, whose authority should be decisive, speaks of them, in his life of Horace Smith, as "professedly, but not really, autobiographic" ('Dictionary of National Biography,' liii. 54).

April 4, 1899.

IN your kindly criticism of 'James and Horace Smith' which appeared in your last issue you say that "the descendants of Horace Smith have placed no materials at Mr. Beavan's disposal, and expressed no desire that the work should be undertaken." I fear this statement is apt to mislead. It is true that my cousin, Miss Smith, of Brighton (Horace Smith's only surviving child), has rendered me no material assistance, her advanced age (eighty-eight) and very great infirmities having debarred her from attending to any kind of literary business. But she expresses herself as "greatly interested and pleased with the book." Mr. J. Horace Round (Horace Smith's grandson), however, has readily helped me so far as lay in his power, and Horace Smith's great-nephews and nieces have provided

me with the diaries of Robert Smith, and all letters and papers in their possession bearing on the subject, and have shown much interest in my work. I shall be glad, therefore, if you will give publicity to these facts.

A. H. BEAVAN.

* * We insert Mr. Beavan's letter with pleasure; but our statement was strictly accurate, and we thought his language likely, however unintentionally, to mislead. Miss Horace Smith, we find, placed no materials at his disposal, and did not encourage the writing of the work. We cannot find the name of Mr. Horace Round in Mr. Beavan's book, but understand that, as a matter of courtesy, he endeavoured to answer such inquiries as Mr. Beavan addressed to him.

SIR MONIER WILLIAMS, K.C.I.E.

SIR MONIER WILLIAMS, who had long been in bad health, died at Cannes on Tuesday. It is several years since he had been able to fulfil the duties of Boden Professor of Sanscrit at Oxford, and he had, like Prof. Max Müller, been represented by a deputy, Mr. Macdonell, appointed in 1888. The son of a Welsh engineer officer in the Bombay Presidency, he was destined for the Indian Civil Service, and passed out first from Haileybury; but his mother persuaded him to remain in England, and he proceeded to Oxford, and was elected to the Boden Sanscrit Scholarship, and the year after, at the age of twenty-five, he was appointed Professor of Sanscrit and Bengali at Haileybury. He made himself a good Sanscrit scholar, and his first published effort was a translation of the 'Sakuntala,' which appeared in 1853. The work on which his reputation mainly rests, his 'Sanskrit - English Dictionary,' appeared three years later; but, released from his professorial duties by the closing of Haileybury in 1857, he produced several other works, such as a 'Practical Sanscrit Grammar,' an 'Introduction to Hindustani,' and a treatise on the application of the Roman alphabet to Indian works. In 1860 occurred the celebrated contest for the Boden Professorship, when he was elected in opposition to Mr. Max Müller, the undoubted orthodoxy of his religious views having, it is said, attracted many clerical votes. He wrote in the following year a pamphlet on 'The Study of Sanscrit in relation to Missionary Work,' and was a consistent advocate of missionary enterprise.

In the seventies he conceived the plan of establishing an Indian Institute at Oxford, and made three journeys to India in order to obtain support for his project. To this Institute he presented his own Oriental works and MSS., and he had the satisfaction of seeing the building finally completed in 1896.

An amiable and kind-hearted man, he had at the same time the quick temper of the Welshman, and perhaps this occasioned him some loss of popularity. He was a Fellow of Balliol for some six years, and served often as chairman of the Board of Oriental Studies at Oxford. He also took an active part in the meetings of the Royal Asiatic Society. A sound scholar, but not a brilliant one, he did good service in his day to the neglected cause of Oriental learning in this country.

NEW LIGHT ON JUNIUS.

II.

THE following facsimiles illustrate my paper in last week's *Athenæum* headed 'New Light on Junius,' and will serve, I think, to interest every reader of that article. For the information of those who may not have seen it, I may now state that every person named as the author of the letters signed "Junius" wrote a hand differing from Junius's. In the case of Sir Philip Francis, as in that of others, it has been surmised and asserted that the Junian hand is

feigned. The practical printers who read the manuscripts of the letters and the best writing-master who lived and taught in Junius's day had no doubt about Junius writing a natural hand. Because he did so, he requested Woodfall to have his letter to Garrick copied, and to forward the copy, as he did not wish his handwriting to be "too commonly seen." Many persons in the last century were taught the Italian hand, of which his own is a beautiful specimen. Some wrote it well, and Claudius Amyand was one of them. He held an official position which would have enabled him to be as well informed as Junius. Those who look at the specimens of his handwriting now given can determine whether that of Junius could have

been feigned. They will note some differences in the formation of the same letter, even in Amyand's signature. This proves him to have been an expert penman, as Junius undoubtedly was. Apelles could draw a perfect circle as his signature. An inferior artist could not perform the like feat; and a bad penman always writes without marked variation. I do not affirm that Claudius Amyand was Junius; but I am certain that he resembles him in more respects than any persons who have yet been named, and that, if the handwriting of Amyand be natural, the hand of Junius must be natural too. The facsimiles are reductions, on the same scale, of the original manuscripts in the British Museum.

W. FRASER RAE.

JUNIUS

The Dedication

The Resolution of the Ministry to move for opening both Houses on Tuesday next does them great honour. If they were

then the Dedication & preface to Mr. Wilkes, and if he has any material objection, let me know.

I say material because of the difficulty of getting your letters. T

Most obedient
Humble servant

1753

C. Amyand

Affectionately yours.

1773

C. Amyand

Most obedient
Humble servant

C. Amyand.

Spring-Garden April 6th 1756.

Tuesday morning.

Mr. Amyand having found the paper in Lying to thick the Solicitor General forced on his speech, takes the Liberty of enclosing it to me.

My Lord,

Whitehall August 5th 1755.

Tho' I should obey your father's commands with the greatest pleasure in paying my respects to you at the meeting at Levee, yet as I now

JUNIUS

for I have sent the Town of London from the extracts of it, I imagine you may have something to communicate to me.

THE ORIGIN OF THE SURNAME CHAUCER.

Dorney Wood, Burnham, Bucks.

MR. STEVENSON, in the *Athenæum* of April 8th, argues that the form "Chaucers," if found, would put out of court the suggestion that the name "Chaucer" is "Chaufecire," on the ground that *cire* being feminine, and necessarily in the accusative, it could not have the masculine nominative singular suffix *s*. It is surely going a great deal too far to assume that the "rule of the *s*" was so accurately observed by scribes in England at the beginning of the fourteenth century (30 Edward I.) as to make it safe to base an argument of this nature upon their usage. Besides, the presence of the nominative *s* in "Chaucers" would easily be accounted for by the influence of analogy (helped by the natural tendency to identify the name with the French *chaucier*). Already in the twelfth century the influence of analogy was so strong that such forms as *livres*, *peres*, *sires*, and the like, in the nominative singular (on the analogy of *murs* = *muris*), had become almost normal in French texts. An instance, therefore, of the form "Chaucers," if discovered, would not necessarily be fatal to the identification of the poet's name with "Chaufecire," nor would the form "Chaufecires" itself (the compound substantive is masculine, be it remembered) be such an impossibility as Mr. Stevenson seems to think.

It is perhaps worth noting that in one of the five instances of "Chaufecire" in Godefroy's supplement, to which Prof. Skeat drew attention, the word is used as a surname. It occurs ("Jehan, dit Cauffechire") in a document dated 1334.

PAGET TOYNBEE.

LANDOR'S LETTERS.

April 4, 1899.

MAY I correct a slight misapprehension in your notice of 'Letters of W. S. Landor, Private and Public' (Duckworth & Co.)? You remark that some of the *Examiner* letters in the book were printed in Landor's 'Last Fruit.' This is not the case. It seemed unnecessary to republish letters which could be found in one of his best-known volumes. Might I also be allowed to confess with deeper regret an error of my own? Lady Graves-Sawle had four brothers, three of whom are mentioned in Landor's letters. By an unaccountable oversight I have confused the names of these gallant and distinguished officers. The references should be as follows:—

1. Major (afterwards Col.) Howell Paynter, C.B., 24th Regiment, was shot through the lungs at Chilianwalla (January 13th, 1849), and died, after the extraction of the bullet, on November 13th, 1851, at Bath ('Landor's Letters,' p. 178).

2. Commander (afterwards Admiral) James Paynter, R.N., was Landor's especial friend (pp. 28, 55, 57).

3. Major (afterwards General) David Paynter, R.A., was in command of 1-A Battery at Inkerman, when his horse was shot under him. Landor's Latin verses on this incident were published in the *Athenæum*, January 6th, 1855, and in 'Dry Sticks,' p. 224.

4. Capt. Frederick Paynter, 31st Bengal Infantry, was present at the battle of Maharajpur, and died at sea in 1851 (pp. 14, &c., as in the index).

STEPHEN WHEELER.

. On p. 233 Mr. Wheeler says:—

"During his last residence in Bath, Landor was perpetually addressing letters to the *Examiner*. A few of them were reprinted in pamphlet form, and afterwards in 'Last Fruit of [sic] an Old Tree'; but the greater part have never yet been retrieved from the limbo of old newspapers."

Is not this what we say? We have only departed from Mr. Wheeler's words in correcting the error in the title of "one of his best-known volumes."

GAVELKIND AND THE FAMILY HOUSE.

Sheffield, April 6, 1899.

BEFORE writing my book on 'The Evolution of the English House,' I made collections for a chapter which I proposed to call "The Family House." It occurred to me in the course of my studies that an arithmetical relationship must have existed between the house and the hide—in other words, that the length of the English peasant's dwelling-house corresponded to the number of acres which he held. I foresaw that it could hardly have been otherwise, but, my evidence not being complete, I left the chapter out. I have now succeeded in obtaining positive evidence, and propose to give an outline of the discovery which I have made.

In my book I succeeded in proving that the houses of the peasantry were built in bays of a normal length of 16 feet—a length which virtually corresponds to the rod or perch of 16½ ft. Accordingly, the normal length of a bay of building was equal to the breadth of a rood of land. As oxen ploughed four abreast in the field, so they stood four abreast in the house, and the bay of 16 ft. long exactly furnished the required standing-room for the yoke. Thus the length of the bay was determined by the standing-room required for four oxen. In ox-houses the bay was divided transversely into two equal parts by a partition known as the "skell-boost," so that two oxen stood in each sub-division. The sub-division was again equally divided by smaller partitions, so that every bay was divided into quarters. As the ox-house was often included under the same roof as the dwelling-house the practice arose of making all the bays, either of an ox-house or any other kind of domestic building, 16 ft. long. Hence the old surveyors adopted the bay as the standard of architectural measurement, and spoke of a building as containing so many bays, or so many bays and a half. The bays were separated from each other by great wooden posts which supported the roof, and which took the form either of pillars or "forks." Consequently buildings were divided into bays, including halves or quarters of bays, just as some microscopic plants are divided into cells of equal size. They were sold, or partitioned amongst the next of kin, by the bay, just as one might sell or divide cloth by the yard.

In the 'Boldon Buke' (Surtees Soc.), compiled in 1183, the following entry occurs on p. 4, under the head of Boldon:—

"Villani debent facere singulis annis in operatione sua, si opus fuerit, unam domum longitudinis xl. pedum et latitudinis xv. pedum."

There were 22 villeins at Boldon, each holding two bovates, or 30 acres. As 40 ft. is exactly 2½ bays, it occurred to me that a holding of 30 acres might have corresponded exactly to a house 40 ft. long.

However, on p. 33 of 'Boldon Buke' it is said that the 35 villeins of Whickham, each of whom holds one bovat of 15 acres, shall make "unam domum longitudinis xl. pedum et latitudinis xv. pedum." In both places the bovat is defined as containing 15 acres, and it here seems doubtful whether the house 40 ft. long corresponds to the bovat of 15 acres or to the virgate of 30 acres, though it must have corresponded to one of them.

The doubt is removed by such entries as the following, which occurs in the Durham Halmote Rolls (i. p. 47) under the year 1365:—

"De Roberto de Meryngton pro uno cotagio et vij acris terræ et di. quæ fuerunt in tenura Johannis de Trollop.....Et edificabit unam domum sufficientem de ij copul de siles."

A house built with two couples of "siles" contained one bay. Although the bays were always each 16 ft. long in cases where two or more bays were added together, yet, as I have shown on p. 22 of my book, the house of one bay was 20 ft. long, and was usually known as a booth.

As regards the apparent discrepancy in the 'Boldon Buke,' it will be noticed that the

villeins at Boldon are described as holding not a virgate, but two bovates each, so that the house which they had to build corresponded to the single bovat.

Having discovered the key to the whole question, we may now construct the following table:—

Holding.	Acres.	Bays.	Feet.
Hide	120	20	320
Half-hide	60	10	160
Virgate	30	5	80
Bovate	15	2½	40
Half-bovat	7½	1½	20

It follows that every bay of the dwelling-house was accompanied by six acres of land. I believe that the rule here given will be found to be of universal application, though, of course, we must be prepared for exceptions in the later periods. Let me apply the rule to a single case. It appears from a note on p. lxxv of the 'Domesday of St. Paul's,' dated 1222, that the holders of 9 hides at Thorp possessed 72 "messuages or dwelling-houses," the hide being there described as containing 120 acres. Therefore $9 \times 120 \div 72 = 15$ acres, or a single bovat. In adjusting the length of the house to the oxen and to the number of acres the long hundred was necessary, in order to avoid fractions of acres and feet.

The men who held the 9 hides at Thorp are called *hidarii*, and the proportion in which each hide was distributed amongst its various tenants is given. Thus in the first hide four tenants hold 20, 10, 30, and 60 acres respectively. Here the regular division of house and land into halves, quarters, and eighths has been interfered with by the splitting of the first virgate into 10+20 acres. All these divisions depended on the rule of inheritance, coupled with partitions by sale.

The smaller houses of 10 bays, 5 bays, and so on, were fissions from a real or imaginary family house of 20 bays. There is plenty of evidence that these peasants' houses were often held in sections, so that, to give an example, a house 10 bays in length might have been occupied by two masters, each of whom held a virgate, or 30 acres. Further, it is clear from a passage in Ovid, 'Met.' viii. 701, that long peasants' houses were held in sections before the Christian era:—

*Illa vetus, dominis etiam casa parva duobus,
Vertitur in templum; furcas subiere columnæ.*

Here we are told that the *casa* was supported by the help of "forks," as English peasants' houses were, and it should be mentioned that the occupants of an English hide were known as *casati*.

By the Kentish Custumal partition was made amongst all the sons, not only of the father's land, but of his dwelling-house and other buildings, in equal shares. There was physical equality not only in the quantity of each son's land, but in the quantity of his house-room. The sons did not take the buildings in undivided shares, but in specific portions. Moreover, they chose their house-room as they chose their acres, in rotation, the eldest son having the first pick.

Abundant traces of gavelkind, or of physical partition of buildings and land, survived in Yorkshire to the seventeenth century. Thus at Ecclesfield in 1607 Nicholas Mounteney surrendered into the hands of the lord

"unam boiam [sic] unius domus situate in Crab-trefold in Ecclesfeld predicta inter edificia terre Nicholai Shirtcliffe, tanner, ex utraque parte. Ac unam baiam horrei in Ecclesfeld predicta adiungentem terre Thome Hoylande orientaliter et regie vie ibidem occidentaliter."

The surrender included an acre and a half of arable land, and some meadow land of unspecified quantity.

Here, then, we have a single bay belonging to one man wedged in between the bays of another man's house, or included amongst his buildings, just as a man might have had an

acre wedged in between two acres belonging to another man. Moreover, the bay is accompanied by a portion of land, and also by a bay of a barn in another part of the village.

As a rule the oxen lived under the same roof as the peasant and his family. But the barns were separate buildings, and were held in shares, such as a bay, or half or quarter of a bay. The old Irish peasant, or small landowner, had a share in a barn.

From what has been said a most important consequence results. We are enabled to see clearly, and I think for the first time, why the peasants' holding usually consisted of a bundle of strips scattered round the open fields. It arose from the custom of gavelkind, in which the heirs picked their acres in rotation upon every succession, subject to the regulations of the local court, which gave the *licentia hereditandi*, and admitted strangers in blood on failure of heirs. Whilst the demesne land did not admit of partition by sale or descent, the land held in villeinage was subject to a complicated system of partition, in which, however, definite rules were followed, and in which the practice arose of making virgates and bovates the typical holdings. S. O. ADDY.

SHELLEY AND BRUNETTO LATINI.

IN his 'Relics of Shelley' (1862) Mr. Garnett published the following poem, which has since been reprinted in editions of Shelley's complete poetical works. It is here copied from Mr. Garnett's book, with a few changes of punctuation:—

LOVE, HOPE, DESIRE, AND FEAR.

And many there were hurt by that strong boy;
His name, they said, was Pleasure:
And near him stood, glorious beyond measure,
Four Ladies who possess all empery
In earth and air and sea;
Nothing that lives from their award is free.
Their names will I declare to thee,
Love, Hope, Desire, and Fear;
And they the regents are
Of the four elements that frame the heart;
And each diversely exercised her art
By force or circumstance or sleight
To prove her dreadful might
Upon that poor domain.
Desire presented her [false] glass; and then
The spirit dwelling there
Was spell-bound to embrace what seemed so fair
Within that magic mirror;
And, dazed by that bright error,
It would have scorned the [shafts] of the avenger,
And death and penitence and danger,
Had not then silent Fear
Touched with her palsyng spear,
So that, as if a frozen torrent,
The blood was curdled in its current;
It dared not speak, even in look or motion,
But chained within itself its proud devotion.
Between Desire and Fear thou wert
A wretched thing, poor heart!
Sad was his life who bore thee in his breast,
Wild bird for that weak nest.
Till Love even from fierce Desire it bought,
And from the very wound of tender thought
Drew solace; and the pity of sweet eyes
Gave strength to bear those gentle agonies.
Surmount the loss, the terror, and the sorrow.
Then Hope approached, she who can borrow
For poor to-day from rich to-morrow;
And Fear withdrew, as night when day
Descends upon the orient ray;
And after long and vain endurance
The poor heart woke to her assurance.

At one birth these four were born
With the world's forgotten morn;
And from Pleasure still they hold
All it circles, as of old.
When, as summer lures the swallow,
Pleasure lures the heart to follow
(O weak heart of little wit!)
The fair hand that wounded it,
Seeking, like a panting hare,
Refuge in the lynx's lair,
Love, Hope, Desire, and Fear
Ever will be near.

This fragment has probably puzzled many of Shelley's readers. The detail, both of the imagery and of the language, is often characteristic, but the main conception is not so; and, remembering the frequent signs in Shelley's later poems of the influence of Dante and Petrarch, readers may have wondered whether the fragment was not based on some passage in early Italian poetry. A reference to Brunetto Latini in Mr. F. J. Snell's 'Fourteenth Century' (one of the series of "Periods of European

Literature," edited by Prof. Saintsbury) has led me to examine the 'Tesoretto' in the hope of lighting upon such a passage, and in cap. xix. I find the following lines (81-154). I quote from the text of Zannoni. Brunetto in his wanderings comes to a flowery meadow full of people, and is told by one of them to look for a great lord who is God of Love. He goes on thus:—

I vidi dritto stante
Ignudo un fresco fante,
Ch' avea l' arco, e li strali,
E avea penne e ali.
Ma neente vedea,
E sovente traeva
Gran colpi di saette;
E là, dove le mette,
Convien che fora paia
Chi che periglio n' aia.
E questi, al buon ver dire,
Avea nome Piacere.
E quando presso fui,
I vidi intorno a lui
Quattro donne valenti
Tener sopra le genti
Tutta la signoria;
E della lor balia
I vidi quanto, e come;
E so di lor lo nome:
Paura, e Disianza,
E Amore, e Speranza.
E ciascuna n' disparte
Adopera su' arte,
E la forza, e 'l sapere,
Quant' ella può valere:
Chè Disianza pugne
La mente, e la compugne,
E sforza malamente
D' aver presentemente
La cosa disiata:
Ed è sì disviata,
Che non cura d' onore,
Nè morte, nè romore,
Nè periglio, ch' avegna,
Nè cosa che sostegna.
Se non che la Paura
La tira ciascun' ora,
Sì che non osa gire,
Nè solo un motto dire,
Nè far pur un sembiante;
Però che 'l fin amante
Riteme a dismisura.
Ben ha la vita dura
Chi così si bilanza
Tra tema e disianza.
Ma fin Amor sollena
Del gran disio la pena,
E fa dolce parere,
E lieve a sostenere
Lo travaglio, e l' affanno,
E la doglia, e lo 'nganno.
D' altra parte Speranza
Adduce gran fidanza
Incontro la Paura,
E sempre l' assicura
D' aver buon compimento
Del suo 'nnamoramento.
E questi quattro stati
Sono di Piacere nati:
Con essi son congiunti,
Che già ora nè punti
Non potresti contare
Tra 'l loro ingenerare;
Chè quand' uomo innamora,
I' dico che 'n quell' ora
Disia, e ha timore,
E speranza, e amore
Di persona piaciuta;
Chè la saetta aguta,
Che move di piacere,
Lo punge, e fa volere
Diletto corporale,
Tant' è l' amor corale.

Shelley's fragment cannot be called a translation of these lines, but it was evidently suggested by them. I have not found in the 'Tesoretto' anything else which appears to have influenced him. Perhaps he met with the passage as a quotation. A. C. BRADLEY.

PROF. ALMARIC RUMSEY.

WE have to lament, in the death of Prof. Almaric Rumsey, the loss of one of the oldest contributors to this journal. He was the son of Mr. Lacy Rumsey, of the Treasury, and through his mother he was descended from the great Duke of Marlborough. Born on the last day of 1825, he was educated at Rugby and at Oxford, where he gained a first class in mathematics. For some years after he took his degree he was a clerk in the office of the Ecclesiastical Commission; but finding an open profession better suited to him, he was called to the Bar in 1857, and practised as an Equity draughtsman and conveyancer and also in Indian appeals. He became a contributor to the *Athenæum* as long ago as 1863, and continued to write for us till a few months ago, when broken health compelled him to desist.

In 1866 he published a 'Chart of Moohummudan Inheritance,' and two years subsequently a 'Chart of Hindu Inheritance,' while he reprinted Al Sirajiyah with notes and appendices in 1869. In 1868 he was appointed Assistant-Solicitor to the Customs, but when the office was reorganized in 1875 he retired on a pension and returned to the Bar. In 1880 he was appointed Professor of Indian Jurisprudence at King's College, and brought out 'The Moohummudan Laws of Inheritance,' and he also wrote a couple of volumes in the "Legal Handbook Series" of Messrs. Sonnenschein.

Mr. Rumsey was an admirable reviewer, a clear and vigorous writer, and possessed of wide reading and knowledge. His was an eminently judicial mind, and whilst his keen intellect saw readily the weak points of a book, he never condescended to anything approaching unfairness, and never hesitated to praise the merits of an author as emphatically as he thought they deserved. In private life he was seen to great advantage, being most amiable and unselfish, a true and loyal friend who won the esteem of all who came in contact with him, and the affection of those who knew him best.

Literary Gossip.

THE Cromwell Tercentenary is to be observed at Naseby on April 27th, as is most appropriate, for it was that battle-field that brought personal rule to an end in England. Dr. Cox is to deliver a lecture on Oliver Cromwell on that evening at Naseby. Dr. Cox is, we may add, preparing an account of royal visits to Holdenby; he is in possession of some unpublished reminiscences of the imprisonment of Charles I. at that place.

THE *Law Quarterly Review* for April will contain an article on Lord Herschell by the Speaker of the House of Commons.

THE Master of Balliol is preparing a biographical sketch of his brother, the late Principal Caird of the University of Glasgow, which it is intended to prefix to the Gifford Lectures on Natural Theology, which it is hoped may be published this autumn. He will be grateful if owners of letters from Principal Caird will be kind enough to lend them to him. Any letters addressed to his publishers, Messrs. MacLehose & Sons, 61, St. Vincent Street, Glasgow, will be carefully preserved and returned.

MESSRS. HUTCHINSON & Co. have in the press, and will publish immediately, a life of Robespierre, under the title of 'Robespierre and the Red Terror,' translated from the Dutch of Prof. Jan ten Brink by Mr. Hedeman. The author has had access, he says, to the latest documents bearing on Robespierre, and the work, which has been in hand for some considerable time, is expected to throw quite a new light on Robespierre's life. It will be published in one large volume with a number of illustrations.

DR. RUTHERFORD, the head master of Westminster School, has, we are glad to hear, returned to England much benefited by his voyage to the Antipodes.

THE friends of Dr. Fennell are going to take the opportunity of the completion of his masterly edition of Pindar's 'Odes' to present him with a testimonial as a token of their appreciation of his labours. Mr. Percy Thornton, M.P., has kindly consented to act as honorary secretary of the committee to be formed to carry out this object.

MR. W. R. MORFILL, University Reader in Russian at the University of Oxford, has nearly completed 'A History of Russia from Peter the Great to 1855.' Messrs. Methuen will publish it in the autumn.

THE London Library is rapidly paying off its 4 per cent. debentures or converting them into 3 per cents. Four per cent. debentures to the amount of 4,000*l.* have been already converted, and it is proposed to convert more of them in August. At the same time the balance remaining of the 4 per cents. (6,000*l.*) will be paid off, the money being obtained by the issue of an equivalent amount of 3 per cent. debenture stock. The committee hope that this latter amount will be subscribed by the members of the library.

WE understand that Mr. Justice Ameer Ali, of the Calcutta High Court, who is now in England on a short holiday, is engaged on a 'History of Mohammedan Rule in India,' with special reference to the social life of the Mohammedans, their literature, system of administration, and political relations with their Hindoo subjects. The work should form an interesting pendant to the author's recently published 'History of the Saracens.'

THE sale at Sotheby's to which we referred last week contains an unusually interesting work by Mr. Rudyard Kipling—his first book, 'School Boy Lyrics,' in the original wrappers. It was printed for private circulation, at Lahore, in 1881, when the author was only eighteen years of age. The MS. title and design on the cover are by Mr. Kipling's father. This is the first copy to occur in the open market. The catalogue describes it as "excessively rare, if not unique," but we do not think the little book is so rare as this would imply. It is certainly scarce, and few Kipling collectors have ever seen it.

MESSRS. BEMROSE & SONS will issue next month a 'Calendar of the Records of the County of Derby,' from the time of Elizabeth to the present day, in the preparation of which the Rev. Dr. Cox has been engaged for a considerable period. It will form a supplemental volume to the two volumes entitled 'Three Centuries of Derbyshire Annals,' issued by the same author in 1890.

THE list of stewards of the Royal Literary Fund has speedily been followed by that of the stewards of the dinner of the Society of Authors. Of course, of those mentioned in it some will not be present. The Society is not likely, for instance, to be so fortunate as to secure the attendance of Mr. George Meredith. Mrs. Humphry Ward is at Castel Gandolfo and will not be back for several weeks, and other absentees may be expected. Yet it is impossible to avoid remarking that while many distinguished people will be at the Whitehall Rooms, there will be more men of letters at the Trocadero. Somehow, there is no doubt, the younger society attracts writers much more than the older, and yet it is in reality less helpful to authors. But then the Fund has never quite realized that literature is not nowadays in need of patrons, and it is hardly so ready as it might be to admit to a share of the management men of letters who belong to the rising generation. Would it not, too, be advisable to imitate the Artists'

Benevolent Fund and elect pensioners? To make grants to those in temporary need is highly commendable; but to compel an author who from age or misfortune requires frequent help to make a fresh application on each occasion is to inflict needless humiliation, and does not tend to make the Literary Fund popular. At any rate, it seems to us that the committee should consider if it be not possible to secure more extensive support from authors. At present it seems certain that, for some reason or other, a large number of them who are quite prosperous enough to subscribe hold aloof.

THE accepted scheme for the administration of Dean Colet's fund makes provision for a new school of four hundred girls, with one competitive scholarship out of every ten girls, and an annual expenditure of 500*l.* on exhibitions to the women's colleges. There will be a governing body of thirteen, seven to be nominated by the Governors of St. Paul's, two by the County Council, two by the School Board, and two (apparently) co-opted. Three of the thirteen are to be women. It is expected that the building of the school on Brook Green will be put in hand this year.

THE Midland University bids fair to be quite a popular institution in the area for which it is designed. The employees of several manufacturing firms in the Black Country have spontaneously opened lists of subscriptions, from sixpence upwards, in order to assist in completing the preliminary endowment fund.

THE sketch of Bohemian literature which Count Lützow, the author of 'Bohemia: an Historical Sketch,' is about to publish in Mr. Gosse's series of "Short Histories of the Literatures of the World," differs in plan considerably from that of the earlier volumes of the series, because the writings of Bohemian authors are nearly unknown in Western Europe, and consequently a large amount of space will be allotted to translated passages from their works. Count Lützow remarks that for more than a century a wholesale and systematic destruction of native Bohemian literature was enforced, and that much of the greatest value has irrevocably perished; while the drama is only represented in writings of the present century.

THE Trustees of the British Museum will shortly publish a descriptive list of the Syriac and Karshuni MSS. acquired by them since 1873. The new Museum collection has many features in common with the S.P.C.K. Syriac MSS. at Cambridge and the Sachau MSS. at Berlin. The number of volumes described in the list is about 180. It may be mentioned in passing that the story of Ahikar (recently published at the Cambridge University Press) is represented by two Syriac fragments of considerable length (in Or. 2313 and 2326) among the new acquisitions.

MR. H. TAYLOR MOORE has joined the old-established firm of Slatter & Rose in the High Street of Oxford, and will in future be the managing partner.

WE have to chronicle the demise of Dr. Stevens, of Reading, whose best work was his 'Parochial History of St. Mary Bourne,' which was very favourably reviewed

in the *Athenæum* in 1888. He also wrote on the geology of the district in which he resided.

BEFORE the end of April the first volume of Prof. Viator's 'Skizzen lebender Sprachen' will be published by B. G. Teubner, of Leipzig. The author of the little book is Dr. R. J. Lloyd, of University College, Liverpool, and its title will be 'Northern English: Phonetics, Grammar, Texts.' Other volumes of the series are to be: 'Danish,' by Prof. Jespersen, of Copenhagen; 'Portuguese,' by Prof. Vianna, of Lisbon; 'Dutch,' by Heer Dijkstra, of Amsterdam; 'West Middle German,' by the editor, &c. The phonetic transcription to be used is that of the "Association Phonétique Internationale." At the same time with Dr. Lloyd's 'Northern English' the first part of Prof. Viator's 'Deutsches Lesebuch in Lautschrift' will be published by the same firm.

THE mention of Dr. Viator reminds us that "summer sessions" designed for the benefit of those desirous of perfecting themselves in modern languages will be held at Marburg, Greifswald, and Genoble. The first two are agreeably situated, but Grenoble is more fortunate in its surroundings than almost any city in Europe, and is too little known.

THE Goethe-feier in honour of the 150th anniversary of the poet's birth will not have its headquarters at Weimar, as was originally planned, but at Frankfort, as the birthplace of the great "Altmeister." The Goethe-Gesellschaft will simply hold its general meeting at Weimar, as usual, during Whitsun week. The *Festvortrag* (on 'Prometheus') will be delivered by Prof. Erich Schmidt. Two performances will be given at the Hoftheater: 'Götz von Berlichingen' on the first day, and on the second day (May 27th) 'Tasso.'

THE Parliamentary Papers of the most interest to our readers this week are the Report of the Director of the National Gallery (2*d.*), and Emigration Statistics, Ireland (2*d.*).

SCIENCE

ASTRONOMICAL LITERATURE.

The *Nautical Almanac and Astronomical Ephemeris* for the year 1902 has recently been published, together (as has been the practice of late years) with separate copies of Part I., which contains such data as are more particularly required for navigational purposes. The contents and arrangement of the whole work are the same generally as those of the preceding volume; but we notice two small changes in the data. The elongations of the satellite of Neptune are derived from Prof. Hall's paper on its orbit which appeared in No. 441 of the *Astronomical Journal*; and the apparent places of Sirius, as well as those of α Centauri and 61 Cygni, are corrected for the effect of annual parallax. The planet Mars will not come into opposition in 1902. There will be three partial eclipses of the sun—the first very small, and only the last (on October 31st) at all visible in England, on the east coast just after sunrise; and two total eclipses of the moon (on April 22nd and October 16th), which will be partly visible in this country. It may here be mentioned that those who are at Singapore on the 18th of May, 1901, will be favoured by being almost on the central line of a remarkably fine eclipse of the sun, the totality of which will last

for nearly six and a half minutes. The duration of totality of that which crosses the Spanish peninsula on the 28th of May next year will nowhere on land amount to so much as two minutes.

An Introduction to Stellar Astronomy. By W. H. S. Monck, F.R.A.S. (Hutchinson & Co.)—This work consists chiefly of a reprint (carefully revised to date, and with some additions) of a number of articles contributed by the author to that well-known American monthly *Popular Astronomy*. Rapid as has been the advance of all parts of that science in recent years, the present century has been chiefly noted for the progress made in our knowledge not only of the motions, but also of the nature and constitution of the bodies in space beyond our own solar system. What is especially noticeable in this is how much that was formerly mere speculation and conjecture now stands upon the solid ground of established fact. Mr. Monck well remarks:—

“That the fixed stars are gravitating bodies shining by their own inherent light, and [many of them] comparable with the sun both as regards mass and brilliancy, seems thus to be established. Yet probably an astronomer who made this assertion in the last year of the eighteenth century would have gone somewhat beyond the evidence then available.”

Similar reflections are suggested by the whole history of astronomy, and, indeed, of science generally. Before telescopes were applied to the heavens some of the ancient astronomers were sagacious enough to conjecture that the Milky Way was a zone of multitudinous stars too distant to be seen as such separately. At the same time the train of thought was not always in the direction of truth; and whereas some in olden time regarded comets as cosmical bodies, the authority of Aristotle prevailed to consider them as terrestrial phenomena within the region of our own atmosphere, and this was probably the reason that Ptolemy omits all mention of them in his great astronomical work. Mr. Monck expresses a fear that he will be thought to indulge too largely in speculation. Sir John Herschel long ago remarked that astronomers “occasionally and harmlessly” indulge in such things. But we agree with Mr. Monck that they are often (that is, when cautiously tested and abandoned as soon as found inconsistent with ascertained facts) the best road to progress. “A wrong theory is often a necessary preparation for a right one. The refutation of an error often leads directly to the truth.” That our author is well aware of the necessity of caution in drawing inferences and looking at a scientific subject in all its bearings may be seen at once in his chapter on the motions of the sun and the stars. Of course, a very large portion of the book is taken up with the discoveries resulting from the use of the spectroscope, and the author shows himself very familiar with these, as applied particularly to double and multiple star systems and variable stars. The last chapter is on comets and meteors, which furnish very interesting matter for study, and may be considered to form a sort of connecting link between our own and other systems. Astronomy is not content now with studying the heavenly bodies as they are, but boldly enters upon the question of their changes from previous conditions. The volume is illustrated with specimens of the beautiful star-photographs taken by Dr. Isaac Roberts at Crowborough, and generously placed at the author's disposal. At the end he gives a useful list of the approximate places and magnitudes of about two hundred and fifty bright stars. We scarcely think he was well advised in putting the names of the constellations here in the nominative instead of the genitive, as is usually done. The work cannot fail to be of high interest to all who are able intelligently to follow the course of modern astronomical discoveries and results.

CHEMICAL NOTES.

PROF. DEWAR continues his efforts to prepare liquid hydrogen in quantity sufficient to determine its physical constants. This has proved a most troublesome undertaking, for large quantities of the gas have to be employed, and the traces of air present accumulate in the solid state, and eventually choke the minute aperture in the nozzle of the apparatus. When this occurs, there is nothing for it but to stop the experiment, wait until the temperature has risen sufficiently to remove the air, and then start afresh. Still perseverance is reaping its reward, and Prof. Dewar has recently been able to obtain 250 cubic centimetres of colourless liquid hydrogen, with which he has determined the boiling-point with some degree of accuracy. As mentioned in these notes some few months back, a first attempt to determine the boiling-point by the aid of a platinum resistance thermometer gave -238°C. , or 35° on the absolute scale of temperature, and the same result has again been obtained, using a new platinum thermometer. On, however, checking this result by a resistance thermometer made of an alloy of platinum and rhodium, a lower temperature, -246°C. , or 27° absolute, was recorded. A consideration of the causes that may lie at the root of the discrepancy seems, on the whole, to point to the lower temperature as being the more likely to be correct, but it was obvious that some other means of attacking the problem would have to be devised. Recourse was therefore had to a constant-volume hydrogen thermometer working under diminished pressure. With this instrument, which gave the boiling-point of oxygen as -182.5°C. , or 90.5° absolute, the boiling-point of hydrogen was found to be -252°C. , or 21° absolute, a figure lower than was anticipated; this will have to be confirmed by further determinations, but there is little doubt that it is not far from the truth. Under reduced pressure, hydrogen would, of course, boil at a still lower temperature, and Prof. Dewar has calculated what this temperature would be. It is, unfortunately, still some degrees above the absolute zero, so called, so that science holds out no hope at present that we shall be able to learn what are the properties of bodies at that point.

Calcium carbide, so much used at present for the preparation of acetylene, is, as prepared in the electrical furnace, a substance of iridescent metallic appearance, only partially transparent in very thin layers. Moissan finds, however, that when pure it is white and transparent.

Prof. Ramsay and Mr. Travers have prepared argon in what is believed to be a state of purity, and find that it then has a density of 19.657 (oxygen=16) and a refractive power of 0.9663. The authors had prepared for these experiments no less than 15 litres of argon.

SOCIETIES.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Apr. 5.*—Dr. A. C. Fryer contributed a paper ‘On Ancient Fonts in Gower.’ The peninsula of Gower is situated at the south-western end of Glamorganshire. The name is thought by some to have been derived from *gwyr*, meaning luxuriant; but this word hardly describes the locality correctly, as at the time the name was given the district would be a dense forest and swampy marsh. The old British word *go-hir*, far, long, outstretching, would denote that this peninsula is a narrow neck of land. It has been thought, however, that the true derivation may be found in the word *gwyr*, meaning slanting or oblique. The ancient fonts in Gower are some fourteen in number, and are found at Bishopston, Cheriton, Ilston, Llandewi, Llangewydd, Llanmadoc, Nicholaston, Oxwich, Oystermouth, Pennard, Penrice, Porteynen, Reynoldston, and Rhosily. Like the churches, they possess a strong family likeness. The majority are square or oblong, the others cylindrical or octagonal. The dates of the Gower fonts are most likely of the same period as the churches, that is, about the time of the Norman occupation. The fonts are mostly very plain, but that at Pennard is somewhat more adorned, having an arcade, and that at Oystermouth is scalloped at the base of the square bowl.

They were well illustrated by a series of clear photographs.—The second paper was by Mr. H. Syer Cuming ‘On Pin-Lore in the Waxed Image,’ and dealt fully with the pin as found in story, omen, and proverb, and as an instrument of spite. Many quaint rhymes relating to the power of the pin were quoted. The dark and dismal superstition of pin-pricking the waxen image of any person it was desired to injure was related with many references to particular cases, from which it appeared that this form of superstition was still practised even as late as the first quarter of the present century.

ARCHÆOLOGICAL INSTITUTE.—*April 5.*—Mr. Emanuel Green, Honorary Director, in the chair.—Chancellor Ferguson exhibited a Persian talisman, made of a circular disc of thin brass $3\frac{3}{4}$ inches in diameter. The centre is occupied by a circle $\frac{5}{8}$ inch in diameter, containing a rude human face, representing the sun. Ranged round the central sun are twelve cartouches, each containing Persian inscriptions signifying various attributes of God. Outside these circles are twelve other circles containing the signs of the zodiac. Every one of the twelve signs was supposed to have an influence over certain parts of the human body, as shown by Chaucer in his ‘Treatise on the Astrolabe.’ In it is a diagram which shows the influence of the zodiacal signs upon the human body; thus Aries takes the head, and the order of the zodiacal signs is gone regularly through, descending the human body, and ending with Aquarius for the legs below the knee, and Pisces for the feet. Hence the talisman seems to have been used by the poorer classes to avert disease, probably, as suggested by Chancellor Ferguson, by consulting the talisman, and addressing a prayer to God by the name opposite the sign which has influence over the part of the human body affected.—Mr. J. L. André read a paper ‘On the Ritualistic Ecclesiology of North-East Somerset.’ He commenced by contrasting Norfolk and Somerset ritualistic ecclesiology, and proceeded to discuss the various fittings of North-East Somerset churches, namely, altar stones and altar accessories, with allusions to the numerous sancte bellcotes, several of which retain the bell itself. Only one Easter Sepulchre and one low side window seemed to exist. Mr. André noticed the stalls and the numerous square-bowled fonts of Romanesque design, especial attention being directed to the very curious example at Locking. He further referred to the prominence given to the rood turret, the peculiar porch galleries, and the interesting stained-glass windows.—Mr. J. P. Harrison read a paper ‘On the Influence of Eastern Art on Western Architecture in the Eleventh Century.’ So little is known of the state of architecture in France and England in the first half of the eleventh century that it seemed well to give some of the information bearing on the subject which has lately been gathered from the works of Baron de Caumont and M. Viollet-le-Duc. The chief information from these authorities is the influence exerted in the centre of France by a colony of Greek merchants who established an emporium at Limoges, whence Eastern art and architectural ornament were diffused along trade routes in different directions early in the eleventh century, besides the introduction of cupolas and vaulting in Aquitaine. A second important improvement in architecture—in this case in Normandy, at Rouen and Bernay in the time of Duke Richard II.—appears to be due to visits from Syrian and Armenian bishops and monks at about the same date. Symeon, the abbot of St. Catherine's on Mount Sinai, in particular spent two years at Rouen, and built a church there for a Norman nobleman. M. Ruprich-Robert describes the architecture at Bernay as entirely different from the Norman work at Caen, evidently by a foreign artist. The date of the church is pronounced by M. Robert to be before 1050. Another point of considerable importance on which he throws light is the introduction into Western Romanesque of a feature derived from Syrian art. It is the change of a Latin plan of church for an Eastern arrangement of pillars, two and two, of different sizes, at St. Etienne at Caen by Lanfranc in 1064, with a view of introducing vaulting. Mr. Harrison pointed out that alternate pillars and wall-shafts like those at Caen exist in Harold's church at Waltham, believed to have been built at nearly the same time; and that the chevron ornament on the nave arches was not a Norman invention.

INSTITUTION OF CIVIL ENGINEERS.—*April 11.*—Mr. W. H. Preece, President, in the chair.—It was announced that eight Associate Members had been transferred to the class of Members, and that forty-one candidates had been admitted as Students.—The monthly ballot resulted in the election of one Member and forty Associate Members.

ROYAL INSTITUTION.—*April 10.*—The Duke of Northumberland, President, in the chair.—His Grace announced that the Hodgkins Medal, which is the

first gold medal for scientific work ever given by the Smithsonian Institution, had been awarded to Prof. Dewar in recognition of his discoveries in the liquefaction of air.—The following were elected Members: Mrs. Aston, Mr. T. O. Belshaw, Mr. W. Hall, and Mrs. McLean.

SOCIETY OF ENGINEERS.—April 10.—Mr. J. C. Fell, President, in the chair.—A paper was read 'On Machine Tools,' by Mr. Ewart C. Ainos.

MEETINGS FOR THE ENSUING WEEK

- Mus.** Victoria Institute, 4½.—Subsidiary Technical and River Valleys, Prof. Hall.
- S.** Society of Arts, 8.—Leather Manufacture, Lecture I., Prof. H. R. Procter (Cont'd Lectures).
- L.S.** Royal Institution, 1.—Zebras, Lecture II., Prof. J. Cassar Ewart.
- A.** Anates, 4.—'Doctrine of Soul in the Avesta,' Mr. E. W. West.
- S.** Statistical, 5.—'The Statistical Aspect of the Sugar Question,' Mr. G. Martineau.
- S.** Society of Arts, 8.—'Inlaying,' Mr. S. Webb.
- I.** Institution of Civil Engineers, 8.—'Buenos Aires Harbour Works,' Mr. J. Murray Dobson.
- Z.** Zoological, 8½.—'The Extinct Birds of Patagonia: The Skull and Skeleton of *Phorastur astutus*, Ameghino,' Mr. C. W. Andrews; 'A Systematic Description of Parasitic Copepoda found on Fishes,' Staff-Surgeon P. W. Bassett-Smith; 'The Species of Canidae found on the Continent of Africa,' Mr. W. E. de Winton.
- M.** Meteorological, 7½.—'Soil Temperature,' Mr. H. Mellish; 'Some Phenomena connected with the Vertical Circulation of the Atmosphere,' Major-General H. Schaw.
- M.** Microscopical, 8.—'The Bioplasma of Man and the Higher Animals,' Prof. L. S. Beale.
- S.** Society of Arts, 8.—'London's Water Supply,' Mr. W. Hunter.
- B.** British Archaeological Association, 8.—'Survival of Old Customs at Peterborough,' Mr. C. Back.
- T.** Royal Institution, 3.—'The Atmosphere,' Lecture II., Prof. Dewar.
- R.** Royal, 4½.
- L.** Linnean, 8.—'The Botany of the Ceylon Patanas,' Mr. H. W. H. Pearson; 'Initiation as a Source of Anomalies,' Prof. R. J. Anderson; 'List of British and Irish Spiders,' Rev. O. Pickard Cambridge.
- C.** Chemical, 8.—'Some Dipyrilid Derivatives from Citrazinic Acid,' Messrs. W. J. Sell and H. Jackson, and six other Papers.
- I.** Institution of Civil Engineers, 8.—'Magnetism,' Prof. J. A. Ewing (James Forrest Lecture).
- S.** Society of Antiquaries, 8½.
- P.** Physical, 5.—'The Effect of a Solid Conducting Sphere in a Variable Magnetic Field on the Magnetic Induction at a Point Outside,' Mr. C. S. Whitehead; 'Demonstration of Richards's Method of standardizing Thermometers,' Mr. R. A. Lechfeldt.
- E.** English Goethe, 8.—'Deutsche Frauenlyrik,' Mr. H. Meyer.
- R.** Royal Institution, 9.—'Structure of the Brain in relation to its Functions,' Dr. F. W. Mott.
- SAT.** Royal Institution, 3.—'Machiavelli,' Lecture II., Mr. L. Dyer.

Science Gossip.

THE powers recently conferred upon the London County Council by the Science and Art Department, under clause 7 of the Directory, have been delegated to the Technical Education Board. It is noteworthy in the circumstances that this board includes three nominees of the London School Board.

MR. CLEMENT REID, of the Geological Survey, has in preparation a volume on 'The Origin of the British Flora,' which will shortly be published by Messrs. Dulau & Co.

DR. T. J. J. SEE has accepted the appointment of Professor of Mathematics in the United States Navy, which necessitates his removal from Flagstaff to Washington and the termination of his labours on the observation of southern double stars, which have been so energetic and fruitful of results. It is hoped that the work will be taken up by others.

MR. R. S. WHITEWAY writes:—

"I must point out what seems an error in the recently published section of the 'New English Dictionary.' 'Hog deer' is defined as the common name of two small Indian deer, *Axis porcinus* and *A. maculatus*. I never heard *A. maculatus* called hog deer; it is the spotted deer. Jerdon in his 'Mammals of India' supports this. He even puts the hog deer into a separate sub-genus (*Hylaphus*), so different are they. Though *Maculatus* is not a large deer, it is certainly not a small one. It stands 3 ft. and over at the shoulder, whereas *Porcinus* is only some 2 ft. 3 in. or 2 ft. 4 in.

THE German Anthropological Congress for the present year is to be held at Lindau from September 3rd to 6th. The Austrian Gesellschaft für Anthropologie will meet on the same four days at Bregenz, and arrangements are being made for a joint excursion of both congresses to Zurich, Pâle, and Berne.

THE Danish Government has granted 40,000 kroners to Adam Paulsen, the Director of the Meteorological Institute, for the purpose of carrying on systematic investigations of the phenomena of the aurora borealis in Iceland.

A NEW small planet was discovered by M. Coggia at Marseilles on the night of the 31st ult. It is more than thirty-one years since he made his first discovery of that kind.

MR. LOWELL's long-continued illness has interrupted the plans which had been formed at the city of Mexico early in 1897 for extending the double-star survey over the constellations near the South Pole.

FINE ARTS

THE GUILDHALL GALLERY.

EXCEPT the National Gallery no public exhibition open at the present moment can be compared with the magnificent collection of Turners which is now to be seen at Guildhall. There are many notable works by various contemporary artists to be seen there, but the chief attraction consists of more than one hundred and sixty of Turner's pictures and drawings, besides a choice series of impressions from the finest members of the 'Liber Studiorum.' The majority of these pictures are extremely fine, and they make a splendid beginning with the superb *Kilgarran Castle* (No. 1) of 1799, the warmer and more brilliant version, and its also cool-toned contemporary bearing the same name (3). The famous *Fifth Plague of Egypt*, too, of 1800, which was the noblest of the Turners at Fonthill, is No. 9. The composition of *Dunstanborough Castle* (2), c. 1802, which is nearly the same as that of the 'Liber' print, may be described as monumental, while its design could hardly be grander or simpler. The other pictures belonging to 1802 include the Duke of Westminster's *Conway Castle* (6), which is renowned for its majestic mountain background and stormy sky, and *Fishermen on a Lee Shore* (7). *Boats carrying out Anchors and Cables* (8) is two years younger, and—like all the master's sea pieces of the same epoch—is a splendid illustration of the painter's prodigious knowledge of the sea in a tempestuous mood.

On the other hand, a fresh breeze and beautiful sky are depicted in *The Victory returning from Trafalgar* (10) of 1806, a threefold portrait of the ship; while halcyon weather and a glowing atmosphere, indicated by exquisite gradations, mark *The Trout Stream* (12) of 1807, which belonged to the Cassiobury Collection, and is now Mr. A. Buckley's property. No picture of this epoch in Turner's career has changed so much as *The Windmill and Lock* (13) of 1806, of which there is a version, engraved by W. Say, in the 'Liber Studiorum,' yet it is a noble work, which obviously challenges comparisons with that illustrious Rembrandt 'A Windmill,' which Lord Lansdowne lent to the Academy this winter. We pass to No. 16, the greatest of the Redleaf Turners, known as *Sheerness*, 1805, justly extolled by Mr. Ruskin, and well known by Lupton's mezzotint in 'The Ports of England.' *Somerhill* (17), 1810, which was lately at the Academy for a second time, is serenity itself, and truly describable as a faultless picture. We commented on it when treating of Mr. R. Brocklebank's gallery in 'The Private Collections of England,' No. LXX. If anything could be finer, it is Lord Wantage's *Walton Bridge* (19), engraved in the England and Wales series, and recently exhibited in Burlington House.

The *Mercury and Hersé* (20) of 1811 hardly justifies the enthusiasm of the author of 'Modern Painters,' who went too far in his eulogy upon the first of Turner's pseudo-classical compositions; but Cousen's print from it is a gem of its kind. *Ivy Bridge* (21) of 1812, though a little unreal, is a most important specimen of its class; Mr. Ruskin said of it that "its rock foreground is altogether unrivalled, and remarkable for its delicacy of detail"; it is distinctly a transitional specimen. Of *Mortlake* (22)—better known as 'Mortlake Terrace'—and *Barnes Terrace* (23), both painted in 1827, we gave the history when they were at the Academy a few years since. No. 23 was at Manchester in 1857. *The Beacon Light* (24) has, as everybody knows, a wonderful sky. *Mercury and Argus* (30), *The*

Sun rising through Mist (31), and *Venice, the Giudecca* (32), are admirable; and *Ehrenbreitstein* (33), from Mr. Brocklebank's collection, amply justifies all Mr. Ruskin wrote in praise of it, which is saying a great deal. John Pye's plate from it was in hand more than ten years, and the result was worthy of that engraver. The visitor should study *The Campo Santo, Venice* (36), and also that first-rate instance of his later manner *The Wreck Buoy* (37).

The choice impressions of plates selected from the 'Liber Studiorum' have been lent by Mr. W. G. Rawlinson, one of the most judicious and fortunate collectors of this incomparable series. They range from No. 39 to No. 76. The same owner lends the copper-plate of *Glaucus and Scylla* (77) and a very precious portrait of Turner, drawn by John Phillip. Turner's water-colour drawings extend from No. 83 to No. 161, and include the almost primitive *Clare Hall* (84), c. 1790; *St. Agatha's Abbey* (88), 1799, in which the influence of Girtin is manifest and valuable; the picturesque *Old Bridge at Shrewsbury* (93) of 1795; and *Eight Views of Scotland* (98), which originally hung in the Breakfast Room at Abbotsford, and are as limpid as they are solid and finished. Here, too, are the really marvellous *Bonneville, Savoy* (100), 1800-10; the equally admirable *Falls of Terni* (103); *The Chapter House, Salisbury* (105), the finest of all Turner's drawings of the "golden period"; the impressive *Snowdon* (107), 1805-10; *Rome from the Forum* (110), which Le Keux engraved for Hakewell's 'Picturesque Tour'; *The Bridge of Narni* (112); the majestic *Pembroke Castle* (114), 1806, engraved by Jeavons for 'England and Wales'; and the grandest view of *Cader Idris*, which is No. 121, a work displaying the highest art of a painter who better than most of us knew that mere bigness does not constitute grandeur; its masses and its broad and simple chiaroscuro form quite a masterpiece of composition. *The Crook of Lune* (123) comprises one of the finest exercises in foreshortening the art of drawing in England can boast—indeed, that section of form-studies is seen here in its subtlest and most difficult phase; but as a composition the drawing lacks the wonderful skill and poetic dignity which are manifest in 'Cader Idris,' and in a minor degree in the hardly less imposing *Ingleborough* (122), of which there is a superb print by C. Heath in Whitaker's 'Richmondshire,' 1823. Turner's standpoint when he drew the 'Crook of Lune' compelled him to produce, much as if an engineer had had to do with it, a perfect isometrical view of the landscape; but he avoided the prosaic effect of such a proceeding by the magic of his light and shade and the majestic treatment of the clouds. J. Archer's print in Whitaker's book is one of the finest examples in that treasury of engravings. Similar if not equal praise is due to E. Goodall's plate in 'England and Wales' after *Rivaulx Abbey* (126). No. 129 is the immortal view of *Stonehenge* Mr. Ruskin aptly described as supplying "the standard of storm-drawing"—a criticism which, by the way, he had already applied, in different words, to several other Turners. R. Wallis's print in 'England and Wales,' fine as it is, hardly does justice to this drawing, which is one of the artist's crowning efforts in the culminating period of his genius, 1828. The treatment of the flash of lightning and the opening of the firmament by the parting of the clouds proves how thoroughly Turner had mastered and improved upon the teachings of De Louthembourg regarding transitory effects in landscape painting. 'Stonehenge' belonged to Samuel Rogers.

One of the greatest of Turner's really classical pieces, in which he combined the simple majesty of an antique legend with the brilliance of nature, and introduced no incongruous element, still less (as in works like 'Mercury and Hersé') something artificial, is Mrs. Ashton's *Chryses*

worshipping the Sun (138). Mr. A. Goodwin, who is one of Turner's most distinguished followers, has often attempted similar combinations, but by no means invariably with success. How much of Turner's success in a difficult task was due to his choice of so fine a subject as part of the Dorsetshire coast, and how much he gained through the passionate reverence expressed in the figure of Chryses and the magnificence of the sunset upon the sea, it would be hard to say. 'Chryses' is a work of 1811; the present generation first saw it in the International Exhibition, 1862. When it was shown in Paris the admiration of the French was, as might be expected, unbounded. It has never been adequately engraved; indeed, it may well be beyond the art of black and white. Turner's admirers will also rejoice to see once more such examples of pictorial magic as *The Chain Bridge over the Tees* (140), *Cowes, Isle of Wight* (143), *The Long Ships Lighthouse* (144), *Namur* (147), and the *Lake of Zurich* (151), which is not the picture of which there is a fine print by T. A. Prior, that "last of the Romans" among engravers of the Turnerian order. In Prior's 'Zurich' two bridges appear. *Flüelen* (150) is known to all students; so likewise are *The Righi at Sunrise* (152), *The Light Towers of La Hève* (154), and *Goldau* (160).

Parting from Turner, the visitor will find in Gallery III. a choice collection of noteworthy English pictures, beginning with Wilson's *Snowdon* (162); Romney's pseudo-classical *Lady Hamilton as St. Cecilia* (164), a life-size portrait; and Gainsborough's *View in the Mall, St. James's Park* (168), with the three princesses promenading amid a hundred beauties and beaux. Mr. Temple errs, by the way, in telling his readers that the Mall in St. James's Park here painted "was the street now called Pall Mall." Reynolds's *Portrait of Theophila Palmer* (172), a half-length, life-size figure; Wilkie's *Rent Day* (177); Holland's *Venice* (178), truly a Venetian piece; Gainsborough's *Miss Linley and her Brother* (179); Reynolds's *Mrs. Abington as Prue* (181); Etty's masterpiece in carnation painting, *Diana and Endymion* (185); and Holland's *Church of the Jesuits, Venice* (191), also call for mention.

MINOR EXHIBITIONS.

THE pictures and drawings by M. Gaston La Touche now on view at the Fine-Art Society's Gallery prove that as to colour he is an Impressionist; possessed, indeed, of unusually vivid ideas in regard to it, but not a draughtsman nor a master of style, nor, indeed, gifted with much imagination or fancy. Finish and its results, modelling, solidity and verisimilitude are indifferent to him; the roughness of his surfaces militates against the presence of beauty in his pictures, and so does the too obvious lack of limpidity throughout them and of expression in his faces. In fact, methods such as his render the latter impossible, while only his colours exhibit anything like composition or artifice of any kind. On the other hand, chromatic harmonies, chiaroscuro, and not a few splendid displays of colours of a high-pitched order, which would be finer if clearness added to them purity and refinement, distinguish his drawings. Of these, 'The Swans' (No. 28) is by far the best; the treatment of light and colour is really magical, and even if there were nothing else to be seen, it would well reward a visit to the exhibition. The 'Portraits of a Mother and her Children' (9) possess a genuine charm, and display no extravagance, nor are they lacking in spontaneity and sincerity. We can also praise the following, although they are not free from glaring faults: 'A Cup of Tea' (2), 'The Reading' (4), 'A Road after Rain' (15), 'The House in the Fields' (17), 'The Avowal' (22), and 'The Feet of the Emperor Heliogabalus' (26), which, by the way, is not devoid of what

may be called design in the higher sense of the term.

Although he is a Norwegian by birth, and his artistic training has been influenced by the tendencies of modern Scandinavian painting, M. F. Thaulow, some of whose pictures are on view at the Goupil Gallery, paints like a Frenchman of the so-called "Franco-American Group." It must be admitted, however, that his art is very far above the level of the less educated of the "New School." M. Thaulow's paintings, though distinctly realistic, are harmonious, limpid, and, in their way, sympathetic. Apart from this, even the best of them is innocent of composition as well as of those refinements which are indicated by the term "surface," and include all the amenities of touch and self-control. The painter seems to be heedless of the counsels of those who insist on finish and a chastened technique. Fifteen of his pictures are before us. Of these the best are worthy of attention because they attain, in what the French call a *brutal* mood, to something suggestive of several true aspects of nature, which many men of better culture are incapable of seizing. We recommend to so much of the reader's attention as he may be able to spare for art of an inchoate sort 'Dieppe Harbour' (No. 3); 'The River Arques' (4), a bright and faithful, if primitive example; 'A Manufactory in Norway' (5), a praiseworthy snowpiece; and, above all, the unsophisticated panorama of 'The Seine at Paris' (8). M. Thaulow might be a colourist if he took more pains, a draughtsman if he had more patience and concentration, and a good landscape painter if he finished more.

At the Dowdeswell Galleries there is a somewhat numerous collection of paintings, sketches, and drawings, including the original drawings (extremely fine, masculine, and well-executed designs) made by the distinguished American artist Mr. Elihu Vedder to illustrate the 'Rubáiyát' of Omar Khayyám, which in 1884 it was our privilege to praise warmly when the volume of prints was on our table. The Persian poet has found in Mr. Vedder an accomplished and sympathetic exponent, whose art is even finer in these drawings than in the prints from them which impressed all students and lovers of style who saw them. He, in fact, celebrates the Epicurean mysteries of the poet in the fittest manner. Among the best of his illustrations, which have a poetry of their own apart from the Persian's, are 'Solitude' (No. 2), 'The Song of the Wilderness' (4), 'The Throne of Saturn' (17), 'Death's Review' (23), and 'The Soul of the Cup' (18). Of the examples outside this series we commend to students 'Diana Passes' (56), 'The Soul in Bondage' (58), 'Antony and Cleopatra' (59), 'The Tail of the Sea-Serpent' (72), 'Still Life' (83), 'The Sphinx of the Sea-Shore' (85), 'A Young Centaur' (86), 'Design for a Ceiling, Huntington House, New York' (88), 'The Magdalen' (92), 'The Star of Bethlehem' (95), 'Le Balze, Volterra' (101), 'The Lair of the Sea-Serpent' (105), and 'The Morning Glory' (123), a charming figure ensconced in the opening bell of a purple flower.

At the Graves Galleries, Pall Mall, may be seen, on and after to-day (Saturday), Mr. R. C. Woodville's expressive and energetic battle-piece entitled

All that was left of them,
Left of Six Hundred;

also Mr. D. H. Gosnell's 'Sketches of English Homesteads and Scenery.' The latter will remain on view till the 29th inst.

THE GIFT OF MR. LIONEL PHILLIPS.

As both here in Rome and elsewhere somewhat misleading accounts have been published regarding the munificent donation of Mr. Phillips to the cause of Roman archæology, of which a very modest "demonstration" of my own was the occasion, I should be glad of the opportunity of correcting them.

The immediate object of this gift of 64,000 lire is to enable Signor Guido Baccelli (to whom archæology is already much indebted) to buy up the rambling tenements which at present cumber the site of the famous Basilica Paulli, otherwise Æmilia, and then to excavate it. Both in my letters to Signor Baccelli and in my interviews with him and Prof. Bernabei concerning the transaction, I have laid this down as the exclusive purpose of the gift and condition of its handing over.

The conditions being very gladly and courteously accepted, I was enabled to inform the said Minister Baccelli that I was authorized by the British Ambassador to say that all further details would be arranged easily enough between their excellencies, for that Mr. Phillips, being himself away from Rome, would transfer the sum into the hands of his Ambassador as soon as desirable. In this manner one may venture to say that this splendid gift assumes almost a national significance—especially in the light of England's relations with Italy and Italy's friendship for England. Moreover, it has thus become safeguarded against any possible changes of government.

The sum of 64,000 lire represents the Government's own valuation of the said houses. The Government may have to give more. It cannot give less. But it possesses the right of expropriation, owing to the site being within the "archæological area." Having purchased them, it will then pull them down and excavate the site with funds of its own. This result would no doubt have come about in the course of, perhaps, years, but the generosity of Mr. Phillips will certainly have hastened that course very considerably, while at the same time it has given a distinct stimulus to the interest of the whole archæological world. By next spring we may reasonably hope to be able to chronicle fresh and interesting discoveries.

Respecting the site of the Basilica Æmilia (which, I may remind you, is virgin ground to the excavator) there is happily no uncertainty. The building, together with the "Atrium Libertatis" and its army of columns, is well shown on a fragment of the Capitoline marble plan. It faced south-west, and was situated on the north side of the Forum Romanorum, between the Curia and the Temple of Antoninus and Faustina, from which last it was likewise divided by a street. The basilica raised by L. Æmilius Paullus B.C. 54, and finished by P. Æmilius Lepidus B.C. 34, was destroyed by the fire of B.C. 14, which also consumed the Temple of Vesta, and probably that of Julius Cæsar. Further disaster caused it to be again restored by another representative of the same family in A.D. 32, under Tiberius. The spot, therefore, had become consecrated to the family of the Æmilii (cf. Tacitus, 'Ann.' lib. iii. ch. lxii.).

At a later day we hear of it in Plutarch's 'Life of Galba' (c. xxvi.), wherein he tells us that the enraged Pretorians rushed by the Basilica Æmilia to find their imperial victim in the Forum.

As to its glory, the words of Pliny and Statius prove that the reconstructions had been fully worthy of the edifice which more than a century before Cicero had termed "magnificentissimam" ('Ad Atticum,' lib. iv. ep. xvi.).

It has, however, been widely believed that the famous columns of Phrygian marble (pavonazzetto) belonging to its five naves were utilized by Theodosius, A.D. 388, in building the Basilica of St. Paul "outside the walls." If this was indeed the case (though we have no actual proof thereof), it forms an additional reason for deploring the disaster of 1823. As, nevertheless, the Basilica Æmilia possessed such a veritable regiment of columns, it is permissible to hope that by no means all of them were transferred to the Christian shrine of Paullus, "not Æmilius," and that we shall presently be able to set eyes upon them.

ST. CLAIR BADDELEY.

Fine-Art Gossip.

THE exhibition at Guildhall of pictures, drawings, and engravings after Turner, and of pictures by his contemporaries, which we refer to in another column, will remain open until July 11th, on weekdays from 10 till 7 o'clock, and on Sundays from 3 till 6 o'clock. It is entirely free. The titles of all the pictures and other inscriptions are attached to the frames, but an excellent catalogue is sold in the gallery.

THE announcement that Messrs. Christie will sell during June the superb series of gems and cameos formed by the third Duke of Marlborough recalls the excitement and interest which attended the sale in 1875, when the late Mr. David Brownlow purchased the entire collection for 35,000 guineas. Is it too much to expect that the Treasury may sanction the purchase of the whole for the British Museum? We suppose so in a year of deficit; but it is to be hoped the Museum may obtain a fair share if the gems are sold singly.

MESSRS. AGNEW & SONS have appointed to-day (Saturday) for a private view of a collection of mezzotint engravings after Gainsborough and Romney, which will be opened to the public on Monday next.—The same dates apply to the exhibitions of the Ridley Art Club, at the Grafton Gallery, and of Mr. D. G. Cameron's pictures, drawings, and etchings at Messrs. P. & D. Colnaghi's, Pall Mall.

MR. DUNTHORNE, Vigo Street, W., has issued invitations to a private view on Monday next of drawings by Mr. C. J. Watson.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 8th inst. the following pictures: T. S. Cooper, A Bull and Two Cows, 304*l.* E. Verboeckhoven, A Scotch Landscape, with ewes and lambs, 372*l.* H. W. B. Davis, A Sunny Day, Picardy, 262*l.* B. W. Leader, The Hills at Lodore, 157*l.* J. Linnell, The Weald of Kent, 162*l.*

MUSIC

SIEGFRIED WAGNER'S OPERA 'DER BÄRENHÄUTER.'

THERE are now before the musical world two composers, both young, talented, and ambitious: the one is Lorenzo Perosi, the other Siegfried Wagner. Last week, in Vienna, their names and music were in close juxtaposition: 'Il Risurrezione di Cristo' was performed on Saturday evening in the Musikvereinsaal, under the personal direction of Perosi, while at the Opera-House was taking place the third performance of Wagner's 'Der Bärenhäuter.' Of the former work we have recently spoken in connexion with its production at Paris. Of the Vienna performance the local papers do not speak in rapturous terms. The composer had an Italian orchestra, and Italian chorus and soloists, and yet the success seems only to have been moderate.

For the third performance of 'Der Bärenhäuter' the magnificent Opera-House was crowded from floor to ceiling. In judging this work two things must be taken into consideration: first, that it is the composer's maiden dramatic venture; and secondly, that he is the son of a man whose transcendent genius is now universally recognized. With first works allowance has always to be made for the natural influence of great composers; *a fortiori* in the present instance, seeing that Siegfried Wagner has made a special study of his father's music-dramas, and has imitated to a large extent his style. All this is natural enough; but it makes the critic's task all the harder. We shall, however, frankly record the impressions made on us by 'Der Bärenhäuter,' and time, not far distant, will show how far they are justified.

The first act is preceded by an overture, in which salient themes of the opera are exposed

and developed. From the very first notes the music of 'Die Meistersinger' haunts us, and not only throughout this overture, but, indeed, throughout the opera itself. We constantly recognize what we may call the 'Meistersinger' manner, while here and there chapter and verse might be given for certain passages. The overture is long, but, apart from some effective scoring, not over-interesting. The orchestra was under the able direction of Herr Mahler, Dr. Richter's successor; but, if we are not much mistaken, the wind instruments in one passage were at fault. In the first act we make acquaintance with young Hans Kraft, who, returning from the wars, finds his mother dead. The very village in which he was brought up ignores him; and so, friendless, and furthermore penniless, he is sad at heart. The Devil, meeting him at such a moment, easily persuades him to serve for a season in hell, promising him, after faithful discharge of his duties, fortune and happiness. Hell itself is then exposed to view, with souls confined in cauldrons. The Devil leaves Hans in charge of the fires. St. Peter, however, arrives, and tempts him to play at dice; he stakes the souls in his keeping, and loses. The Devil returns, summons imps and goblins, who bespatter Hans with dirt, and dismiss him back to earth. His punishment is to remain in that filthy state, and unless within three years he find a maiden who will truly love him, the Devil will claim him as his own. The very exceptional character of this first act, the exceedingly clever impersonation of the Devil by Herr Hesch, and the curious stage effects excite curiosity rather than interest. The music of the infernal regions is simply melodramatic, or faintly humorous, for the arch-fiend, as in old stories or stage-plays, is treated more or less as a comic character. The "Hell" scene itself is an absurd piece of realism, and, anyhow, of questionable taste. The chorale-like theme associated with St. Peter offers, it is true, contrast, yet it lacks distinction. In the story, so far, we detect the influence of Richard Wagner. The opposing forces of evil and good—for St. Peter, though playing, and even cheating at dice, is indirectly seeking the future welfare of Hans—and the redemption of a man through the pure love of a woman, recall 'Tannhäuser' and the 'Dutchman.'

The second act must be briefly described. Hans, wandering in search of one who will free him, comes to an inn, into which, after much hesitation, he obtains entrance. He pays the score of a Bürgermeister, deep in his cups, by drawing money from a magic bag. In return, the Bürgermeister, who believes Hans to be some nobleman in disguise, offers to introduce him to his three daughters, with a view to marriage. Two laugh at the wretched-looking Hans, but Luise, the youngest, touched by pity, extracts from Hans the confession that he is under a spell. She receives from him half of his ring, and promises, so that the ring fade not, to remain faithful to him. Meanwhile a crowd assembles, and threaten to kill Hans, who is supposed to be some servant of Satan; but Luise, like another Elisabeth, placing herself in front of the onward-surging crowd, bids them let a good man depart in peace. As Hans departs the curtain falls. This second act is much stronger than the first. The humour in connexion with the Bürgermeister is somewhat ponderous, but there is much to praise in the music. It is clever, fairly characteristic, and always suited to what is taking place on the stage. With a genuine comic opera libretto, and without attempts at sensationalism, as in the first and third acts of 'Der Bärenhäuter,' we believe the composer would succeed in producing something effective, even if not strikingly original. This second act, however, appears to us badly proportioned. The tavern scene is unduly prolonged, to the detriment of the important meeting and conversation between Hans and Luise; and this interview is even further delayed by a useless bit of comedy—

the foolish fun made of Hans by the two elder sisters.

At the opening of the third act the Devil's imps are busy restoring Hans to his original condition. The three years are all but expired. The Devil, however, makes one last attempt to win Hans. Three "Wassernixen" rise from the stream by which Hans lies asleep, and try to snatch the ring from him. But he suddenly wakes, and they vanish. The Devil's last chance is gone, and Hans, like another Siegfried, goes in search of his beloved. But St. Peter meets him, and persuades him first to go to the relief of Plassenburg. He returns from there a victor, finds Luise still faithful, and everything, as in 'Die Meistersinger,' ends happily. There are many points in the story which require elucidation; but the book is really not strong enough to warrant discussion. Much of the love music in the last act between Hans and Luise, which, by the way, was terribly cut—the pruning-knife had, indeed, been liberally applied to the whole work—is pleasant and flowing, but it did not strike us as original; it seemed all to have been said, and better said, before. The orchestration is certainly a strong feature of the opera; but the ingenuity displayed by the composer is often wasted on poor material.

Hans Kraft was well personified by Herr Schmedes, and Luise by Fräulein Michalek. The reception of the work was not over-enthusiastic; the chief applause came from the upper part of the house.

Musical Gossip.

THE novelty at the Crystal Palace Concert last Saturday was a Scherzo Capriccioso, for orchestra, by Mr. Otto Manns, jun., a nephew of Mr. August Manns, and principal viola player in the band at Sydenham. The piece is planned in five sections, namely, introduction, *scherzo*, two trios, and *coda*, the bright and pleasing theme of the *scherzo* being well contrasted with those of the two trios, whilst modifications of it are employed in the course of development. Wagner is the composer whose influence seems strongest at present with Mr. Manns, and the orchestration of the piece in question is by no means devoid of picturesqueness. M. Sapellnikoff undertook the solo in Saint-Saëns's Piano-forte Concerto in G minor, his playing in the vivacious *allegro scherzando* being particularly animated and fluent. Beethoven's Symphony in C minor, the 'Waldweben' from 'Siegfried,' and the Overture to 'Le Nozze di Figaro' were performed in a completely satisfactory manner by the band, and Miss Clara Butt sang Saint-Saëns's 'Amour, viens aider,' with considerable dramatic feeling.

SEÑOR AND MADAME CARLOS SOBRINO, two talented Spanish artists, gave a concert at Steinway Hall on Friday evening of last week. Señor Sobrino is a pianist who throws life and power into his playing, while avoiding anything in the nature of exaggeration. His well-developed technique found abundant opportunity in Brahms's fine Variations on a Theme by Handel, all of which were admirably presented; and his share in Beethoven's Sonata in C minor, Op. 30, No. 2, and Grieg's Sonata in A minor was carefully and intelligently executed, the violin part in the first work being played by Herr Stoeving, and the 'cello part in the second by Señor Rubio. Madame Sobrino used her well-trained and agreeable soprano voice in songs by Mozart, Scarlatti, Purcell, Brahms, Franz, and Schumann. The singer was always in touch with the requirements of the various pieces, interpreting all with fluency and grace.

THE Stock Exchange Orchestral and Choral Society's third concert was held at Queen's Hall on Monday evening. Mr. Arthur Payne, the conductor, directed the band of more than one hundred instrumentalists, whose performance of Mendelssohn's 'Scotch' Symphony and Stern-

dale Bennett's overture 'The Naiads' entitled them to warm praise. Bizet's first 'L'Arlésienne' Suite, and the valse from Tchaikowsky's ballet 'Dornröschen,' originally produced at the Imperial Opera, St. Petersburg, in 1890, were also played in animated fashion by the "bulls" and "bears." Mr. Herbert Fryer offered a neat and thoughtful rendering of the solo in Grieg's Pianoforte Concerto. Several part-songs were contributed by the male-voice choir, conducted by Mr. Munro Davison, whose effective glee 'The Lay of the Fancy Fair' was well sung. Among the vocal pieces was the anthem "O Lord, the maker of all things," attributed to Henry VIII., but written more probably by William Mundy, a gentleman of the Chapel Royal, in the latter portion of the sixteenth century.

DR. HANS RICHTER has now completed the programmes for his summer concerts at St. James's Hall between May 13th and June 26th. This year he relies more largely upon compositions from Russian and Scandinavian sources. Among the novelties will be the overture to Siegfried Wagner's opera 'Der Bärenhäuter,' Glazounow's Sixth Symphony, Rimski-Korsakow's 'Snegourahka' Suite, J. S. Svendsen's legend for orchestra, entitled 'Zorahayde,' Glinka's 'Jota Arragonese,' and Tchaikowsky's symphonic poem 'Hamlet,' and the ballet from his first opera 'Voivoda.' Mr. Edward Elgar's new Orchestral Variations, Op. 36, will be produced. These, it is understood, are intended as sketch portraits of thirteen of the English composer's musical friends. The symphonies will comprise Beethoven's c minor and 'Pastoral,' Brahms's fourth, Mozart's 'Prague,' and Schumann's B flat. Wagner will be represented by the 'Faust' and 'Meistersinger' overtures, the Prelude to 'Parsifal,' and the 'Siegfried Idyll.' Dr. Richter has signed a contract to remain at the Vienna Opera-House until the spring of 1904, and obtains a large increase of salary, together with permission to fulfil engagements in England and at Bayreuth.

A PERFORMANCE of two acts of 'Lohengrin' will be given at Windsor Castle before the Queen on Her Majesty's eightieth birthday. M. Jean de Reszké will probably undertake the rôle of the Knight of the Swan.

MADAME ALBANI, Miss Esther Palliser, Madame Amy Sherwin, Miss Ada Crossley, Mr. Edward Lloyd, Mr. William Green, Mr. Andrew Black, Mr. Charles Phillips, and Mr. Plunket Greene have been engaged as principal soloists for the Worcester gathering of the Three Choirs this autumn. Mr. Burnett will lead the band; Mr. Sinclair, of Hereford Cathedral, will preside at the organ in the mornings, and Mr. Brewer, of Gloucester Cathedral, in the evenings; while Mr. Ivor Atkins, of Worcester Cathedral, will conduct. The Festival will open on Sunday, September 10th, with a service in the Cathedral, full band and chorus taking part. September 11th will be devoted to rehearsal. On Tuesday, September 12th, 'Elijah' will be performed in the morning in the Cathedral; and Parts I. and II. of Haydn's 'The Creation,' Cornelius's 'Vätergruft,' and a new work by Dr. Lee Williams, in the evening. A new symphony by Mr. Edward Elgar will be produced on September 13th, when Dvorák's 'Te Deum,' Liszt's 'Coronation Mass,' and Brahms's 'Requiem,' will be performed, a secular concert being announced for the evening in the Public Hall, at which Wagner's works will be largely represented. On September 14th, Spohr's 'Last Judgment,' Beethoven's Seventh Symphony, Palestrina's 'Stabat Mater,' and 'Hora Novissima' by Mr. Parker, the American composer, will be performed in the morning at the Cathedral, followed by Mendelssohn's 'Hymn of Praise,' Bach's 'God's Time is Best,' and Parry's 'Blest Pair of Sirens.' The usual performance of 'The Messiah' will be given on Friday morning, and the concluding service will be held in

the Cathedral in the evening, in which the Three Choirs will take part.

UNDER the title Curtius (Wagner) Concerts, Mr. Schulz-Curtius announces two concerts, the first in the afternoon on May 2nd, the second in the evening on May 10th. Among the Wagner pieces to be presented at the first concert are the 'Tannhäuser' Overture and the new Venusberg music, and the Verwandlungs music and Gralscene from 'Parsifal'; while at the second the Prelude to 'Lohengrin,' the Prelude and 'Liebestod' from 'Tristan,' and 'Trauermarsch' from 'Götterdämmerung' will be submitted. Herr Anton van Rooy will be the vocalist at the first concert, Madame Mottl at the second, and Herr Felix Mottl will conduct.

Le Guide Musical states that the German Emperor has now decided that the monument to Richard Wagner in Berlin shall be erected in the Thiergarten, near the sheet of water that contains varieties of red fish. This spot should become a kind of Pantheon for musicians, as statues of Bach, Mozart, Handel, Haydn, and other German musicians will be erected there. With regard to the design for the monument to be raised to Wagner, the Emperor has decided that the competition shall be limited to seven sculptors chosen by the committee.

ACCORDING to *Le Ménestrel*, Signor Mascagni thinks that an opera every six months is not a sufficient output, and so he is attempting a ballet as well. Rumour asserts that the Italian composer is occupying himself with a work of this description which will be labelled 'Les Marionnettes.'

PERFORMANCES NEXT WEEK.

SUN. Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON. Mr. A. Fransella's Chamber Concert, 8, Queen's Hall.
TUES. Miss L. Dale and Mr. J. Robinson's Concert, 3, St. James's Hall.
— Messrs. Walenn's Chamber Concert, 8.15, St. James's Hall.
WED. Philharmonic Concert, 8, Queen's Hall.
— Curtius Club Concert, 8.30, Princes' Gallery.
THURS. Royal Choral Society, 8, Albert Hall.
SAT. Crystal Palace Orchestral Concert, 3.

DRAMA

THE WEEK.

GLOBE.—'The Gay Lord Quex,' a Comedy in Four Acts. By A. W. Pinero.

CRITERION.—'The Tyranny of Tears,' a Comedy of Temperament, in Four Acts. By Haddon Chambers.

THAT there is in England a renaissance, or at least a revival, of comedy will scarcely be questioned, and Mr. Pinero seems to aim at being the Congreve of the new birth. Not much more edifying than the Restoration comedy with which we have linked it is this new growth, and a new Jeremy Collier has arisen in the Bishop of Wakefield to carry consternation into the ranks of the offending dramatists. It is true that our later writers are saucy rather than obscene, and that the ears of our fair ones are shocked by no crudities of speech such as Wycherley revelled in and Farquhar did not scorn. As a picture of society as it is supposed now to exist, modern comedy could not well be more uncompromising, and the courage with which things are shown as they are proves that we are rapidly quitting the cloak of hypocrisy for wearing which we are twitted by our neighbours. "Gay" in the case of Lord Quex is a euphemism for "dissipated," which itself is a euphemism for something scarcely to be mentioned. Remaining a bachelor and a *viveur* until close upon fifty years, the marquess—for such is his rank—has hitherto regarded marriage as "a dull depravity permitted to the respectable classes," and holds that a man's duty to woman—by which is meant his mistress—is liberally discharged in making a settlement on her

or including her in his will. Now, however, in thoroughly French fashion, he finds it time to abandon his vices, or, what is the same thing, allows them to abandon him, and falls in love with a "typical creamy English girl." Though she carries on an active flirtation with a detrimental, one Capt. Bastling, whom she meets at the manicure establishment of her foster-sister, Sophy Fullgarney, Muriel Eden, on whom his choice has fallen, is disposed to become a marchioness. But she is carefully watched over by the foster-sister in question, who, with an ingenuousness scarcely to be expected from her former occupations—as a nurse-girl first, and then as a lady's-maid—or from her present profession, determines that her Muriel shall not marry a wicked old *roué* while a young hero is waiting to clasp her in his arms and take her with him to China. Disbelieving entirely in the infatuation of the Marquess, she seeks, by the kind of fascination she has in her early career found effective with the scarlet-coated warriors who fluttered around her and her perambulator, to win him to some act of folly which shall show the worthlessness of his professions. Finding him proof, to her astonishment, against these primitive forms of allurements, which she has carried to the extreme limits of modesty, or let us say of decency, she falls back upon the lore of the backstairs. Chance favouring her, she has been admitted as a guest into the house in which the principal characters are staying. Prowling, prying, and listening with some success, after the fashion of her servile kind, she is finally detected at the keyhole of the room occupied by the Duchess of Strood, a silly, vaporous, super-sentimental creature, with whom the Marquess has broken, but who insists upon one farewell meeting, in which unhappily she is surprised. Quex rises to the occasion. Sending away the Duchess to sleep with a friend, he inveigles Sophy into the room, locks all the doors upon her, and, sharing her captivity, brings her at length to recognize that she is trapped. She it is, and not the Duchess, who shall be compromised. Finding her airs of bluster and bravado, her menaces and her entreaties, alike fail, Sophy at length throws up the sponge. In the course of the long duel between these two incongruous combatants which practically constitutes the play, Quex finds that the girl is not the mischievous and mercenary minx he believes her, but is fighting a heroic battle for the happiness of her foster-sister. Looking upon her with enforced admiration, he treats her with so much generosity and magnanimity as to convert her from an enemy into an ally. Sophy accordingly promises him the bride he covets, though her language leaves him somewhat in doubt, and keeps her word. This account of a portion of the intrigue is far from doing justice to a wild and fantastic, but brilliant and eminently stimulating play. The scene we have faintly indicated carried away the public, and cheers such as those with which it was greeted have long been strange to our boards. It is difficult to over-praise the ingenuity and dexterity of the workmanship, the vividness of the portraiture, and the vivacity of the dialogue. That the play is as convincing as it is clever few will hold. It has weaknesses, blemishes even, and while in some respects

an actuality, is in others a fantasy. It will at least be seen by all playgoing London, and will probably keep society discussing it until the opening of the Royal Academy. Then, even, it will not be forgotten. An admirable interpretation further commends it to the public. Every part is well played, and the characters assigned to Mr. Gilbert Hare, Miss Fortescue (who makes a welcome reappearance), Miss Fanny Coleman, and Miss Mabel Terry Lewis are natural and lifelike. Mr. Hare plays Lord Quex with the mingled delicacy of style and breadth of effect which has long distinguished him. As Sophy Fullgarney, meanwhile, Miss Irene Vanbrugh obtains one of those conspicuous triumphs that establish an artist. While preserving the innocent and unconscious vulgarity indispensable to the character, the cockney accent, and the facile charm, she shows splendidly the earnestness, loyalty, and conviction that redeem all her faults and win her our indulgence and esteem. Hers is truly a memorable performance.

What special claim Mr. Haddon Chambers's new play has to rank as a comedy of temperament that dramatist might find some difficulty in stating. Are not almost all the comedies of the younger Dumas—to say nothing of 'Frou-frou,' with which Mr. Chambers's work has something in common—almost all the recent plays of Mr. Pinero and Mr. Jones, and more than half the works constituting Scandinavian drama as we know it, comedies or dramas of temperament? It is futile, however, to raise a discussion upon a question of name or a definition. 'The Tyranny of Tears' is a thin and not too vertebrate work, palatable as a sketch of modern manners, and sympathetic and agreeable, if not quite convincing. A second Niobe, Mrs. Parbury has discovered that the tears she has ever at command constitute the very best weapon with which to castigate or cow a refractory husband. So judicious and skilful is her use of this formidable and hitherto unfailing device, that she has reduced Clement Parbury to that state of abject submission which forms the cornerstone of domestic felicity. One by one she has dismissed his old friends and associates and everything belonging to his past life and habits, until her empire in her own house is as undisputed as that of Alexander Selkirk on his island. It can scarcely be said that her vigilance is relaxed, but one old friend, the least desirable of all, passes all her guards, and finds an entrance into her stronghold. By the instigations of this man the poor craven husband is stirred to an assertion of independence. At this time, unfortunately, our heroine is roused to what is, in fact, one of the most legitimate, but apparently the most unreasonable of demands. She has caught her husband's pretty type-writer kissing his portrait, and insists upon her immediate departure. Hyacinth Woodward refuses to go, and Parbury, to whom appeal is made, backs her up in her refusal. Far too experienced a strategist is Mrs. Parbury to state the nature of the offence that has been committed. Finding her entreaties, her demands, and her tears alike unavailing, she quits her husband's house, and plants herself upon her father, who, having made domestic arrangements

he has not cared to confide to his child, is grievously embarrassed.

All this is pleasantly if mildly stimulating, and as the characters are in the main well acted the play obtains a success. It would have been strengthened if the arrival of the bachelor friend and the discovery of the furtive kiss to the portrait had done more than synchronize in time. There are, indeed, many details we should like to see finished off in more workmanlike style. Not quite satisfactory is the explanation why the portrait was kissed at all, and not wholly satisfactory is the relenting of the wife. There is, however, much that is humorous and sympathetic, and the whole takes a hold on the public. Mr. Wyndham and Miss Moore are seen at their respective best. We doubt if Miss Maude Millett quite realized the character of the type-writer as intended by the author. Hers was, none the less, an admirable piece of acting, full of life and colour. Mr. Alfred Bishop and Mr. F. Kerr also gave capital sketches of character.

Dramatic Gossip.

'THE AMBASSADOR' and 'A Repentance' will be played for the last time on Friday next, and the St. James's will then close for rehearsals of Mr. Rose's promised drama 'In Days of Old.'

'BROTHER OFFICERS' has been given during the week at the Métropole Theatre by Mr. Arthur Bouchier and Miss Cynthia Brooke.

MR. G. R. SIMS'S 'A Good Time; or, Skipped by the Light of the Moon,' founded upon 'The Gay City,' will speedily be revived at the Opéra Comique.

THE part taken at the Haymarket by the late Miss Rose Leclercq in 'The Manœuvres of Jane' has been temporarily played by Miss Fanny Holland, and will ultimately be assigned Mrs. Charles Calvert.

THE death of Mrs. Stephens, the wife of W. H. Stephens, a well-known and competent actor, has led some theatrical chroniclers into the curious blunder of confusing her with Mrs. Jane Stephens, "Granny" Stephens, who died in January, 1896.

MR. NAT GOODWIN is to appear in London during the coming season in a play by Mr. Clyde Fitch, entitled 'The Cowboy and the Lady,' which has already been seen in the United States.

THE Hungarian novelist and playwright Juliana Dery, who committed suicide a few days ago on account of an unhappy love-affair, was born at Baja in 1864. Her earlier literary works were written in her native language. She went to Vienna about ten years ago with the intention of becoming an actress, but K. E. Franzos, the editor of the *Deutsche Dichtung*, having seen some of her work, invited her to contribute to that magazine, and her first German novel appeared in its columns. In 1890 she went to Berlin, hoping to get her popular play 'Die Schand' performed by the Freie Bühne, but in vain. Soon afterwards, however, her 'Es fiel ein Reif' was played with brilliant success at the Coburg Hoftheater. She is said to have left a number of unacted dramas.

TO CORRESPONDENTS.—R. A. J.—received.

J. P. M. (Adelaide).—Many thanks, but too late.

No notice can be taken of anonymous communications.

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Transcribed by the
Rev. MYNORS BRIGHT, M.A.

With Lord Braybrooke's Notes.

Edited, with Additions, by
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THE ideas of the late editor of the *Spectator* were so widely influential, and his character was so highly esteemed, that there was abundant justification for the issue in a permanent form of a representative selection of the articles which appeared, week by week, from his pen. The volume now published contains fifty-four essays; their choice (which seems to have been made with judgment) from so great a number must have entailed much labour, though a labour of love, on his niece, Miss Roscoe. The world is familiar with the more elaborate essays of Mr. Hutton; and it would be too much to expect from these short papers, each from five to ten pages in length, written as they were at such frequent intervals and for immediate circulation, any new or profound contribution to thought. They are, indeed, marked by moral earnestness and a firm conviction of the reasonableness of the Christian faith, rather than by great dialectical acuteness or depth of originality; and their style, not unnaturally, in view of the circumstances of their composition, is fluent and transparent, but lacking in variety and (to use a phrase of Mr. Hutton's) in "clearly outlined and masculine vividness."

Throughout a period of great intellectual ferment Mr. Hutton stood forward as the champion of spirit against the assaults of Materialism, and as the champion of Christianity against Agnosticism and Scepticism; nor did he shrink from pronouncing his views on disputed questions within the Church. That crisis in thought is almost past now; we have learnt that neither the proud achievements of science nor a too pretentious conception of evolution need make us afraid to assert the rights of the "human heart by which we live," and its implications, however these are to be interpreted. Mr. Hutton was one of those who faced the first onslaughts; he protested that spirit was an element in the universe at least as real and at least as potent as

matter; he insisted on the limited scope of science, strictly so called; he urged that evolution must involve a preconceived end, and that must imply a Supreme Mind. The natural religion which he thus negatively vindicated he further determined by considering the moral needs and aspirations of the heart and its sense of communion with a higher power; finding all this covered by the Christian faith and accepting the historical evidence, he maintained the divinity of Christ as prefigured in the Old and revealed in the New Testament. The selected essays illustrate the main aspects involved in the belief which we have thus, in an artificial form, indicated; they also illustrate the tendency of thought on these subjects during the last quarter of a century and more. This latter consideration might have suggested a chronological arrangement of the essays; but Miss Roscoe has preferred, no doubt wisely, to arrange them according to their subject-matter. Religious doubt, Materialism, the limits of science, personal immortality, the inspiration of the Bible, the Atonement, free will, seem to be the main topics discussed, more or less in this order. None of the essays can, perhaps, fairly be regarded as treating of scientific thought in the strict sense; Mr. Hutton, in fact, expressly disclaims scientific knowledge. He does, indeed, sometimes make free use of examples derived from exoteric science in a manner that was commoner twenty years ago than to-day; but he is concerned chiefly with the religious implications of certain more general positions taken up by representative men of science.

The range of thought covered is thus very extensive. If the reader occasionally feels something of the tone of a theological dictator, who, himself securely possessed of the measures of eternal truth, pronounces his verdicts on divergent views, yet the tone, if it be really there, is pardonable for the sake of the breadth, sanity, and genuine moral earnestness of the writer. It may be that Mr. Hutton—like the Nonconformist divine who found in Jane Austen's novels a snare, since they contained no hint of the religious aspects of life, yet were pure-minded and full of fine feeling—carries the essentially moral position to extremes, insisting as he does that it should be always and explicitly prominent. He laments, as a main source of religious uncertainty, that nowadays men become absorbed in a world of very narrowly limited, but perfectly wholesome interests, which do not

"turn at all directly on the eternal issues of good and evil, holiness and iniquity; this vast area of new interests has undoubtedly drained away a great deal of the intensity of life devoted in earlier ages to the ultimate spiritual issues of time and eternity."

And this may be true as against a purely selfish preoccupation in details; but it seems to go too far. Mr. Hutton believed that our life here is but a moral probation and that every good comes from Heaven; but even so, every man has a definite place in the world, and the probation can only consist in doing his duty with the right spirit. As the Hedonist finds that, to achieve his *summum bonum*, he must think not of pleasure in the abstract, but of particular pleasant things, so the good man does his duty by fixing his thoughts not on good in

the abstract, but on particular good things. We cannot, indeed, dispense with conscience, but we feel equally the need of devotion to the definite and the concrete. Mr. Hutton's expressions tend to a monastic view of life; it may, however, be the higher morality, if the right spirit be there, to rake at the small sticks and straws than to gaze in rapture at the celestial crown.

Mr. Hutton clearly recognized that the scope of science is limited and that it falls into error when it professes to explain too much. In an admirable essay on 'Science and Mystery,' written in 1896, he says:—

"All these various regions of phenomena are equally inexplicable in themselves, but it is obvious that the processes by which they are distinguished are all of one kind in one region, and all of another kind in another region; and the immense value of science is, not that it explains away the mystery of any one of them, but that, when it can distinguish with what region it is dealing and what the data are, it can predict with fair accuracy exactly what is likely to take place as a consequence of the general laws in that region."

Hence, he goes on to insist, the physicist has no right, on the strength of his knowledge of material processes, to dogmatize on the nature of spirit, mind, will, conscience; nor can the physicist deny that it is impossible to conceive these faculties as evolved in any mode from matter. Mr. Hutton further urges, as against Tyndall, that, in speaking of potency in matter, Tyndall has implied spirit and conscious design. But Mr. Hutton never goes to the extent of reducing matter to mind and propounding an idealism; he is content with a dualism in which matter is governed and moulded by mind, and he occasionally uses language which approximates to the "Divine Artificer" conception. In conformity with such a way of regarding things, while insisting that personal identity is inexplicable on any merely materialistic assumption, he holds that body and spirit together constitute the finite individual and that there will be a resurrection of the body; he is content to show, fortifying his argument with quotations from the New Testament, the various absurdities involved in supposing that we rise again with the same body with which we died. From a similar standpoint he discusses the principle of the Sacrament, wavering, it would seem, between ascribing its efficacy purely to the moral state of the believer and ascribing it to some direct physical influence. The essay concludes with a striking passage:—

"That exaltation of the common things of nature which results from the teaching that the divine life enters through the daily bread into the very tissues of the body no less than through the Spirit of God into the conscience, prevents the relative overrating of the spiritual life as such, besides exerting a unique influence on the affections by the strictly personal relation to Christ into which it brings us."

On the question of the inspiration of the Scriptures he takes a middle course: he will not admit, with Dr. Martineau, that the Divine authority is "shut up in the conscience exclusively," nor accept Jowett's dictum that now and always the Gospel is found only "in the Christian life"; yet he holds that the revealed word needs interpretation and that theology is a progressive science, evolving "in the gradual develop-

ment of the Christian worship and the gradual growth of the confessions of the Christian creed." The miracles of Christ he refuses either to reject or to rationalize; no doubt the great miracle is the spiritual miracle of the Incarnation and the Atonement, but, he insists, the physical miracles are no "mere dead weight on the spiritual grandeur of the Gospel." Similarly, he regards spiritual communion with God as the true end of prayer, which cannot expect by its petition to win merely selfish ends; yet he does not exclude an actual interposition of God in answer to prayer, since behind and directing the motions of the world there is always "the Divine pre-movement." He approves of prayers for the dead, not merely as a satisfaction to human affection, but because, though this world is the sphere of moral probation, he cannot believe it is the only sphere. This view is closely connected with his rejection, on the one hand, of any form of predestination or fatalism, physical or otherwise, and, on the other hand, his refusal to admit an absolute free will—heredity and circumstances count for too much in human life. It is, therefore, too abhorrent to our moral sense that the great majority of mankind, who have had no real chance in this world of living the Christian life, should, without further opportunity, be doomed to eternal punishment, and that all hope of throwing off the evil self and of becoming reconciled with God should cease with death. Yet he conceives the possibility of an eternal rebellion against God, which would involve eternal punishment; in this light he criticizes the fine phrase which he quotes from Dr. George Mac Donald, "that it would be nothing less than injustice to punish infinitely what was finitely committed."

There is a suggestive essay on John Stuart Mill, which well brings out the conflict in his nature between the heart and the head, his logic and his sympathies. In Mr. Hutton's view, Mill's total influence on English thought may be thus summarized:

"That he will have rendered it difficult for sceptics to shut themselves up in a shell of repellent theory, that he will have taught them to sound all the doubtfulness of doubt, to enter into all the paradoxes of an empirical philosophy, to appreciate the religious enthusiasm consistent with a utilitarian belief—rather than that he will have made any fundamental truth or any fundamental denial clearer than it was before."

Matthew Arnold's 'New Christian Catechism' is rather severely criticized, and he is charged, not unfairly, with

"a hardened indifference to the meanings of words and the principles of true literature, with the practice of debasing the coinage of religious language and using great sayings in a new and washed-out sense of his own."

The essay on Browning's theology is somewhat fragmentary and disappointing. Much better is the corresponding essay on Tennyson, the concluding sentences of which, summing up its general tenor, seem to give a far truer statement of the late Laureate's attitude towards religion than some more recent sources have done:—

"The lines of his theology were in harmony with the great central lines of Christian thought; but, in coming down to details, it soon passed into a region where all was wistful, and dogma disappeared in a haze of radiant twilight."

History of Scotland. By P. Hume Brown. Vol. I. (Cambridge, University Press.)

DR. HUME BROWN has been hitherto known as the biographer of Knox and Buchanan; henceforth it should be as the historian of Scotland. It is an old, old tale, that history of Scotland, but it is retold by him here according to the most recent lights. His first volume comes down to the death of James V., and records for the first time the certain date of that death, December 14th, 1542—it has been variously given until now as the 8th, 13th, 16th, and 18th. This is a small but typical sample of the entire work; every page evinces deep research and wide erudition. The bibliography of the chief authorities used runs to nearly one hundred and fifty items, and gives some idea of the labour entailed by the task of outlining sixteen centuries in four hundred pages of print. What to put in and what, above all, to leave out, how much space to allot to this episode and how much to that, which of the two or the dozen conflicting sources to follow—such are a few of the problems that must have cropped up in every paragraph. It is bewildering to think of; but any specialist who has ever worked on the limited period of, say, a single reign may dimly guess what it would mean to multiply fiftyfold his own old difficulties.

Skene's 'Celtic Scotland' closes at 1286, and Tytler's 'History' opens with 1249, so that Hill Burton's has till now been our only complete 'History of Scotland.' It remains a most excellent work; but nearly thirty years have elapsed since its latest revision, and during that period a vast amount of fresh material has been opened up to the historian by the publications of the Record series, the Scottish Treasury accounts, the Scottish Text Society, the Scottish History Society, and by such individual workers as Skene, Prof. Rhys, M. Jusserand, and Mr. Gairdner. It must have been often a sore temptation to sacrifice the old for the new; but this Dr. Hume Brown has generally resisted with fortitude. His proportion throughout seems to be justly maintained, especially when one considers that for the most interesting periods, such as the days of Wallace, there is sometimes the scantiest material. Perhaps in his chapter on James IV. there is rather more about Scotland's relations with Spain and Gueldres and Denmark than is warranted by the influence of those countries upon Scotland; and one may grudge a little the space devoted to the never-ending turmoils of the Islesmen. St. Cuthbert certainly deserved more than a couple of lines; the Countess of Buchan should have been mentioned under 1306; and the battle of Arderlydd was hardly worth referring to unless the reader was also to be told who fought it, and who proved victor. The actual mistakes that present themselves are as trivial as they are few. Perkin Warbeck, of course, did not give himself out for the "elder" of the two princes supposed to have been murdered in the Tower; the date (1093) of Malcolm Canmore's death is omitted, and it was at the foundation of the existing cathedral of Durham that he had just assisted; "archbishop of St. Andrews" there was none in 1346; 6,000*l.* Scots can

never have been equal to 2,000*l.* sterling; Hector Boece wrote 'Lives of Bishops of Mortlach and Aberdeen' (not Huntly); and the "six weeks' siege" of Norham in 1513 is an obvious clerical slip for "six days'." One highly commendable feature is that Dr. Hume Brown nearly always localizes the scenes of his events; when he writes of the battle of Arkinholm he tells where Arkinholm was, on the site of the present Langholm—which point we remember once hunting for vainly in Hill Burton's and several more histories. The seven maps form a valuable addition to the text, but that of Bannockburn might also have indicated the perplexing battle-field of Stirling Bridge; and the last should not misplace Carlaverock, and wholly omit Tantallon, Dunstanborough, and Berwick-upon-Tweed, the town perhaps oftenest mentioned in these pages.

To review this history in two or three columns seems like taking a snap-shot of Scotland with a kodak; to review it adequately would demand a fuller knowledge than its author's, and ampler space than he has allowed himself. Still, there are two or three remarks that we would make at almost haphazard. One fact which Dr. Hume Brown might, perhaps, have found room for is that in 1298, both before and after the battle of Falkirk, Edward I. presented two dozen English Churchmen to Scottish benefices, at Ayr, Wigton, Sanquhar, Bothwell, Douglas, Dunkeld, Arbuthnot, Forteviot, &c.; that illustrates, as nothing else does, his set resolve to anglicize Scotland. "At the death of Alexander III. in 1286," writes Dr. Hume Brown,

"Scotland was in every sense a greater and more prosperous nation than at the death of David II. in 1371. In the modern significance of the word, indeed, a nation could not then exist. A truly national consciousness was impossible while self-expression in literature, in art, in religion was so imperfect."

There is little to be said about literature, though Barbour just then was working on his 'Brus'; and religion had not yet been perfected into Calvinism. But for art, of which architecture is surely no petty department, would Dr. Hume Brown for one moment compare the shrines of Melrose and Elgin with, say, the new St. Cuthbert's Church at Edinburgh, or the newer box-like horror on the Castle Rock above, perhaps the grandest site in Christendom? No, as builders of churches and castles the Scots of the fourteenth century were far ahead of their descendants of to-day; if architecture is to be taken for a test, national consciousness should be less possible now than then. Exception may be taken also to the foot-note on James I.'s marriage to Lady Jane Beaufort that, "as will afterwards be seen, the motive of love must now be regarded as questionable"; for nine pages later Dr. Hume Brown gives it as his opinion that "the 'Kingis Quair' has, *probably on insufficient grounds*, been assigned to another hand than James's." And whether James wrote it or no, the narrative of Regnault Girard (1435) establishes the happy home life of the king and queen and their children. True, Jane married again two years after James's murder; but remarriage was as inevitable in those days for a Scottish widow as ever was suttee for a Hindu one. The

Douglases seem to get scant justice in the chapter on James II. The sixth Earl of Douglas was murdered with his brother at Edinburgh Castle in 1440, when the king was only a boy; but it was James's dagger that foully stabbed the eighth earl at Stirling in 1452. "Vigour and enterprise" are singular attributes for a cowardly assassin. But what we regret most throughout the whole volume is the studied exclusion of every such historical (or pseudo-historical) phrase as "I mak' sikar," "My lords, is this mows or earnest?" and "It came with a lass, and it will pass with a lass." The last Dr. Hume Brown thus paraphrases: "In words that are variously reported, James exclaimed that the Crown had come to his house by a woman, and would pass from it by a woman," which somehow sounds rather tame. Deathbeds were not then attended by shorthand reporters, so the historian might almost be justified in selecting what he thought the best version. And the reader of history ought, as it seems to us, to learn the story of Kirkpatrick's cry, or of how Angus came by his nickname "Bell the Cat," even although those stories "do not inspire confidence." Dr. Hume Brown himself speaks of "Bell the Cat," but the wherefore of the nickname he leaves in total obscurity. It is all very well relying on contemporaries, but Dr. Hume Brown does not do so exclusively. Father Hay, his authority for Oliver Sinclair's parentage, wrote a century and a half after the battle of Solway Moss.

Yet, after all, what little faults are these! if, indeed, faults they be. It is a most inestimable boon to possess at last a history of Scotland brief, but connected, lucid, learned, and accurate. Some day, his second and concluding volume out, Dr. Hume Brown might well apply himself to a larger history, in which he would enjoy fuller room for discussion of difficulties and for exact references. There is really room for a work of that sort. Here, as it is, one has often to accept the author's novel statements on credit; but then those statements do inspire a confidence that he will not accord to Boece or Pitscottie.

Toulon et les Anglais en 1793. Par Paul Cottin. (Paris, Ollendorff.)

No learned book, based on documentary evidence, has previously been written on the surrender of Toulon to the Anglo-Spanish fleet in August, 1793. In England we can only quote, besides Brenton's and James's naval histories, a 'Summary Account of the Proceedings of the British Fleet' (1805), Gilbert Elliot's 'Life and Letters' (1874), and Lord Auckland's correspondence; in Spain, two biographies of Charles IV., by Spanish writers; in Italy, a 'Mémoire sur la Guerre des Alpes et les Événements en Piémont pendant la Révolution Française,' by Thaon de Revel, and 'Estratto delle Lettere di Mylord Hood, del Tenente General P. Gravina' (Naples, 1793). In France, Z. Pons compiled in 1825 a 'Mémoire pour servir à l'Histoire de la Ville de Toulon en 1793,' from recollections of witnesses and other untrustworthy sources; while fifteen years later Lauvergne, in his 'Histoire de la Révolution Française dans le Var,' apologized for the Repub-

licans as warmly as Pons had done for the Royalists. It was not till 1861 M. Henry endeavoured to write an impartial account of a contraverted event; but he knew nothing outside the archives of Toulon. Now M. Paul Cottin has been through all the papers preserved in Paris (Admiralty, War Office, Bibliothèque Nationale, and Archives Nationales) and in London: papers of Lord Hood, and correspondence between the Foreign Office and the British ambassadors of the period; various papers in the Record Office; and a part of Lord Auckland's letters (British Museum).

Until July 13th, 1793, Toulon was in the hands of the Jacobins, and ruled by the club Saint Jean, where all the workmen of the dockyard met daily and gave regular orders to the Minister of Marine. Monge is obliged, for instance, to promise on February 10th to reserve ten employments out of seventy for the town of Toulon. The idleness of these workmen, 6,000 in number, was extraordinary, and one of them confessed: "Ça fait frémir de voir tant de monde dans un port à ne rien faire!" The sailors behaved still worse than the workmen: Gohet-Duchesne, captain of the *Aréthuse*, could not persuade his crew to sail towards Roussillon, and wrote to Admiral Trogoff:—

"Voilà les farandoleurs, les promeneurs des bonnets de la liberté dans les rues de Toulon, ces grands crieurs, 'Vive la nation!' Des scélérats, qui n'en sont que les ennemis les plus acharnés. Voilà les reptiles qui se qualifient sans-culottes, et qu'à la mer on peut qualifier à juste titre sans-âme et lâches!"

Therefore the French navy was quite unable to defend the coast against the enemy, and Admiral Hood had the best possible opportunity for seizing Toulon when he anchored off Cap Sicié on July 15th. The Jacobins had been expelled two days previously by the Royalists, headed by Trogoff and Chaussegros, who were disposed to open the harbour to the English fleet. But a considerable portion of the French naval officers were reluctant, and especially Rear-Admiral Chambon de Saint-Julien. Hood claimed the help of the Spanish admiral Langara:—

"The Toulon commissioners are now on board and have offered to put the harbour and forts in my possession, but at present I have no troops sufficient to defend the works, and there is a strong division in the fleet.....Don Langara commands the fleet of Spain in these seas.....I have sent the frigate back to him, requesting, in the most pressing manner, that in the present situation of things (which I have fully stated to him) he will be pleased to send the squadron of his fleet under the command of Admiral Gravina to me with as many troops as he can spare."

Langara replied on August 26th:—

"I have determined to proceed immediately in view of your squadron, and at the same time I dispatched an express to the commander-in-chief of the army in Roussillon, desiring that he would embark in four ships which I left for that purpose 2,000 or 3,000 of the best troops, to be employed as your Excellency wishes in the operations you have pointed out."

The most perfect and cordial good understanding subsisted between Hood and Langara when they landed at Toulon, where they were received "with all appearance of very joyful hearts" (August 29th). The keys were presented to Hood:—

"I announced to all the sections that Admiral Langara and I (standing close to each other) were only one; that we were actuated by the same principles."

Rear-Admiral Goodall was appointed Governor, and Gravina became commandant of the troops.

But the good understanding did not last long, and the Anglo-Spanish joint lordship led to a strong contest between the two admirals. "From the very day," said Langara,

"that I had the honour to combine with your Excellency in the expedition of Toulon we agreed upon the *absolute equality of command* to be held by the subalterns whom we should name for the defence and preservation of the place. On these principles the constituted authorities and the general committee acted from the time of our entrance into the port, reposing the military command *in both admirals*, and acknowledging with all solemnity Rear-Admiral Don P. Gravina as commandant-general of the troops, and Rear-Admiral Goodall as Governor of the town of Toulon, the keys of which they presented at the same time to your Excellency and to me."

Hood protested that he was proud to entertain respect and esteem for Langara, and entertained the most sincere desire to co-operate with him upon fair and equitable grounds; but he complained of undue attempts to secure power made by Spanish officers:—

"With respect to the keys of the town being presented, your Excellency has been misinformed; they were the keys only of their bureau and the places of the archives."

Lord Grenville preferred the plan of the Spanish troops being wholly withdrawn from Toulon to their being left there under circumstances which might create misunderstanding and ill will.

Instead of quarrelling, English and Spaniards ought to have been united against the Republicans. At the beginning of September, Generals Carteaux and Lapoype had 12,000 men under their command, and Gravina 7,500 only (4,000 Spaniards, 2,000 English, 1,500 French). Three months later the besiegers were 37,978 (35,978 foot, 344 horse, and 1,656 artillerymen) against 18,700 besieged (7,000 Spaniards, 2,000 English, 1,500 French, 6,200 Neapolitans, and 2,000 Swedes). The end of the siege could not be doubtful. General O'Hara was taken prisoner by the Republicans on November 29th, and on December 1st Gilbert Elliot wrote to Henry Dundas that the situation was very unfavourable:—

"Any confidence which my own zeal and sanguine wishes might lead me to entertain or express would deserve very little attention."

The leader of the French artillery was Capt. Bonaparte, who was highly praised by Generals Dugommier (Carteaux's successor) and Du Teil. The latter wrote to the Minister of War:—

"Je manque d'expression pour te peindre le mérite de Bonaparte: beaucoup de science, autant d'intelligence et trop de bravoure, voilà une faible esquisse des vertus de ce rare officier. C'est à toi, ministre, de les consacrer à la gloire de la République."

English, Spaniards, and their allies were finally obliged to quit Toulon on December 19th, 1793.

M. P. Cottin's book is illustrated with four contemporary sketches by François

Marius Granet, two water-colours showing the position of the French fleet on August 28th, and a map of Toulon and its neighbourhood drawn by naval engineer Sardou, and presented by him to the Convention.

NEW NOVELS.

Cousin Ivo. By Mrs. Alfred Sidgwick. (Black.)

MRS. SIDGWICK has written more than one tale where various nationalities are mingled and sundry social and racial idiosyncrasies are made visible with considerable lightness of touch. The scene of 'Cousin Ivo' is in Germany, and the place and people are well put on the canvas. The story is readable and pleasant enough, though Cousin Ivo himself, the hero and villain, has not all the interest that might be expected. Although far from playing his part in a merely conventional fashion, he somehow fails to make a great deal of effect. The German, as opposed to the British point of view, is at times amusingly conveyed, though the human interest is in no case intensely strong. The Zipp family and their Oleander Villa are intensely German, and rather funny. Their Teutonic obtuseness, servility, yet determination to be what some one has called "upsides" with the aristocratic element at Erach, are well drawn. Still Mrs. Sidgwick has done better things than this.

Samuel Boyd of Catchpole Square: a Mystery.

By B. L. Farjeon. (Hutchinson & Co.)

MR. FARJEON tells in his cheerful, loquacious, and frequently mysterious fashion the story of two money-lenders, one of whom, Samuel Boyd, was murdered in Catchpole Square. Two men are suspected of the crime, one of them being the murdered man's son and the other his clerk, who disappears on the fatal night. The son has a friend, who breaks into the house a few days after the murder, and discovers what he considers to be proofs of young Boyd's guilt. We mention these preliminaries in order to show the reader what kind of story Mr. Farjeon has provided for his entertainment. It is a mystery of murder, melodramatic villainy, and most ingenious and roundabout detection. Every page is full of incident and movement; every character stands out, even if it be only as a caricature; and the brisk narrative allows nothing to surprise us—not even the gentleman in a black coat who sets out from the printer's with a damp fold of double-demy posters, a tin of paste, and a big brush, and proceeds to stick the said posters on the walls in broad daylight. In short, this is a story such as Mr. Farjeon has accustomed readers to expect, and it may be read uncritically with much satisfaction.

Well, after All— By F. Frankfort Moore. (Hutchinson & Co.)

MR. MOORE'S title does not appear to be well chosen. For one thing, it offers an almost irresistible inducement to an unprincipled reader to glance at the end of the book, and if he does so, he will largely discount the interest of an ingenious plot. We confess we suspected the gamekeeper, "after all," of the murder of Dick Westwood; still

the secret is very fairly kept to the end, and the mechanism of the story leaves nothing to be desired. Mr. Moore's readers are accustomed to much life and movement in an author so brilliant occasionally, and so uniformly readable; but the present book is hardly up to expectation. The dialogue does not flag, but there is little of the distinctive brightness to which we are accustomed in his work. Perhaps the sombreness of Miss Mowbray's soliloquies and her repeated appeals to Heaven have something to do with the touch of heaviness we note; yet the character in itself is well imagined. She has idealized the dashing cavalryman who was the lover of her youth; and when he returns physically and morally altered, as he explains, by the lapse of more than the fateful seven years, during which he has been in the wilds of Africa and out of all touch with civilization, she endeavours to shut her eyes to his deterioration and to win him back to love. The picture is none the less true in that she recognizes in time that even womanly fidelity has its limitations. Her brother Cyril, among the minor characters, is well drawn, if hardly worth drawing in his shallowness.

One of the Grenvilles. By S. R. Lysaght. (Macmillan & Co.)

'ONE OF THE GRENVILLES' is a one-volume affair, but there is a great deal of it, and it is about more than one Grenville. In fact the length and closeness of the print are a little portentous. When a member of the family succumbs to time or chance, the author fills up his or her place. One generation succeeds another, and is developed with the same care and consideration as the former. It is no easy task for Martin, the hero of the story, to fill the place of his uncle, Capt. Grenville. The real hero is the uncle, but it says something for the nephew that he is not completely overshadowed. The Grenvilles have as a family helped to make English history, and the prestige of the race is safe in the hands of William Grenville, and, with a difference, in those of his nephew. Martin has his fine points, but William, though no less human, has them—and more. He has a further advantage in the engaging manners of an earlier time. If the book had not really a good deal of interest and some good writing, the length and the rather roundabout treatment of some of the material would be discouraging. As it is, the reader gets through it undismayed. Besides one or two studies of fine old English gentlemen, and a lady not young, but with charm, there are a few pleasant younger folk—among them an Irish girl who does not quite know her own mind in her love affairs, yet is somehow "nane the waur o' that." Nancy, a nice fresh English girl, is also not quite sure who is to be the ideal husband, but nobody need bear her any grudge for her innocent philandering. One of the lovers is the self-satisfied son of a self-made father. He is rather well drawn.

The Guardians of Panzy. By Dolf Wyllarde. (Hutchinson & Co.)

THE dramatic literature of the day affords plenty of instances of plots which have only one tolerable scene to justify their existence; 'The Guardians of Panzy' is a story of a

somewhat similar type. Its plot is fairly original, though it seems lacking in the element of probability; and the reader's interest in the story would certainly be affected by a summary of its leading features. The title-page describes the book as "a story of a man, a woman, and a child," the last of whom supplies the name of the volume. It is a story of life of to-day in London or its suburbs; it is carefully written, and it contains occasionally pathetic passages. The writer, apparently a lady, is also the author of another novel, entitled 'A Lonely Little Lady.'

Life at Twenty. By Charles Russell Morse. (Heinemann.)

THIS odd volume appears to have been planned and penned by some one suffering from a perfect plethora of undigested information. Board-schooling, gardening, Extension lectures, unassimilated Meredithism, and many other hobbies seem to have been cleared off in the book. Sheer youth and inexperience may also have something to say to it. The manners and customs and speech of the men and women who disport themselves through these pages are most peculiar. If they suggest anything it is a motley throng of domestic servants, clerks, teachers, and others. Surely so much pomposity, flippancy, and vulgarity have never before met in one story. Yet it is only fair to say there are evidences of a kind of misguided talent sadly in need of pruning and repressing. As for the ponderosity of many of the sentences, it is only equalled by the unintelligibility of others. The whole seems to us to form rather a curious commentary on the changes that have taken place with regard to those who write. Commercialisms, such as "fall" for *veil*, jostle pseudo-scientific remarks and abundant classical allusions. Some one talks of a "polished cad." The cad we admit, but not the polish.

A Millionaire's Daughter. By Percy White. (Pearson.)

A MILLIONAIRE engages a gentleman of moderate means as his secretary and defence against unwise philanthropy. The secretary finds himself on his employer's death trustee and adviser to his daughter, the heiress, who is already half engaged to a man of birth. But he loves her himself. Can he tell her so? This, with other circumstances which increase the difficulty, is a problem out of which Mr. White makes an excellent novel. The character-drawing is particularly good. There is much of the terse and pointed language which distinguishes the author above ordinary novelists, and, as in 'A Passionate Pilgrim,' a sense of mild disillusion which amounts to rather a pleasant cynicism. We like, too, such references as "Grecian gifts" and "Pyrrhic victories," though the number of persons able to appreciate them is probably decreasing rapidly.

The Rapin. By Henry de Vere Stacpoole. (Heinemann.)

THE author of 'The Rapin' has grafted some latter-day talk and episodes on well-known phases of Parisian life. So far as it goes, the little story has cleverness, though it suggests a mixture of ignorance

and familiarity with the scenes described. Some original and even brilliant things are said, but on the whole the book appears a good deal dominated by Mürger—brought up to date, of course.

A Short History of the Saracens. By Ameer Ali, Syed, M.A., C.I.E., Judge of Her Majesty's High Court of Judicature, Bengal. With Maps and Illustrations. (Macmillan & Co.)

The Caliphate: its Rise, Decline, and Fall. By Sir William Muir, K.C.S.I. Third Edition. (Smith, Elder & Co.)

THERE is no doubt that a good "short history" of the Mohammedan rule has been wanted for years. Old Ockley's robust narrative is no longer read, and Gibbon naturally restricts his astonishingly accurate account of the Saracens to the part they contributed to the great scheme he unfolds. Besides, Ockley based his history on inferior authorities, and a great deal has been discovered since Gibbon's time. The standard work on the history of the Caliphate has been, for the last half century, Weil's 'Geschichte der Chalifen,' a learned and valuable compilation from excellent Arabic sources, but one that complicates the inherent repulsiveness to Western readers of any Eastern non-Biblical subject by that superlative dullness and clumsiness of treatment in which the Germans are pre-eminent. Sir William Muir has been an industrious interpreter of Weil in English, and his sketch of 'The Caliphate' has held the field for some years. It is, however, limited in scope, and somewhat arid in manner, and we do not recollect that it has ever been called interesting. No similar book, English or American, however, could hitherto in the least compete with Sir William's two volumes, the 'Annals' and the 'Caliphate.' Now he has a formidable rival in Syed Ameer Ali, who, if he is not a better Arabic scholar, has the advantage of being a Muslim, with a native's knowledge of the East and an enthusiastic sympathy with his subject, which is advantageously reflected in his excellent English style. Moreover, Ameer Ali, though he ends his Asiatic history, like Muir, with the fall of Baghdad at the Mongol invasion, does not limit his survey to the Eastern Caliphate, but appends a fairly complete summary of the domination of the Moors in Spain and a sketch of Arab rule in North Africa. His volume covers a wider field than Sir William Muir's, and it is also based upon other and sometimes better authorities. The list of books consulted includes a good many that have not been largely used in previous histories of the kind, but, of course, it is not easy to tell how much they have been worked, or how far they have been consulted at second-hand. Lists of authorities are sometimes unintentionally a little deceptive, and we have an impression that European works have been employed more generally in this compilation than the original Arabic chroniclers. Indeed, the references which Ameer Ali, in the most generous manner, makes to various authors, such as Kremer, Dozy, Reinaud, Sédillot, Oelsner, Michaud, Mills, Osborn, and others, show some of his chief sources, and show, too, that they are of somewhat mixed authority. His favourite

Arabic historian seems to be al-Mas'ûdî, whereof a good text and French translation exist; but he also quotes, not indeed Tabari, but Ibn-al-Athîr, Ibn-Khaldûn, and other native chroniclers.

Whatever the sources—and most of them appear to be good—the result is a tolerably exact and comprehensive survey of the empire of the Caliphs down to 1258, and of the Moorish rule in Spain down to the final expulsion in 1610. Some parts are much better done than others, as might be expected in view of the inequality of the special authorities, and the early pre-Islamic history of the Arabs is almost ignored; but the book as a whole is carefully prepared, skilfully ordered, and forms the best handbook of the subject so far published in English. The chapters on various stages in Muslim civilization are extremely interesting, and though in a limited space it was impossible to attempt anything approaching to a history of Arabic literature or science, enough is said to open the eyes of the unlearned and to inspire the student with a desire to know more. Every aid is given that marginal summaries and dates, headlines, and tables can provide, and the general appearance is worthy of Messrs. Macmillan's well-known taste.

In a work abounding in detail, and especially in Oriental words, a few misprints and even mistakes are to be looked for, and Syed Ameer Ali pleads in excuse that he had to see the volume through the press in the midst of his judicial labours. We have detected no misprints in English, but a great many Arabic and Persian names are wrongly spelt, and some of these are evidently errors of the author, not the printer. Ameer Ali, for example, insists upon putting the *shedda* on the wrong letter in Ommayade for Omayyade and Mutawwakil for Mutawakkil; frequently uses double letters for single, as Hassan, Abbasside; writes Rhûm for Rûm, and is guilty of sundry other slips. The alternative derivation of Saracens "from Sahara = desert, and *naskîn*, dwellers," is untenable, and "Madâin (or the Two Cities)" implies a mistake of the plural for the dual, while the statement that 'Abd-al-Malik "was the first to open a mint in Islam" requires considerable qualification. The legend of Julian's daughter Florinda in connexion with the Arab invasion of Spain should hardly be given as authentic history. The common derivation of "Gibraltar, Jabl(u)-Tarick," is not only misspelt, but probably unfounded. We are more inclined to derive it from Gebel et-Tair, the "Mountain of Birds," a favourite name among the Arabs for a bluff. On p. 189 some weights are given as grains which should be grammes. Barkiyârûk cannot possibly be derived from Bek-Yârûk (p. 320). Assyria did not form part of Mesopotamia in any proper sense. Palestine was not "in the possession of the sons of Ortuk," though they were governors of Jerusalem. The phrase "the ballista and catapults (*manjanîk*)" is tautological, for the *balista* was a catapult, and the *manjanîk* were mangonels. Bilbais was certainly not Pelusium. Saladin did not hold "various offices" under Nûr-ad-dîn "before he proceeded to Egypt." Mosul did not "follow suit" in vassalage to Saladin until he had twice vainly laid siege to it, and in the end the submission was

rather an alliance. The battle of Hittin was fought on Saturday, July 4th, not Friday, the 3rd, and the list of those who escaped omits Balian of Ibelin. Al-Khar-rûba was not "a fortress on the Mediterranean, three miles to the south of Kaita [Haifa?], on Mount Carmel," but a hill station, hitherto unidentified, inland, somewhere near Shafra'am. Richard's famous march along the coast from Acre to Jaffa covered 60, not 150 miles, and the "eleven Homeric battles" would be difficult to particularize. Ameer Ali takes the proposed marriage between Joan of Sicily and Saphadin quite seriously, and thinks that "Richard's priests" interfered to mar what "might have been the means of bridging the gulf that still divides Christendom from Islam." It is impossible, however, to read Bahâ-ad-dîn's account of the negotiation without coming to the conclusion that Saladin viewed the proposal as a joke. In any case it was preposterous. Apparently unaware that the letters relied upon to prove it are forgeries, our author repeats the old charge that Richard instigated the Assassins of Massiat (read Masyâf) to murder Conrad of Montferrat. In treating of the period of the Crusades the author has forgotten to refer to an article which appeared in the *Quarterly Review* a few years back, and to which he is evidently indebted. The account of the beginning of the Mamlûk dynasty, of Queen Shajar-ad-durr, and the Crusade of St. Louis needs considerable revision and expansion. By the way, there is no "Hus-sainieh" mosque at Cairo, the famous old gate is not called "Bab uz-Zawîla," and the city itself never has the article *al-Misr*.

It is rather a pity that the book is "illustrated." Fourteen cuts in six hundred and thirty pages are altogether inadequate, and, besides, they are not very good or very appropriate. A "General View of Ispahan" appears in the middle of the siege of Acre, of all places in the book; there is a picture of the tomb of Tamerlane, though the noble Tartarian does not fall within the scope of the history; the same objection applies to the view of the so-called "Tombs of the Caliphs" at Cairo; whilst late illustrations of Ottoman ladies can scarcely be said to represent Arab dress under the Caliphate with much precision. The maps show little understanding of historical geography. That of "Arabia in the time of the Prophet," for example, includes various cities (as Basra, Fostat, Khartûm) which were not then founded, and fields of battles fought after his death.

The defects of Ameer Ali's history, however, bear but a small proportion to its merits, and the mistakes we have indicated may easily be corrected in a new edition. The book will be useful to many students who have long been in want of a handy work of the kind, and its general accuracy and undoubted interest should ensure it as large a measure of popularity as a book on Oriental history can venture to expect.

As the third edition of Sir W. Muir's handsome volume is simply a reprint of the second, we need not do more than call the attention of the public interested in Oriental history to its reissue.

AMERICAN FICTION.

DR. S. WEIR MITCHELL is a writer of considerable skill. It seems a pity that he has explained too much in his introduction to *Far in the Forest* (Fisher Unwin). The story explains itself very well without it, and there was no advantage in saying that the scene is laid in times long before the great war. Though the locality fixed upon would not be suitable at the present moment, some other part of the States could, no doubt, have been chosen, and the story would be all the better for being presented as a story of to-day. It has, at all events, every appearance of being the result of the writer's actual experience. The details are vividly described and the characters are full of life. It may interest Dr. Mitchell to hear that the word "galluses" is still in use in the north of England. He explains it: "*Anglicè*, suspenders"; but the ordinary word for the thing in England is "braces."

The Juggler, by Charles Egbert Craddock (Gay & Bird), is full of those strongly marked contrasts of life and character in which American novelists easily find good material. Some of the niceties of the humour are probably missed by English readers; but much of it is of that general kind which is not foreign to any one who delights in human nature. The book is comparatively free from the typical jocularity which is so often introduced into American novels in a sort of common form, and the author manages to give one the impression that she is not merely studying to say what she thinks her readers will find amusing. In a word, she appears to be genuine. The tragic end comes as a surprise, and most readers will wish she could have contrived a less gruesome conclusion.

Some of our Neighbours, by Mary E. Wilkins (Dent & Co.), is a small collection of studies of the almost infinitely little. Each of these sets down the bald facts of some incident of village life; but one hardly recognizes the skill which in earlier works has shown Miss Wilkins to be an artist as well as a humourist. The little volume has some good illustrations, and its chief attraction to admirers of Miss Wilkins will be the excellent portrait of the author.

Moriah's Mourning, by Ruth McEnery Stuart (Harper & Brothers), is one of a collection of short pieces which the author calls half-hour sketches. A large part of the volume is in negro dialect, and is neither more nor less attractive than such matter usually is. As most women write stories nowadays, it ought to be part of American girls' education that they should not write about negroes. The output of this sort of literature must, one would think, be in excess of the demand, though the fact that the American comic papers are full of jokes about negroes seems to show that the demand is insatiable. Negro dialect and negro jokes seem to be the bane of American minor fiction.

ENGLISH PHILOLOGY.

King Alfred's Old English Version of Boethius de Consolatione Philosophiæ. Edited from the MSS., with Introduction, Critical Notes, and Glossary, by Walter John Sedgefield. (Oxford, Clarendon Press.)—King Alfred's translation of Boethius has been preserved in two MSS.: one of the tenth century, in the Cotton collection in the British Museum, and the other, said to be of the twelfth century, in the Bodleian Library. A single leaf of a third MS., probably somewhat earlier than the Cotton MS., was discovered in 1886 in the Bodleian by Prof. Napier, but has since disappeared. Of the two principal MSS., that in the Bodleian, in spite of its later date and orthography, represents an older archetype than that of the other, as it contains the prose version of the *carmina*, while in the Cotton MS. this is replaced by a metrical rendering which is proved to have been merely versified from the old English prose without recourse to the

original. The former editions have merely given the text of the Bodleian copy, with the addition of the "metres" and some variant readings from the Cotton MS. Mr. Sedgefield has earned the gratitude of scholars by publishing for the first time a complete transcript of the Cotton text. His task has been one of no small difficulty, because the MS. suffered very seriously in the disastrous fire of 1731. It fortunately happened, however, that many of the readings of the Cotton MS., and the whole of the "metres," were appended by Francis Junius to the copy made by him of the Bodleian MS., which is still extant. We do not think—though the matter is certainly debatable—that Mr. Sedgefield has adopted the best possible method in the arrangement of his edition. The right course would have been to print the two texts *in extenso* on opposite pages. Instead of doing so, Mr. Sedgefield has followed the Cotton text of the prose so far as it was legible, filling up the lacunæ from the Bodleian MS. The Cotton "metres" are given, not where they occur in the MS., but at the end of the book, their place in the continuous text being supplied by the Bodleian prose version. This procedure, apart from other obvious inconveniences, has necessitated the use of some rather confusing typographical devices. All matter not taken from the Cotton MS. is printed in italics; the words and letters which never were in that MS. are enclosed in round brackets, and those which are now missing from it in square brackets. The brackets, by the way, seem in a few instances to have been inadvertently omitted. Where the text is taken from the Cotton MS., the chief variants of the Bodleian copy (but not its regular deviations in spelling) are given in foot-notes. The text of the fragment of the third MS. is printed at the end of the book from a copy made by Prof. Napier. Except on the general ground of method, we have little fault to find with Mr. Sedgefield's work. We have noted only three obvious misprints (in addition to those mentioned in the *errata*): "unscydige" for *unscyldige* on p. 123, "earforðu" for *earfoðu* on p. 56, and "þundorlic" for *wundorlic* on p. 80. The introduction gives an adequate account of the MSS. and former editions, and an outline of the results of Schepss's investigations with regard to the relation of Alfred's translation to the original and to the early Latin commentaries. The glossary does not attempt more than an approximate definition of senses, but it seems to have been prepared with care, and its copious references to forms will be found very useful.

The second number of the *Bonner Beiträge zur Anglistik*, edited by Prof. M. Trautmann (Bonn, P. Hansen), is a "Sammelheft," consisting of four contributions by three different authors. The first and longest of these, Dr. Richard Dohse's essay on Colley Cibber's acting version of 'Richard III.,' is a careful piece of work, and is not uninteresting, though it calls for no special remark. In the frequent references to Dr. Abbott's 'Shakspearean Grammar' the author's name is always given as "Abbott." Dr. Gerhard Mürkens contributes an elaborate investigation of the Old English 'Exodus,' which has considerable value, though we doubt whether there is sufficient ground for the very definite chronological conclusion which the writer deduces from the language and metre. The two remaining papers are from the editor's own pen. The former of these, which treats of two points on the runic subscriptions to Cynewulf's poems, appears to us valueless. Prof. Trautmann's second article, on the other hand, which is the first instalment of a series of contributions to the textual criticism and interpretation of 'Beowulf,' is full of interest. Many of the writer's suggestions are, if not absolutely convincing, at any rate worthy of careful consideration. In line 357 he conjectures *unhrôr* for the puzzling *unhâr* of the MS., which scholars have hitherto accepted, adding

forced and unsatisfactory attempts at explanation. In lines 185-6 a plausible sense is obtained by reading (after Thorpe) *wêne* for *wēnan*, and correcting *gewendan* into *gewinnan*. For *mid gemete*, in line 780, Prof. Trautmann proposes the really brilliant emendation *mægen-ellen* (suggested by *mægen-ellen* in line 660). If this be not correct, it certainly deserves to be so. In line 219 the correction of *antid* into *ertid* seems at least as likely as any of the current interpretations of the existing text. The proposed change of *here-wæsmun* (line 678) into *here-wæpnum* gets rid of a *ἀπαξ λεγόμενον*, and seems to improve the sense. In line 669 the substitution of *ābād* for *ābēad* seems plausible, but one would expect a genitive instead of the accusative *eoton*. Amongst the other emendations proposed by Prof. Trautmann there are many which provoke strong dissent; but he is always ingenious, and very seldom attempts to correct the received text unless there is some reasonable ground for supposing it to be corrupt. We shall await with great interest the succeeding instalments of his work.

Zu den Kunstformen des mittelalterlichen Epos: Hartmanns 'Iwein,' das Nibelungenlied, Boccaccios 'Filostrato,' und Chaucers 'Troilus and Cryseyde.' Von Rudolf Fischer. (Vienna, Braumüller.)—We should like to know whether there is any person living to whom the title of this substantial volume—it consists of 370 large octavo pages—would suggest anything like a correct guess as to the nature of its contents. The book is, in fact, concerned throughout with nothing but statistics and deductions from them. The accomplished Innsbruck professor by whom it is written has convinced himself that he has discovered a method by which the criticism of the æsthetic value of an epic poem, and the elucidation of its design, may to a great extent be reduced to a matter of arithmetic. This method he has exemplified in a terribly laborious examination of the four mediæval epics mentioned on the title-page. It would be impossible within the limits of a short review to give any approximately complete account of Prof. Fischer's mode of procedure; but a brief outline of a few of its leading features may suffice to enable the reader to form an opinion as to the probable value of this new engine of critical investigation. An epos, we are told, consists essentially of a succession of "pictures" (*Bilder*), with necessary connecting links. These pictures are of two kinds, "epic" and "dramatic"; and the latter may be further distinguished as "lyric" and "dramatic" in a narrower sense. In his examination of 'Iwein,' which he regards as the model of perfect epic art, Prof. Fischer has set himself to count the "pictures" of each sort occurring in the several sections (corresponding to the successive stages in the progress of the action). Having tabulated the results of his enumeration, he proceeds to calculate the relative frequency, and the relative average and total number of lines, of the "pictures" of each kind as compared with the others, and to bring these results into the form of ratios with unity as denominator. Then the relative frequency and length of the "monologues," "duologues," and "polylogues," the proportion which the dialogues between principal characters bear to those between subordinate characters, and many other matters of the same kind, are all subjected to calculation. The author shows to his own satisfaction that in this supreme masterpiece the arithmetical analysis of the several sections yields exactly such results as are required by their relative importance in the poet's design. Prof. Fischer next deals with the Siegfried portion of the *Nibelungenlied*, which happens to be about equal in length to Hartmann's epic. Accepting the current dissection of the *Nibelungenlied*, he applies his arithmetical criteria separately to the work of the original poet and to that of the later redactor, and finds that they strikingly confirm his foregone conclusion of the immense

inferiority of the latter. Finally, he compares, according to the same method, Chaucer's 'Troilus' with its Italian original, and shows how the characteristics of the genius of the two poets, and their difference of mental attitude towards their common material, are reflected in the results of numerical analysis as applied to their works. We do not deny that now and then some valuable illustration of a poet's bent of mind and the direction of his sympathies may be derived from the observation of quantitative relations like those which are analyzed in this book with such appalling minuteness of detail. But even assuming the accuracy of Prof. Fischer's figures (which is a pretty large assumption), we have no confidence whatever in the general validity of his method. It is certainly carried out with marvellous ingenuity, and there is serious reason to fear that its speciousness will tempt many young German philologists to waste time and energy on researches of this unfruitful kind. The volume forms part of the series of "Wiener Beiträge zur englischen Philologie," edited by Profs. Schipper, Luick, and Pogatscher. It is a pity that these distinguished scholars should have lent their countenance to a work which, whatever may be its merit in parts, is based on essentially unsound principles.

BOOKS ON THE COLONIES AND THE UNITED STATES.

The Provincial Governor in the English Colonies of North America, by Mr. E. Boutell Greene (Longmans & Co.), is the seventh volume of historical studies published out of the income of the Torrey Fund. Such a work might not have come before the public in other circumstances, as it is fitted for students rather than the book-buyers whose tastes publishers chiefly consult. The author is now Professor of History in the University of Illinois, and this work, which in its original form was an essay for his degree at Harvard as Doctor of Philosophy, demonstrates the soundness of his training. The names of the Governors of the American colonies are known, and their blunders have been recorded, yet the character of their respective offices has never been explained with such clearness as in this work. In the earlier days some of the Governors were but managing directors of trading corporations. In the later they represented the sovereign. Both in earlier and later days the Governors were frequently in conflict with the Assemblies of the colonies. The Governors were touchy about their prerogatives, while the Assemblies were determined to render the Governors puppets; and parallels could be found in the history of many colonies for the strife between Charles I. and Parliament. Lack of commonsense in kings or their representatives is the reason why one of the former lost his head and many of the others their offices. Prof. Greene writes justly when he states that the underlying cause of the conflicts between the colonies and the Governors was that the colonists desired change and the Governors wished to uphold the existing order of things. If the men themselves had been more tactful and able, they could have held their own with ease. Most of them were incompetent, if not worse, and Hutchinson, one of the best, did not have fair play.

The History of South Carolina under the Proprietary Government, 1670-1719 (Macmillan & Co.), by Mr. E. McCready, a member of the Charleston Bar, has been written at intervals during a busy professional life. Nothing is more curious than the Constitution which John Locke drafted for Carolina. Although Mr. Leslie Stephen writes in the 'Dictionary of National Biography' that this "piece of constitution-mongering never came into operation," Mr. McCready shows how much it affected the life and growth of the persons and the region for which it was prepared. He points out—what others have overlooked—that the Constitution

clashed with the Charter, inasmuch as the Charter left to the people the decision as to the form of government, and the proprietors got over the difficulty by framing "Temporary Laws" and "Agrarian Laws," which were to be operative till the Constitution was adopted. After thirty years of hard work the proprietors abandoned all hope of its adoption. Yet many officers acted under it and accepted titles, Locke being one. He was the first Landgrave. The greatest omission in Locke's Constitution relates to education, no provision being made for the establishment of schools. To have appointed schoolmasters would have benefited the settlers more than the nomination of Caciques and Landgraves. However, the colony prospered, and its inhabitants became zealous for education. They are now pious to a degree which is uncommon in North America. Mr. McCready says that but one case of divorce is reported in the books of the state, and that this occurred during the period of "reconstruction," which he styles infamous.

Rhode Island and the Formation of the Union is a valuable addition to the studies in history which the Macmillan Company publish for Columbia University. The author, Mr. F. Greene Bates, is both painstaking in research and luminous in exposition. Though the state is one of the smallest in the Union, yet its official title is the longest, being "The State of Rhode Island and Providence Plantations." Roger Williams, its founder, desired to exercise the liberty of conscience which was obnoxious to the Puritans of Massachusetts, but those who followed him in order to enjoy similar freedom were not always patterns of brotherly love. In an Act which disappeared from the statute book in 1783 the toleration which other men enjoyed in Rhode Island was denied to Roman Catholics; but Mr. Bates maintains that the measure was informal, and he alleges that no Roman Catholic was ever subjected to a disability on account of his religion. At any rate, the Quakers were treated for a time with a consideration which had no parallel, being exempted from service in the local militia. On p. 45 the introduction of the Stamp Bill is erroneously attributed to "Lord" instead of to George Grenville; but the resistance to it of the Rhode Islanders is clearly set forth, as well as their active sympathy with their brethren in other colonies when the struggle with the motherland began. They were more enthusiastic about their rights than about independence. Mr. Bates candidly admits that the cry for separation was not unanimous, and he cites John Adams as his authority for saying that one-third of the American colonists opposed the Revolution, and that the minority was superior to the majority in wealth, intelligence, and social position. It is amusing to read how the Rhode Islanders were taken aback, after peace had been signed, to learn that, as independent Americans, they had lost some of the privileges of British subjects, and that they could not trade with the West Indies on the old footing. Mr. Cabot Lodge contends in his history of the Revolution that Great Britain blundered in treating the United States as a foreign country and enforcing the trade and navigation laws against it. Yet the United States acted in like manner towards Great Britain, and, even when the newer commercial policy of throwing trade and commerce open to the world was adopted by Great Britain, the statesmen of America set their faces against reciprocity, and do so still. The most interesting chapter of the volume before us treats of "The Paper Money Era": a lively picture of the Rhode Islanders trying to create money by means of legislation and a printing press. They were puzzled to find that, no matter how heavy the penalties, a printed piece of paper was not accepted as equivalent to the amount in gold and silver represented by the figures upon it. Their delusion lasted long, and they had to suffer for it. Their reluctance to accept the present Constitution

of the United States is nearly as curious as the craze about paper money.

An illustrated volume, *The Development of Cyprus, and Rambles in the Island*, by Col. Fyler, reaches us from Messrs. Lund, Humphries & Co. The author advises the fortification of Famagusta, and thinks that it would encourage the investment of capital by proving that the island would not again become Turkish. There is not, and never has been, any chance of the island reverting to Turkey. There is always the chance that it may one day be handed over to Greece; and the enormous British expenditure on fortification at Corfu did not prevent Lord Palmerston from handing the Ionian Islands to Greece when he thought the step advantageous to British policy and wished for by the majority of the population.

British Possessions and Colonies. By William Balfour Irvine. (Relfe Brothers.)—We have some fault to find with this book. To say that Cyprus was "ceded" by Turkey rather veils the curious international position of that island. Province Wellesley in several of the maps is coloured as though not British, while in one of them the name is printed too far inland. Barbadoes is included under "Crown colonies," and the Bahamas (a phrase no longer used) are styled "a Crown colony." "The Bermudas" (a phrase which is also out of use) are classed, like the colonies possessing responsible institutions, as "a self-governing colony." On the other hand, by an extraordinary blunder, Newfoundland is twice called a Crown colony. We should have thought that Sir William White-way's Privy Councillorship as one of the eleven "colonial Premiers" at the Jubilee would have been fresh in the author's mind. It is misleading to schoolboys to colour Antarctica as a vast British possession and to swell the size of the Dominion by including Grant Land and other Arctic islands.

The Government Printer at Melbourne publishes an *Abstract of the Statistics of Victoria, 1893 to 1898*. The figures are unfavourable. A steady decrease of male inhabitants in the six years included in the survey, a heavy decrease in the birth-rate and a heavy increase in the death-rate, a diminution of the excess of births over deaths from above 20,000 in 1893 to 11,504 in 1898, and an increase of debt, are circumstances which it is not pleasant to find united.

The *Trinidad Reviewer* for 1899, compiled by Mr. Fitz-Evan Eversley, and published by the Robinson Printing Company, Limited, of London, is an excellent handbook to the official life of the West Indian colony in question. It does not give that view of the general national life nor those full statistics to which we are beginning to be accustomed in colonial handbooks; but it doubtless will improve in future issues.

The 1899 edition of the excellent *Handbook of Jamaica*, compiled by Messrs. Roxburgh and Ford, has reached us from Mr. Stanford. It is brimful of information which will be most valuable to the New York papers when they take over the government of the colony.

M. Félix Alcan has sent us *Psychologie de la Colonisation Française dans ses Rapports avec les Sociétés Indigènes*, by M. Léopold de Saussure. Although the author takes the British in India (and the Romans in Gaul) as examples of sound treatment of native modes of thought, and addresses himself to the task of attacking the colonial system of his own country for its monotonous and ignorant uniformity, yet there is much in the book which ought to make us think. Think upon such subjects we never do, although, as M. de Saussure says, we often act soundly enough. The imposition upon India of a single penal code and the attempt to govern Uganda without a trained civil service are, however, examples of action by ourselves on the lines which M. de Saussure condemns in the French. Our treat

ment of Uganda is on a par with the French treatment of Annam. The differences among the peoples of India are, as M. de Saussure shows, infinitely greater than those which separate a Russian of Kamskatka from a Spaniard of Cadiz at opposite ends of the Old World. Our author discusses with ability and insight the question whether Japan is an exception to his principle of non-assimilation, and decides in the negative. The Japanese have adopted the Chinese arts and the military methods of Europe, but hate equally European and Chinese modes of thought.

OUR LIBRARY TABLE.

It is exceedingly difficult to criticize fairly a book with the merits and faults to be found in *Haunts and Hobbies of an Indian Official*, by Mark Thornhill (Murray). Its author, now a veteran, belonged to the Bengal Civil Service, and went to India nearly sixty years ago, so he knew that country before the Mutiny. During that crisis he was magistrate of Muttra, whence he escaped to Agra, and he continued to serve till 1872. During the latter part of his residence in India he kept a diary, devoted chiefly to observations on men and animals. He brought it home with him, and after many years had passed he read it and

"found it interesting, sufficiently so to warrant the hope that if expanded and arranged in the form of a narrative, it might prove a volume of entertaining reading."

Undoubtedly the book merits this description. The author tells his stories, some of which are rather remarkable, in a pleasant way, and he manages to extract amusement even from surroundings the reverse of agreeable. Of those destructive pests white ants he says:—

"Small, soft, and feeble as the white ants are, yet by their numbers and powers of destruction they have influenced to some extent both the architecture and also the civilization of the country. To their ravages, which prevent much the use of timber, is in a great measure due the massive solidity of the grander Indian edifices, and by their devouring of papers and documents they have restricted the cultivation of literature; they have rendered the preservation of books difficult; they have continuously destroyed the records that would have thrown light on the history of the past."

So long as Mr. Thornhill is interesting only we have little but commendation to offer; when he becomes instructive he falls into many errors. And most of them seem gratuitous; for in the case of derivations of words—a dangerous thing to meddle with—Yule's 'Glossary,' and in matters of history the 'Imperial Gazetteer of India,' are available for reference. In describing a short tour in Dehra Dûn, that beautiful valley between the Siwâlik Hills and the Himalaya, bounded on the east by the Ganges and on the west by the Jumna, a few miles north of Rûrkî and Sahâranpur, he quotes, apparently with approval, a popular, though fanciful derivation of "the term Shewalic" from two words *sewa* and *lac*, which mean one and a quarter and one hundred thousand; and he translates Himalaya as "Necklace of Snow," instead of "Abode of Snow." Again, he translates "Dehra Doon" "Valley of the Tent," whereas it is simply the *dûn* of Dehra, *dûn* being the local name for the valley, Dehra its chief town, founded, we learn from the 'Imperial Gazetteer,' by Gurû Râm Râi, who settled in the Dûn at the end of the seventeenth century. Yet Mr. Thornhill, who had official connexion with the town and locality, devotes several pages to impress on his readers that Dehra was founded by the great and first Sikh Gurû, Nânak, "when, over two centuries ago, he sought refuge in the valley from the persecutions of the Mahomedans of the Punjaub." His tomb, surrounded by those of his four wives, is minutely described. Now Gurû Bâba Nânak died at a village on the Râvî in 1539, more than a century and a half before Dehra was founded. In the mode of spelling native words much licence is allowed,

but the measure is exceeded in the present volume; "lac," turned by the printer to "lae," is not readily recognized as "lakh" = 100,000; "Goshines" has a comic appearance substituted for "Gosain," one who has renounced the world; while "Mahowt" may almost be called incorrect spelling of a word adopted into our language, and "Ibn Batutu" is not the ordinary spelling of the traveller's name. In spite of these defects the book is very readable, and to those who know the localities many scenes will be agreeably recalled. It is attractively turned out, but the binding is rather insecure.

IN his preface to *China and its Future, in the Light of the Antecedents of the Empire, its People, and their Institutions* (Stock), Mr. James Johnston supplies the key-note to its pages. He is indignant at the idea that any of the European nations should propose to civilize a people with so ancient a history as the Chinese, and holds up Frenchmen, Germans, and Russians to reprobation for deeds done in the course of their records. At the same time, he is bound to admit that these same European nations are infinitely in advance of the people whose cause he champions. And, indeed, throughout the whole work he is constantly in antagonism with himself. On one page the Chinese are a pattern to the world, and on the next they are immoral, dishonest, and untrustworthy. It is the same with their religions. Mr. Johnston becomes quite rapturous over the doctrines of Confucius, Buddha, and Lao-Tzû; but being at the same time a devout Christian, he is obliged to admit that all their excellences are nothing worth. If it were not for a sentence in his preface, we should have been tempted to believe that Mr. Johnston had never been in China at all. His whole view of the position is from the outside. He has read the native classics in translations, and has found them full of high-sounding moralities and righteous platitudes, and he glories in the idea that some sayings similar to those found in the Bible were uttered by Confucius and others before the Christian era. He seems entirely to have forgotten that all these dicta mean nothing to the people. One of the first sentences of the sayings of Confucius contains the phrase, "Is it not pleasant to have friends coming from distant quarters?" and the practical application of this excellent saying is found in the way in which foreigners have been, and still are, treated by those lovers of "friends from a distance." As a matter of fact these well-rounded sentences are nothing more to the Chinaman than the parables were to the American schoolboy—"heavenly stories with no earthly meaning." It is a pity that Mr. Johnston should be living so much in the clouds; and so profound is his admiration for everything Chinese that, in defiance of their history, which he so much extols, he declares that China has never been conquered. We should have thought that the victories of Kublai Khan over the whole empire, and the later conquests of the Manchus, who now occupy the throne, would have been sufficient to refute this assertion. But Mr. Johnston is above all such considerations, and his contempt for the "upstart nations of Europe" is so deep that his sense of perspective is entirely lost. It is a pity that, at a time when trustworthy books on China are much wanted, this volume, which contains some useful information, should be disfigured by distorted imaginings.

THE inventor of the Berthon boat, the Rev. E. L. Berthon, has been persuaded by his family to publish his recollections under the title of *A Retrospect of Eight Decades* (Bell & Sons). His has been a varied life, since he studied medicine before he took holy orders, and he has been present at some historic scenes, notably at Fieschi's attempt on Louis Philippe. But some of his stories are very, very old (Stephenson and the "coo"), and his discursiveness would have been all the better for severe

editing. As Lord Palmerston's parson (he has restored Romsey Abbey, and with a vengeance too) Mr. Berthon has—we cannot help saying it—missed his anecdotal opportunity. As an inventor he lets the Admiralty and the War Office know what he thinks of them with a vigour that should make a permanent Under-Secretary blush, if such a sign of grace is conceivable. About that side of his career, however, his own honest advice may be taken as a confession and partial explanation of departmental disregard: "Try to rivet your attention to one, or at most two things. It is better to do one thing well than to dabble in half a dozen, and 'having too many irons in the fire to see them burn.'" Mr. Berthon the retrospective may be pronounced quite readable with a little skipping, for his quaintnesses make one forgive his prolixities.

Holland and the Hollanders, by Mr. D. S. Meldrum, is of Transatlantic manufacture, although Messrs. Blackwood & Sons have put their name on the title-page, and the author is, we believe, a Scotsman, although he speaks of "the melancholy services of the Reformed faith" on Sundays in Dutch churches. The book is a careful, and, so far as we have remarked, accurate account of the political and social institutions of Holland, the aspect of the country, and the chief features of the towns. The observations on education are good, especially the remark that Holland "is not so much a highly educated country as it is a country of highly educated people." Nothing is said about the army or the navy. The latter is usually supposed to be indifferent, but Mr. Meldrum is silent. The illustrations are good, but the publishers should be ashamed of issuing this useful volume without an index.

THOUGH the fact is not stated in terms in the volume, *The Drones must Die*, by Max Nordau (Heinemann), is a translation of Dr. Nordau's 'Drohnenschlacht,' published in Berlin in two volumes in 1897. The book is in form a novel, and exhibits most of the well-known characteristics of the writer. As a story it is long and singularly interesting, though much of it is unsuited to the palate of those unaccustomed to continental models of fiction. The translation is free, but reads well, and only two foot-notes are rendered necessary to assist the reader. The subject of the story is connected with the German colony in Paris, and the date of the events is recent.

A TRANSLATION by Mr. C. De Kay of M. Léon Daudet's interesting memoir of his father, *Alphonse Daudet*, has been issued by Messrs. Sampson Low & Co.; it is quite worth perusing.

LADY STEPNEY'S *Memoirs of Lady Russell and Lady Herbert* (Black) is one of those little books that go somewhat unregarded in the rush of the publishing season, but it deserves to be read for all that. They were a pair of noble dames indeed, and the common view that the adherents of the Stewarts were a rabble of reckless libertines meets with a flat contradiction in their pure and elevated lives. The Lady Russell in question was the wife and widow of the honest, but not too intelligent man who became entangled in the Rye House Plot, and thus gained the posthumous honours of Whig martyrdom. Her letters, written for the most part after his execution, are touching examples of genuine religious sentiment under the stress of a crushing misfortune. Pious, but never pietistic, Lady Russell gradually recovered her peace of mind, and brought her sagacious judgment to bear upon family affairs. Tillotson valued her advice, and the arguments by which she persuaded him to accept the Archbishopric of Canterbury were those of stately sincerity. She was less successful with her friend Dr. Fitzwilliam, and it must be confessed that her efforts to win over that tenacious Nonjuror have a smack of unconscious casuistry about them. The close of her long life found Lady Russell

still searching her heart for faults of pride and discontent which she can hardly have committed, and mindful of her duties towards her household. Lady Stepney does not seem to have discovered among the family papers many letters of that Lady Herbert who sought and found her husband, Sir Edward, as he lay wounded on Naseby field, but she tells the story of wifely devotion uncommonly well. We note, with some amusement, how completely the study of Caroline documents has dominated Lady Stepney's own style. Many of her sentences echo the sonorous roll of Clarendon and much of his sententiousness.

"GYP" publishes, through E. Flammarion, of Paris, *Les Cayenne de Rio*. She has deserted her usual publishers, who are Jews, and has chosen for her title a family name which so evidently suggests the great Paris Jewish family of Cahen d'Anvers that we opened her new volume with trembling, lest it should prove to be one of those semi-political pamphlets in which from time to time we have regretted to see this clever author engage. In the course of the present book she says herself that papers bought by Jews delight in demolishing writers who dare attack the chosen race, and she apparently thinks of herself in saying that critics explain frankly in their criticisms that as long as the writer discusses a crumbling nobility, a ridiculous middle class, and silly children he or she is full of talent; but as soon as he or she deals with Jews no trace of talent is left. Our own complaint has probably been that of the French critics to whom "Gyp" no doubt chiefly alludes—that when "Gyp" and other brilliant French authors get on to the anti-Semitic question or on to politics they are apt to become dull, because they are writing with a motive and engaging in pamphleteering instead of, as in other volumes, intending to amuse. The present volume is one of scenes entirely drawn from the life of a single Jewish family in Paris, but not so strung together as to form a novel; and while a constant use of the German-Jew dialect, with its absurd misspellings to represent the sounds, is a little wearisome, the volume is by no means one of "Gyp's" worst, is not more disagreeably personal than is common with such writers, and is not stuffed with politics to the extent which, from the title, we had expected. There are some signs of haste; each new character, for example, is not thoroughly kept upon one line throughout the sketches which form the book. Some of our old friends appear, though not, perhaps, the best of them; and there are portions of the volume that are really pretty.

MESSRS. SAMPSON LOW & Co. republish in this country an American work of which, if we mistake not, a shorter form was issued in the United States some years ago—*How to Get Strong, and how to Stay So*, by William Blaikie: a volume entirely in favour, in the first place, of exercise, and, in the second place, of generalizing the exercise so as to bring all the muscles into play instead of confining it to some one particular sport. The author, for example, belongs to the ambidexterous school, and objects to exercises which advantage one hand or arm at the expense of the other; and he objects equally to exercises like rowing, which develop the legs or back at the expense of the muscles of the upper arm and of the upper chest. He inculcates the use of all such exercises for amusement, but the accompaniment of them by chamber gymnastics. There can be no doubt that his doctrine is sound, and those who have the spirit to engage day after day in extension and expansion exercises, which are best conducted with the human body only and without either dumb-bells or elastic apparatus, will reap their reward; but cycling and golf are more popular, because more pleasant, and will remain so.

THE American Academy of Political and Social

Science send us, through Messrs. P. S. King & Son, their agents in England, an interesting paper by Dr. Edmund James, Professor of Public Administration in the University of Chicago, of which the title is *The Growth of Great Cities: a Study in Municipal Statistics*. Dr. James does not enter on those philosophical discussions as to the necessity of the process of the extension of capitals and as to the results on national character and life which are popular in Australia; neither does he give the detailed figures which show the enormously rapid growth of cities in the United States, in Germany, and in Hungary in the last few years. But his paper, which is general and statistical in its nature, is nevertheless of value.

MR. LOCKER and Mr. Ransome have made a good start with their *London Letter*, which will probably in future numbers be more copiously illustrated than it is at present.

WE have received catalogues from Mr. Baker, Messrs. Dulau & Co. (astronomy), Mr. Edwards, Mr. Glaisher (good remainders), Mr. Higham (two, theology and general, good), Mr. Menken, Messrs. Rimell & Son, Mr. Russell Smith (interesting), Messrs. Stevens & Sons (legal), and Mr. Winter. We have catalogues from Messrs. George's Sons of Bristol (military books, good), Mr. Wild of Burnley, Mr. Murray of Derby and Leicester (two, interesting), Mr. Cameron and Mr. Clay of Edinburgh, Mr. Potter (two) and Messrs. Young & Sons of Liverpool, Messrs. Pitcher & Co. of Manchester (interesting), Mr. Thorne of Newcastle-upon-Tyne, Mr. Ward of Richmond, Surrey (a good selection of engravings, prints, &c.), and Mr. Burgess of Ringmer. M. Mayer and M. Savaète of Paris have sent us two interesting catalogues (Americana and general), Mr. Nijhoff one from the Hague, M. Lissa and Messrs. Breslauer & Meyer catalogues of rare books from Berlin, and Messrs. Baer & Co. of Frankfurt a good list of classical books from the libraries of Profs. Rohde and Lucian Mueller.

WE have on our table *American Prose*, edited by G. R. Carpenter (Macmillan),—*Blackie's Junior School Shakespeare: King Lear*, with Introduction and Notes by H. A. Evans (Blackie),—*The Foundations of Zoology*, by W. K. Brooks (Macmillan),—*University College of North Wales, Calendar for 1898-9* (Manchester, Cornish),—*General Nursing*, by Eva C. E. Lückes (Kegan Paul),—*A Modern Christmas Carol*, by S. Smiff (Greening),—*Not Yet*, by Annie S. Swan (Hutchinson),—*Unparalleled Patty*, by T. Gray (Smithers),—*A Near Thing*, by H. C. Bentley (F. V. White),—*Doña Rufina*, by H. Daniels (Greening),—*The Queen's Justice*, by Sir Edwin Arnold (Burlingame),—*A Bride of God*, by C. H. Carroder (F. V. White),—*The Critical Review*, edited by Principal Salmond, Vol. VIII. (Edinburgh, T. & T. Clark),—*How to Pray*, translated from the French of Abbé Grou by T. Fitzgerald (T. Baker),—*Christianity or Agnosticism?* by the Abbé Louis Picard, translated and revised by the Rev. J. G. Macleod (Sands & Co.),—*In Northern India: a Story of Mission Work*, by A. R. Cavalier (Partridge),—*Bible Readings from the Pentateuch*, edited by T. W. Peile, Vol. III. (Bemrose),—and *Gems from the Fathers*, by the Rev. E. Davies, D.D. (Bagster). Among New Editions we have *The Tutorial Greek Reader*, by A. W. Young (Clive),—*Stormonth's Handy School Dictionary*, revised by W. Bayne (Blackwood),—*Precious Stones and Gems*, by E. W. Streeter (Bell),—and *The American Cousins*, by S. Tytler (Digby & Long).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Harnack's (A.) *Thoughts on the Present Position of Protestantism*, translated by T. B. Saunders, cr. 8vo. 1.6 net.

Fine Art.

Green's (J. L.) *English Country Cottages*, 63 Plates, 5s.
Rothstein's (W.) *Liber Junierum*, 6 Lithographed Drawings, 13s. net.

Poetry.

Bottomley's (G.) *Poems at White-Nights*, 16mo. 2/6 net.
Bowles's (F. G.) *In the Wake of the Sun*, 16mo. 2/6 net.
Yeats's (W. B.) *The Wind among the Reeds*, cr. 8vo. 3/6 net.

Music and the Drama.

Wagner's (R.) *Parsifal in English Verse*, by A. Forman, cr. 8vo. 5/ net.

Philosophy.

Saunders's (T. B.) *The Quest of Faith*, 8vo. 7/6

Bibliography.

Proctor's (R.) *An Index to the Early Printed Books in the British Museum*, 4to. 60/ net.

History and Biography.

Bourgogne (Sergeant), *Memoirs of (1812-13)*, from the French, edited by P. Cottin and M. Hénault, 8vo. 6/
Colby's (C. W.) *Selections from the Sources of English History*, cr. 8vo. 6/
Fisher's (S. G.) *The True Benjamin Franklin*, ex. cr. 8vo. 10/6
From Cromwell to Wellington: *Twelve Soldiers*, edited by S. Wilkinson, 8vo. 10/6
Hyde's (D.) *A Literary History of Ireland*, royal 8vo. 16/
Pepys's (S.) *Diary of*, edited by H. B. Wheatley, Vol. 9, Index; *Pepysiana*, royal 8vo. 10.6 each.
Pike's (G. H.) *Oliver Cromwell and his Times*, cr. 8vo. 6/
Richardson's (Mrs. A.) *Famous Ladies of the English Court*, 8vo. 16/
Winchester Long Rolls, 1653-1721, transcribed by C. W. Holgate, demy 8vo. 10/ net.

Geography and Travel.

Kelly's *Directory of Kent, Surrey, and Sussex, with Maps*, royal 8vo. 36/

Folk-lore.

Lang's (A.) *Myth, Ritual, and Religion*, 2 vols. cr. 8vo. 7/

Philology.

Psellus, *The History of*, edited by C. Sathas, 8vo. 15/ net. (Byzantine Texts.)

Science.

Black's (W. G.) *Ocean Rainfall by Rain-Gauge Observations at Sea, 1864-75-81*, royal 8vo. sewed, 2/6 net.
Jensen's (G. J. G.) *Modern Drainage Inspection and Sanitary Surveys*, cr. 8vo. 2/6 net.

General Literature.

Autobiography of a Child, cr. 8vo. 6/
Blountelle-Burton's (J.) *Fortune's my Foe*, cr. 8vo. 6/
Bodkin's (M. M.) *The Rebels*, cr. 8vo. 6/
Bradshaw's *Railway Manual, &c.*, for 1899, cr. 8vo. 12/
Broughton's (R.) *The Game and the Candle*, cr. 8vo. 6/
Brown's (Campbell-Rae) *The Resurrection of his Grace*, 2/6
Burdett's (Sir H.) *Official Nursing Directory, 1899*, cr. 8vo. 5/
Coll's (Bennett) *A Strange Executor*, extra cr. 8vo. 6/
Colonial Office List for 1899, 8vo. 10/6
Crockett's (S. R.) *The Black Douglas*, extra cr. 8vo. 6/
Denison's (T. S.) *My Invisible Partner*, cr. 8vo. 6/
Dickens's (M. A.) *On the Edge of the Precipice*, cr. 8vo. 6/
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Dudeney's (Mrs. H. E.) *The Maternity of Harriott Wicken*, cr. 8vo. 6/
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Fletcher's (J. S.) *The Death that Lurks Unseen*, cr. 8vo. 3/6
Goldsworthy's (A.) *Hands in the Darkness*, cr. 8vo. 3/6
Graham's (C.) *The Ipané*, cr. 8vo. 1/6. (Over-Seas Library.)
Hamilton's (Count A.) *The Four Facardins*, roy. 8vo. 21/ net.
Harraden's (B.) *The Fowler*, cr. 8vo. 6/
Howard's (C.) *For Better or Worse?* extra cr. 8vo. 6/
Jepson (E.) and Beames's (Capt. D.) *On the Edge of the Empire*, cr. 8vo. 6/
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Scott's (Sir Walter) *The Betrothed*, and *The Highland Widow*, Dryburgh Reissue, 8vo. 3/6
Statesman's Year-Book, cr. 8vo. 10/6
Thackeray's (W. M.) *Ballads, Critical Reviews, Tales, &c.*, Biographical Edition, extra cr. 8vo. 6/

FOREIGN.

Theology.

Friedrich (I.) : *Ignaz v. Döllinger, sein Leben*, Part 2, 8m.
Hoffmann (E.) : *Augustini de Civitate Dei*, Libros 1-13 rec., 19m. 80.
Singer (W.) : *Das Buch der Jubiläen: Part 1, Tendenz u. Ursprung*, 8m.
Staerk (W.) : *Studien zur Religions- u. Sprachgeschichte des alten Testaments, Part 1*, 3m.

Fine Art and Archaeology.

Baudot (A. de) et Perrault-Dabot (A.) : *Archives de la Commission des Monuments Historiques*, Vol. 1, 148pp.
Cour (La) de l'Impératrice Catherine II., ses Collaborateurs et son Entourage, Portraits-Silhouettes, 2 vols. 60fr.
Falke (O. v.) : *Katalog der italienischen Majoliken der Sammlung Richard Zachille*, 45m.
Haller (G.) : *Nos Grands Peintres*, 20fr.
Hitzig (H.) : *Pausania Græciæ Descriptio*, Vol. 1, Part 2, Corinthiaca, Laconica, 22m.

Poetry.

Campfranc (M. du) : *Les Cantiques d'Yvan*, 3fr.
Espagnat (P. d') : *La Divine Aventure*, 3fr. 50.
Gille (V.) : *Le Collier d'Opales*, 3fr. 50.
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Rollinat (M.) : *Paysages et Paysans*, 3fr. 50.

Political Economy.

Avenel (G. d') : *Paysans et Ouvriers depuis Sept Cents Ans*, 4fr.

History and Biography.

Andler (C.) : *Le Prince de Bismarck*, 3fr. 50.
Aurevilly (J. B. d') : *Philosophes et Écrivains Religieux*, 7fr. 50.

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Geography and Travel.

Lorrain (J.): Heures d'Afrique, 3fr. 50.
 Morel-Fatio (A.): Espagne, Vols. 2 and 3, 40fr.
 Reclus (O.): Le Plus Beau Royaume sous le Ciel, Notre Belle France, 12fr.

Philology.

Berger (H.): Die Lehnwörter in der französischen Sprache ältester Zeit, 8m.
 Julleville (P. de): Histoire de la Langue et de la Littérature Française des Origines à 1900: Vol. 7, 1800-50, 16fr.
 Wellhausen (J.): Skizzen u. Vorarbeiten: Part 6, Prolegomena zur ältesten Geschichte des Islams; Verschiedenes, 8m.
 Zachariae (T.): Der Mankhakosa, 7m.

General Literature.

Albérich-Chabrol: Chemin d'Amour, 3fr. 50.
 Clésio (P.): Le Roman de Claude Lenayl, 3fr. 50.
 Daudet (A.): Notes sur la Vie, 3fr. 50.
 Dorian (T.): L'Invincible Race, 3fr. 50.
 Hamelle (P.): Hommes et Choses d'Outre-mer, 3fr. 50.
 Rabusson (H.): Les Chimères de Marc le Praistre, 3fr. 50.

SLEEPING AND WAKING.

SHE said to herself—'twas a girl ranging pleasure and lawn,
 Her eyes sudden-bright at sweet fancies because she was young,
 And in singing heard many an echo of strains never sung,
 And saw past dim eve dewy rose-fires of dawn upon dawn—

She said to herself of a while: "Pity 'tis to be sleeping,
 Since slumber brings shadow and silence, though softly it fall.

What are dreams? Ne'er an hour of my day would I change for them all."

For how could she know her delight lay in one dream's keeping?

She will say to herself—an old woman just creeping about,
 Half adrowse as the flies be that stir in a wintry sun,
 With the singing not heard any more, and the good days all done,
 And joy from her heart, and the light from her eyes, ebb'd out—

She will say to herself of a while: "Pity 'tis to be waking,
 For weary this clamorous world to the lonely and old.
 Better dream, so a wraith of their lost they may haply behold."

For what could she tell of the dream beyond slumber's breaking?

Yet one of her days, when they darken bereft of a gleam,
 Ill-omened with hauntings of fear, by the last hope forsaken,

If the old, old woman should sleep, and the girl should awaken

Where desire of all hearts dwelleth deep in a dream of the Dream!

JANE BARLOW.

STEVENSON'S DAVOS-PLATZ BOOKLETS.

So much interest is attached to the little pamphlets which R. L. Stevenson wrote, and which his stepson printed during their sojourn at Davos-Platz from October, 1881, to May, 1882, that a bibliographical list of them will be found useful, not only to collectors to-day, but also to future inquirers. These booklets are certainly of more interest to the collector on account of their rarity than to the student from a purely literary point of view. They are vilely printed, on poor paper, and the "woodcuts" are, if anything, inferior to the embellishments with which Catnach and other ballad merchants adorned their broadsides. The compiling of the booklets amused Stevenson and entertained the small circle of people who happened to be at Davos during the novelist's sojourn there; they had their

little day, so to speak, and might very well have been allowed to drift into oblivion; but the collector has willed it otherwise, and the prices which they command in the open market completely eclipse those paid for similar triflings by any modern writer. It should be mentioned that these Davos literary and mechanical diversions of Stevenson and his stepson are reproduced in facsimile ("on paper with an R. L. S. monogram for water-mark, so that they cannot possibly be mistaken for originals") in that desirable volume 'A Stevenson Medley,' edited by Mr. Sidney Colvin, and published recently by Messrs. Chatto & Windus. So far as I have been able to find, the following is a complete list.

1. 'A Martial Elegy for some Lead Soldiers.'

A poem of eighteen lines on a single leaf, 7½ in. by 5½ in. A facsimile of this printed page is given in Mr. E. W. Gosse's 'Catalogue,' facing p. 166; this copy has a foot-note in the autograph of R. L. Stevenson, with the verses:—

The verse is mine, the printing done by Sam,
 The Boss of Printing Bosses;
 This copy, of the first edition last,
 I testify is Gosse's.

R. L. S.

2. "Black Canyon, or Wild Adventures in the Far West, a Tale of Instruction and Amusement for the Young, by Samuel Osbourne."

Four leaves, 4½ in. by 3 in., with twelve tiny illustrations. Printed by the author. In one of the several one-page "advertisements" which were struck off at Davos-Platz a "part of the MS." of the above was offered for sale as "a literary curiosity" at eighteenpence. The copy belonging to the late Mrs. Stevenson (the novelist's mother), to be sold at Sotheby's on April 27th, includes the following letter:—

Davos Printing Office, managed by
 Samuel Lloyd Osbourne & Co., The Chalet.

MY DEAR MRS. STEVENSON,—I send you a copy of 'Black Canyon,' and also an advertisement relating to it. I also send you Mr. Stevenson's first attempt in the art of wood carving. It was intended for Black Eagle, but I could not get room enough to put it in. I hope to print another book by Mr. Stevenson, illustrated, if possible, by his own cuts, entitled 'The Professor of Oriental Languages.' Good-bye.

S. L. OSBOURNE.

Every buyer of 'Black Canyon' is entitled to an advertisement.

3. "Moral Emblems, a Collection of Cuts and Verses by R. L. Stevenson. Printers, S. L. Osbourne & Company, Davos-Platz."

Six leaves, 5 in. by 3½ in., five illustrations.

4. "Moral Emblems, a Second Collection of Cuts and Verses."

Six leaves, 5 in. by 3½ in.

An "advertisement" of this offers the "édition de luxe, tall paper (extra fine), first impression, price 10 pence"; and the "popular edition for the million, cuts slightly worn, a great bargain, 8 pence."

5. 'Not I, and other Poems.'

Four leaves, begun February and ended October, 1881. Dedicated to Messrs. R. & R. Clarke (sic) by S. L. Osbourne, Davos, 1881. P. 7 concludes thus:—

The pamphlet here presented
 Was planned and printed by
 A printer unindent-ed,
 A bard whom all decry.

Mr. Colvin (*loc. cit.*, p. ix) reprints an interesting letter from Stevenson to Mr. Gosse in sending the latter a copy.

6. 'Rob and Ben; or, the Pirate and the Apothecary.'

Three single slips, 8 in. by 6½ in., each with a woodcut in black and white, respectively representing scenes i., ii., and iii. The satiric tale in verse written to accompany these illustrations was too long for the resources of the Davos press. A facsimile of the author's MS. of the verses is given in the 'Stevenson Medley.' A similar slip, with a woodcut and inscription "Lord Nelson and the Tar," was struck off.

7. 'To M. I. Stevenson, Feb. 11, 1882, from R. L. Stevenson and S. L. Osbourne.'

Two leaves, 3½ in. by 3½ in., on light blue paper, rude woodcut of a man admiring a daisy on the

opposite page, inscribed "The Marguerite. Lawks! what a beautiful flower!! T. S."

The "M. I. Stevenson" in the above leaflet stands for R. L. Stevenson's mother, and the T. S. after the quotation for his father, Thomas Stevenson. The quotation was humorously described by Stevenson as the only piece of poetry of which his father was guilty.

W. ROBERTS.

NEW LIGHT ON JUNIUS.

170, Fenchurch Street, E.C., April 17, 1899.

THE long experience of handwriting of a bank inspector may perhaps be deemed sufficient to justify an expression of opinion on the facsimiles printed in your issue of the 15th inst.

With regard to the specimens generally, I do not think there is any doubt that both the hands are natural, and in no way disguised; nor do I think there is any doubt that the Junius letters were not written by the writer of those attributed to C. Amyand. There is a resemblance between the two hands, but it is a similarity of style only, and such as might be expected from any two writers who had both been taught a fashionable hand. The resemblance is closest in the two specimens—C. Amyand: "Mr. Amyand having found," &c.; and Junius: "Sir, I have rec'd the favor of yr note,"—and the latter differs from the other Junius specimens in being much more carefully and neatly written. I should be inclined to account for this on the supposition that this letter is what a lawyer would call a "fair copy" from a carefully composed draft. But if these two specimens are compared, it will be seen that while there is a similarity in the formation of some of the letters, the general character of the two hands is distinctly different, especially in the lines connecting the letters, which slope at a very different angle, and start from different points.

The value of these facsimiles would be greatly enhanced if, instead of being reduced, they could be enlarged, and I have no doubt that if lantern slides were prepared, the images when thrown on a sheet would show such a marked divergence as to settle the point at once.

The ordinary expert method of comparing the formation of individual letters is of doubtful value compared with the study of the character of a hand as shown by several lines of writing.

JOHN A. ANDERSON.

THE PLACE OF MOROCCO IN FICTION.

A LETTER bearing this heading, from Mr. Budgett Meakin, appeared in the columns of the *Athenæum* on February 25th. Is it too late to add one more name to the list of writers mentioned as having laid the scene of their fictions in Morocco? The writer to whom I refer is Miss Jane Porter, whose clever, though now well-nigh forgotten novel 'The Pastor's Fireside' turns upon the romantic career of the Duke of Ripperda. That eminent statesman, as is well known, when ungratefully disgraced and imprisoned by the Spain he served so well, resolved to ally himself with the enemies of his adopted country, and accordingly, on his escape from prison, went over to Morocco, turned Mohammedan, put himself at the head of a Moorish army, and took part in the siege of Tetuan, at that time a fortress held by Spain. All this is graphically described by Miss Porter.

JESSIE YOUNG.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold an important collection of rare books and MSS. on the 12th, 13th, and 14th inst., the following being some of the most interesting: P. de Aliaco, *Imago Mundi* (a book used by Columbus), c. 1483, 36l. Apianus, *Inscriptiones Sacrosanctæ*, with the rare spherical map of America, executed 1518, 200l. *Ars Moriendi*,

c. 1495, 26l. 10s. S. Augustini Epistole, MS. on vellum, Sæc. XI.-XII., 62l. Jo. Basinus, Novus Elegansque Conficiendarum Epistolarum, St. Dié, 1507, a hitherto unknown St. Dié book, 32l. Epistolæ Petri Blessensis Bathoniensis Archidiaconi, MS. on vellum, by an English scribe, Sæc. XII., 52l. Die Deutsche Bibel, Nuremb., 1483, 26l. Bonifacius VIII., Decretales, MS. on vellum, Sæc. XIII., 37l. Cent Nouvelles Nouvelles, Paris, Lotrian (not in Brunet), c. 1520, 18l. 10s. Cortes, Second and Third Letters (in Latin), Nuremb., Peypus, 1524, 50l. Dante, with Landino's Commentary and two of Botticelli's engravings, 1481, 34l. Euclides, Elementa, MS. on vellum, with diagrams, Sæc. XV., 22l. Shah Nameh by Firdusi, Persian MS. with miniatures, 1518, 41l. Gregorius Magnus, Moralia in Jobum, MS. on vellum, Sæc. X., 38l. Gregorius IX., Papa, Decretales, MS. on vellum, Sæc. XIII., 39l. 10s. Horæ B.V.M., MS. on vellum, with thirty-eight miniatures, Sæc. XIV., 60l. Horæ ad Usum Ecclesiæ Sylvanectensis (Senlis), MS. on vellum, eleven miniatures, Sæc. XV., 32l. Horæ B.V.M., MS. on vellum, twenty-two miniatures, Sæc. XV., 96l. Hulsius, Collection of Voyages (German), 51l. Ein Neu Furmbuchlein (lace patterns), 15—, 21l. Ein neu gedrukt Model Buchlein (lace patterns), 1529, 21l. 10s. Siebmacher, Schön Neues Modelbuch (lace patterns), 1597, 16l. Tagliente, Opera Nuova (lace patterns), 1530, 16l. Vavassore, Opera Nova (lace patterns), 1540, 15l. Lucain, Suetoine et Saluste en François, Paris, Verard, 1480, 22l. 10s. Missale Basiliense (Basil., Richel, 1480), 20l. 10s. Missale Romanum, fine old Italian binding, 1588, 25l. Officium B.V.M., MS. on vellum, illuminated, Sæc. XV., 25l. Twenty MSS., said to be from Petrarch's library, 195l. Pius II., Papa, Breve ad Capitula et Præpositos Ecclesiæ Moguntinæ, Mentz, Gutenberg, 1461, 52l. Portolano of the Infant Don Enrico of Portugal, by Battista Agnesi, Venice, 1560, 70l. Ptolemæus, Argent., 1520, 25l. 10s. Roman de la Rose, Old French MS., with twelve drawings, Sæc. XIV., 53l. Salus Animæ in Teutsch, Nuremb., Fr. Peypus, 1520, 23l. Libellus de Raptu Animæ Tundali, c. 1480, 29l. Valturius, De Re Militari, Lib. XII., 1483, 19l. 15s. Vespuccius, Mundus Novus, Aug. Vind., 1504, 102l. Les Eclogues de Virgile, par Clement Marot et autres, finely bound, 1554-5, 23l. Xenophon, Basil., 1534, sides of an old Grolier, 42l. The three days' sale realized 4,788l. 12s.

THE CATALOGUES OF BODLEIAN MSS.

THE reviewer of vol. iv. of our 'Summary Catalogue of Western Manuscripts' in the *Athenæum* of April 1st makes certain remarks on my occasional editorial notes which I must ask leave to answer.

In glancing at the final revise of this catalogue my knowledge of or interest in a particular MS. sometimes leads me to investigate special points relating to it, with results which I think worth adding for the information of those who may come to work on the MS. It is by the cataloguer's own preference that I look at the final revise and not the written draft or first proofs, and that I do not ask him to reconsider moot points. The final revise sometimes does not reach him till months after the particular MSS. have been catalogued; the data connected with such points may have passed out of his mind; and to work them up again would hinder the progress of a catalogue which was undertaken on (and must to some extent be influenced by) a time-estimate.

The reviewer, however, informs his readers that the Librarian of the Bodleian "has quite misconceived the nature of a 'summary catalogue' or he could not have inserted such remarks as the following." The one instance selected consists of a note of less than four lines, in which I point out that an illumination contains what may be a painter's initial, and

that other illuminations contain words or letters. The MS. is one of the most exquisite specimens of Flemish illumination in the world; many people would call it the most beautiful MS. in the Bodleian; and any one of the least artistic feeling should be grateful for all such possible clues to the discovery of the painter or painters who executed it. The MS. was catalogued in the special Douce catalogue without those clues being suggested. It was described by Waagen without their being suggested. If they were to be omitted in *this* catalogue when *were* they to be given? We have no security that the MS. will be catalogued a *third* time at all!

The writer adds that my notes "have all the freshness of the work of one who approaches the subject for the first time.....Specimens of such amateur notes are far too common, and form a serious blot on" the cataloguer's "scholarly text." Life is short, palæography and its attendant studies long—and like other studies they have their stumbling-blocks and pitfalls even for the wary. In the *Athenæum* of February 18th Mr. J. H. Round showed that a charter dated by the Palæographical Society as 1100-1115 should have been dated 1156-1184. In a later number a reviewer observed that a Bodleian papyrus once attributed by the head of the British Museum to the fifth century is now attributed by an Assistant Keeper of the MSS. to the second. But the competence of the Palæographical Society, or Sir E. M. Thompson, or Dr. Kenyon was not on that account publicly aspersed.

The single instance adduced for thus aspersing mine is the following. MS. D'Orville 45 had been described by the cataloguer as "written in about A.D. 1025," and the rest shall be given in the reviewer's own words:—

"Mr. Nicholson subjoins:—'On palæographical grounds I believe the MS. to be some half century later. And S. Odilo, who died January 1st, 1049, is in the Calendar (written by a single hand).' In the corrections prefixed to the volume, however, Mr. Nicholson has to confess that 'part of the name *Odilonis* in the Calendar is over an erasure, so that the name is not evidence that the body of the Calendar is so late'; and he adds his opinion that some of the tables in the MS. were written 1025-45 and 1035-40. What then becomes of the flourish about 'palæographical grounds'?"

My critic gives the measure of his accuracy and his competence by substituting the word "written" where I said "compiled": the question when these tables were originally drawn up and the question when they were copied into this MS. are quite distinct. I have before me MS. Digby 63, written in 867, but with calendarial tables which start with 513, and no doubt began to be compiled in or just previously to the lunar cycle of nineteen years which then commenced. I have also before me MS. Douce 296, demonstrably written between 1012 and 1066, but with a Paschal cycle of 532 years calculated from 836, and no doubt originally compiled either in the lunar cycle 836-54 or in the preceding year, 835.

What I called the Easter and Lent tables in the D'Orville MS. were separated by two intervening pages, and also the volume had to be turned upside down in order to read them. Neither the cataloguer nor I unravelled them; but I have now done so, and this is what I find. They are really parts of a single table, written on a double sheet of vellum, which was meant to be folded over inside itself. A binder cut through the fold and sewed through the two halves so that they could not be opened out. Before these lines appear the table will have been restored to its original form, and can be examined without further risk to a reader's sanity.

And this general table turns out to be a Paschal cycle of 532 years (from 1026 to 1557), like that of MS. Douce 296 above mentioned. It was doubtless compiled in or just before the lunar cycle of nineteen years extending from 1026 to 1044. But this is no proof whatever as

to when the present copy was made, and that it was not made by the compiler himself is clear from cases in which the scribe has confused or misplaced some of the Greek letters employed.

The "palæographical grounds" then remain; and, if the reviewer asks what they are, they are these. In the writing I find not only hands which seem to me late eleventh century, but also hands with specific peculiarities common in the late eleventh century, but not noted by me in any continental Caroline minuscule MS. as early as 1025. One is the long sloping tag ("serif") sometimes given to a tall letter (such as *b* or *d*), another is the occasional forking of the tops of such letters. I do not know of this forking in any continental Caroline minuscule MS. which can be shown to be as early as 1040, and the point is one to which I have given special attention. Again, the highly decorated initials have much in common with a style attributed by Bastard to the twelfth century, while many of the red ones are in a manner known to me in the second half of the eleventh and in the early twelfth, but not in the early eleventh. Finally, the musical notation (which is by the original hand) is not in the older style dominant in the earlier part of the eleventh century, but in neums carefully spaced to show intervals of pitch. E. W. B. NICHOLSON.

* * * As to the first point dealt with by Mr. Nicholson, there is nothing in what he says to incline us to alter our statement that he "has quite misconceived the nature of a 'summary catalogue.'" What his reply amounts to is that he had something to say which he thought so interesting that he could not resist the temptation of putting it into Mr. Madan's book. With reference to the palæographical question into which Mr. Nicholson enters, we intended no change in meaning when we said "written" instead of *compiled*; in an ordinary case the date when the Easter tables begin furnishes a presumption for the date of the writing of the manuscript. But Mr. Nicholson has the advantage, which we have not, of writing with the manuscript before him. Yet it is impossible not to be a little suspicious of Mr. Nicholson's dates. In the new number of the *English Historical Review* so high an authority as Mr. G. F. Warner, Assistant Keeper of the Manuscripts in the British Museum, complains of the open discrepancy between Mr. Madan and Mr. Nicholson in the dates they assign to manuscripts, and adds that in a case where a facsimile happens to be available, "so far as it goes it supports Mr. Madan." Mr. Warner's remarks on Mr. Nicholson's interpolations are far more severe than those we made. They "cannot," he says,

"be regarded as an edifying feature of the catalogue.....Whatever its motive, a running commentary of a more or less disparaging character, such as we have here, is neither seemly nor dignified.Apart, indeed, from propriety, the value of the intruded matter is not always beyond question. Such an argument, for instance, as that on p. 720, by which the provenance of a manuscript is determined by the sizes of other manuscripts belonging to other localities, cannot be taken seriously."

THE INTERNATIONAL CONGRESS OF THE PRESS AT ROME.

THE rapidity with which the Sixth Congress of the Press (opened at Rome on April 5th) has followed on that held at Lisbon in October last reminds us of the five quarters which a celebrated Chancellor of the Exchequer contrived to squeeze into his official year. If so much zeal on the part of Congress hosts and guests continues to be shown, we shall soon arrive at the celebration of three annual congresses every two years. The necessity for convening the Congress so early in the year was in Italy, of course, climatic, and it cannot be asserted that the programme under consideration suffered in interest or importance; it was, on the contrary, a very full one, and the progress made

last autumn at Lisbon was evident in the increased animation with which the subjects before the meeting were received and discussed. The Congress, numbering from three to four hundred representatives of its constituent associations, was formally received by the King and Queen at the Capitol, in the Hall of the Horatii and Curiacii. Their Majesties mixed freely with the crowd of journalists, and spoke cordially with those members of the Central Bureau—French, English, Spanish, and German—who were presented to them, assuring them of the royal appreciation of their work, which found so fitting a setting in Rome, the birthplace of law and order. The sittings of the Congress followed in the rooms of the Associazione della Stampa at the Palazzo Wedekind. The first sitting was rendered memorable by the brave and impassioned reference made by Signor Moneta and by Herr Wilhelm Singer (President of the Congress) on behalf of the four imprisoned journalists of Milan riots notoriety—reference which was received with profound and unanimous sympathy by the Congress.

Despite its statutory restriction as to the discussion of political and national affairs, the meeting could scarcely have passed over a subject which was uppermost in the hearts of all present, and the tact and good taste of the speakers, fresh from the presence of royalty, cannot be sufficiently commended. All true lovers of justice must hope that the brave speaking of the Roman Congress will be rewarded by the speedy liberation of the prisoners of Finalborgo and Alessandrie.

To pass to professional matters, an interesting discussion was led by M. Victor Taunay on the advisability of issuing international cards of identification, to be used by journalists (members of the international movement) travelling from one country to another. The use of such cards upon the Continent, where the press movement is strongly in evidence, is plain; but I fear that in England we are as yet scarcely sufficiently roused from our insular exclusiveness to make this form of introduction of any great value. But as a guarantee of professional *bona fides* it would, of course, carry weight.

Discussions on the proprietorship of artistic matter in the press (M. Morel-Retz, well known as "Stop"); on the reduction of newspaper postal rates, with a special eye to the bulky journals of Great Britain; on the legal "customs and usages" in force in different countries between editors and correspondents (M. A. Sallès); and on the proposed adoption of a universal telegraph code for press purposes (M. E. Torelli-Viollier), were among the very interesting matters which went to make up the unusually good *ordre du jour* of the Roman Congress.

The Central Bureau, having reported itself in a flourishing condition, both from a pecuniary and numerical point of view, undertook in future to publish a report of its progress four times a year, to be furnished gratis to all adherent Press Associations. A prize of a thousand francs (40*l.*) was also offered for the best code submitted under the conditions of M. Torelli-Viollier's suggestion. Particulars can be supplied by the Secretary of the British International Association of Journalists, 1, Elm Place, S.W., should any one wish to join this polyglot competition. Altogether a very animated and satisfactory meeting was held under the organization of the Associazione della Stampa Periodica at Rome; and besides the appeal for liberty made at the opening of the Congress, a great number of important resolutions were passed which will all tend in the near future to advance and consolidate the true power of journalism.

Of our British delegates it may be reported that Mr. P. W. Clayden, President of the British Section, joined in several of the debates, and

was unanimously re-elected to his representative seat on the Central Bureau. Sir Hugh Gilzean-Reid presided during one sitting of the Congress. Messrs. J. Bernard Atkinson and A. J. Mundella (both of the *Manchester Guardian*) spoke on the customs and usages question, and proposed a very well-worded address of good wishes for the prosperity of the Italian press. Mr. James Baker kindly acted as French and German interpreter and hon. secretary, in the unavoidable absence through illness of the Secretary of the British International Association.

It would be impossible to close even this brief notice without a word of deep and heartfelt regret for the death of M. Albert Bataille (*Figaro*), so long and so intimately connected with the International Congress movement. His sudden death occurred when he was in the midst of preparations for the Roman meeting, and of reports which lie half finished. His special talents for controlling and directing assemblies were deeply missed on the occasion of this Sixth Congress, while his vivid personality will long live in the memories of his colleagues.

The Congress accepted the invitation of the French press, conveyed by M. Edmond Lepelletier, to hold its next year's meeting at Paris.

G. B. STUART.

Literary Gossip.

MR. KINLOCH COOKE's memoir of the lamented Duchess of Teck, mainly based on her diaries and letters, is now almost entirely in type, and Mr. Murray expects to publish it this summer.

UNDER the title of 'Savrola: a Military and Political Romance,' there will be commenced in the May number of *Macmillan's Magazine* a novel by Mr. Winston Spencer Churchill, a son of the late Lord Randolph Churchill. Mr. Churchill, who acted as correspondent for the *Daily Telegraph* in the Tirah campaign, and was attached to the 21st Lancers in the expedition to Omdurman, has already shown some skill in the use of his pen, his volume on the Malakand Field Force containing a spirited account of the operations under Sir Bindon Blood. This, however, is his first essay in fiction. It belongs to that class of romance of which 'The Prisoner of Zenda' is the most familiar modern example. The number will also include an article by Mr. James Sykes on Lord Palmerston's many controversies with his colleagues and the Court during his various periods of office; one on the mischievous follies of Christian Science, by Mr. Spencer Brodhurst; and one by Mr. A. Maurice Low on the true composition and significance of the Foreign Relations Committee of the United States Senate, for which Lord Salisbury has recently shown so much, but, Mr. Low thinks, such mistaken admiration.

MRS. MILN's lively volume on 'The Children of the World: Pickeninnies, Papooses, Bambinos,' &c., which was the cause of the lawsuit tried on March 29th before Mr. Justice Wills, is to be brought out before long by Mr. Murray.

IN the May *Cornhill* Prof. R. Y. Tyrrell, moved by the recent controversy on the subject, contributes an article on the 'Sense of Humour in Women,' with special reference to George Eliot, whose humour he considers to be as fundamental as Shakespeare's. Mr. Garrett Fisher writes on the Balzac centenary, and Mr. G. S. Layard, under the heading 'Polyglot Russian

Scandal,' records the result of a curious experiment in translation carried out on the basis of the well-known round game. Lady Broome begins a series of 'Colonial Memories,' connected mainly with West Australia in the eighties; Mr. Frank T. Bullen tells the life-history of an orphan cachalot; and the new instalment of 'Conferences on Books and Men' is devoted to a consideration of patriotic songs. The number also contains short stories by Mr. Stephen Crane and Mr. Victor Waite, and chaps. xx.-xxiii. of Mr. Crockett's serial 'Little Anna Mark.'

VIOLET FANE is revising for the press a new volume of poems, which will be entitled 'Betwixt Two Seas: Poems and Ballads (written at Constantinople and Therapia).' It will be published by Mr. J. C. Nimmo in the early autumn.

THE publication of the long-expected memoir of Milman, the celebrated Dean of St. Paul's, by his son, is at last promised. Mr. Arthur Milman has waited till almost all his father's friends are dead.

WE are requested to state that the Ashburnham MSS. now advertised to be sold on the 1st prox. by Messrs. Sotheby are a portion of a collection sold *en bloc* by the Earl of Ashburnham in 1897 to a gentleman, by whose instructions they are now offered for sale.

SIR ROBERT WARBURTON's book on the Khyber and his services there will be issued by Mr. Murray pretty soon.

THE portion of the library of Sir George Clerk of Penicuik, chiefly collected apparently early in the last century by John Clerk of Eldin, and to be sold by Messrs. Sotheby, Wilkinson & Hodge during the first week in May, is one very largely of Scottish interest. That is, perhaps, another way of saying that the books are not of particularly wide interest. The library was formed in the age of pamphlets, which consequently greatly preponderate. Very many of them are of considerable rarity. One of the volumes of miscellanea includes a copy of the scarce 'Account of the Province of Carolina,' by Samuel Wilson, 1682; and some of the other early American tracts are scarce. There are two good fifteenth-century Books of Hours, to one of which is attached a tradition that it was originally in the library of Mary, Queen of Scots; but better established than this supposition is the fact that it is in a well-preserved binding of Clovis Eve.

MESSRS. METHUEN will publish shortly a new edition of Peter Beckford's 'Thoughts on Hunting,' which Mr. J. Otho Paget is preparing for them on a somewhat elaborate scale, with an introduction and notes. Mr. G. H. Jalland furnishes full-page illustrations.

THE obituary of the week includes the names of M. Alexandre Weill, formerly editor of the *Gazette de France*, and author of many novels and historical studies; and of Mr. Purcell, the biographer of Manning. No one, we may observe, less anticipated the stir created by his book than the author.

IN the obituaries of the daily newspapers the military events of the life of Sir Rose Lambart Price, Bart., are recounted with

sufficient fulness. His pedigree and family affairs have attention to more than the average amount. But there seems to be little knowledge of the fact that he was a literary man of considerable performance. His 'Two Americas' took a real place about twenty years ago among books of travel, and he wrote more recently of his hunting expeditions in the Rocky Mountains. The pursuit of game, small and large, in most parts of the world was a passion with him; but he had also the ability to use his pen well in the description of his experiences. His sympathy with others who told their tales for the public was characteristic of a man who had the Celtic personal charm in strong development. Miss Corinna Bruce's first novel, for example, was due to his stimulus. (The lady is daughter of Sir William Bruce, Bart., of Stenhouse.) In many ways, physically and mentally, Sir Rose resembled Sir Richard Burton, although he had not the erudition of the famous traveller. It would be a journalistic lapse if Sir Rose Price's books had no mention, as they form a substantial part of his doings. In swimming he was a great adept, and once, at least, his prowess saved his life. When a young man, at his shooting in the Highlands, his servant upset the boat in which they were fishing, and, with ulster and shooting boots, he had to reach the distant shore of the loch, the blunderer being saved by sticking to the boat. He swam in the Great Salt Lake, finding its buoyancy an astonishment even to his wide open-air experience; and his books describe his tackling of turtles in deep-sea water for culinary comfort.

MR. G. C. CRUMP has edited for Messrs. Methuen the autobiography of Thomas Ellwood, the Quaker. This edition will contain the complete text, with an elaborate introduction dealing with the legal position of Quakers under the Commonwealth and the Restoration, and explaining the penalties to which they were exposed. Foot-notes contain brief accounts of the more important persons mentioned in the book.

It was resolved at the Bristol meeting on April 13th, on the motion of the Bishop of Hereford, to establish "The University College Colston Society," with the object of endowing new chairs in the college. The first dinner of the society will be held on November 21st.

THE legacy bequeathed by the late Mathilde Blind to Newnham College, Cambridge, will, it is estimated, yield an annual income of about 200%.

LORD RUSSELL OF KILLOWEN took occasion last week to urge upon the Inns of Court the creation of "a great school, or college, or university of law." The Inns have, as a matter of fact, already shown their readiness to fall into line under a Faculty of Law in the reconstituted University of London, and we believe that the London Senate have agreed upon the inclusion of this faculty, at the instance of the Statutory Commission.

At the instance of the London Corporation, the Committee of Council on Education have called on the London School Board to prepare a statement showing what part of its expenditure on higher-grade schools falls within the limits of defined "elementary

education" and what part has been incurred by the teaching of more advanced subjects.

MAJOR HUME writes:—

"In your review of my Cambridge history of Spain to 1788 in last week's *Athenæum*, you are inclined to blame me, as other critics have done, for the limitation of the period covered by the history. May I be allowed to explain that the limits were prescribed to me before I undertook the work, and that I could not venture to alter them? So fully conscious was I, however, of the need for carrying the narrative to its natural termination, that I did not close my manuscript with the end of the Cambridge volume, and have now in the press, to be published in the 'Story of the Nations' series, a 'History of Modern Spain, 1788-1898,' describing the end of the fallacious resuscitation imposed upon the country by Charles III., and bringing the romantic story of Spain's decline down to the present day."

DR. TILLE, of Glasgow, is going to issue through Mr. Nutt a monograph on 'Yule and Christmas, their Place in the Germanic Year.'

THE article on the Vere family in the 'Dictionary of National Biography,' which we praised last week, was attributed by a slip to Mr. Rigg. It is one of those on the feudal families contributed by Mr. Horace Round.

It has been arranged that an advisory county committee is to be formed of the most influential landowners and antiquaries of Hampshire, in order to gain access to collections and information regarding county history. It is understood that the Earl of Northbrook, Lord Lieutenant, has consented to act as chairman, and it is hoped that Mr. T. W. Shore, the active and learned organizing secretary of the Hants Field Club, will serve as secretary to this committee. Arrangements are in progress for including Hampshire in the first issue of the "Victoria Series of County Histories," which were mentioned in our number for March 18th.

THE Cottonian collection of books was the most important part of the British Museum at its foundation in 1753. The manuscript catalogue of that collection, written in part by the father and son who formed it, recently passed into the possession of Mr. Gregory, the well-known Bath bookseller. It ought to be in the British Museum, as there is no other place in which its value and usefulness could be adequately recognized.

MR. STURGE COTTERELL, who has done much to elucidate the annals of his native city, has compiled an interesting historical map of Bath, showing where the noteworthy visitors lived. Following Mr. Meehan, who gave 7, Terrace Walks, as the house in which Sheridan lived with his father, Mr. Sturge Cotterell is in error. An advertisement in the *Bath Chronicle* for the 27th of December, 1770, puts the matter beyond doubt, if any doubt could have existed among those who knew that the letters sent to Sheridan by his friend Halhed and others were all addressed to him at his father's house in King's Mead Street. In the advertisement Mr. Sheridan refers to "my house in King's Mead Street." This house is probably the building at the corner of the street and the square, having an entrance from both, and being a double house. An unpublished letter

to Mr. Sheridan's son Charles Francis contains the statement that he purposed passing the summer at Bath in 1780. He may then have lived at 7, Terrace Walks.

On the 24th inst. the monument will be unveiled which the inhabitants of Magdeburg have dedicated to the well-known writer Karl Immermann, who was born at that place on the above date in 1796. Perhaps the day will come when the Magdeburgers will see their way to place by the side of the Immermann statue that of Heine, his intimate and more brilliant friend.

THE forty-fifth meeting of the Deutsche Philologen und Schulmänner will take place from September 26th to 30th at Bremen.

THE chief Parliamentary Papers of the week are Return showing the Extent to which Local Authorities in England, Wales, and Ireland are applying Funds to the Purposes of Technical Education (1s. 2d.); Education, England and Wales, Training Colleges, Reports (4d.); Report for the North Central Division (2d.); Education, Scotland, Minute amending the Terms of Article 118 of the Code of 1899 (1d.); Annual Statistical Report of the University of Glasgow (2d.); Scheme for the Management of St. Paul's School (2d.); Rules made under the Elementary School Teachers (Superannuation) Act, 1898 (2d.); and Reports upon the Endowed Charities of two Carmarthenshire parishes.

SCIENCE

The Life Story of Sir Charles Tilston Bright, Civil Engineer. By Edward B. Bright and Charles Bright. 2 vols. (Constable & Co.)

SIR CHARLES BRIGHT, who was born in 1832, entered the service of the Electric Telegraph Company when only fifteen, and at nineteen years of age he laid some important lines of telegraph in the north of England. By the time he was twenty years old he had already patented, in conjunction with his brother Edward, several important telegraphic inventions, some of which are still in use; and at this age he became engineer-in-chief of the Magnetic Telegraph Company, for whom he laid many main underground lines, and also, in 1853, the first cable to Ireland, from Port Patrick to Donaghadee, this being the third submarine cable successfully laid. When only twenty-three years old he became a projector, together with Mr. Cyrus Field and Mr. J. W. Brett, of the Atlantic Telegraph Company of 1856; and having been appointed engineer-in-chief of this company he superintended the construction, and in 1858 he accomplished the laying, of the first telegraph cable between Ireland and Newfoundland, a distance of 1,640 miles, in a maximum depth of about 2,400 fathoms. On his return to Ireland at the close of this cable-laying expedition he was knighted in Dublin by the Lord Lieutenant at the unusually early age of twenty-six. The electric current, however, transmitted through the Atlantic cable of 1858 became gradually weaker, and at last ceased entirely only three months after the connexion with America had been effected; and permanent

telegraphic communication across the Atlantic was not attained till a stronger cable, with a thicker copper-wire conductor, was successfully laid in 1866. Though some early attempts to lay cables in the Mediterranean had ended in failure, Sir Charles Bright succeeded in laying cables between Spain and the Balearic Islands in 1860 quite satisfactorily, in depths reaching to 1,400 fathoms, these cables having a total length of 365 nautical miles. In 1864 he accomplished the most important step towards placing England in telegraphic communication with India by laying a remarkably durable and efficient cable from Fao down the Persian Gulf, and thence along the extreme northern portion of the Arabian Sea to Karachi, a distance of about 1,250 miles, so that when the European-Turkish land line was extended from Baghdad to Fao in 1865, direct telegraphic connexion between London and Karachi, and consequently with Bombay and the other important towns of India, was completed. Sir Charles Bright sat in Parliament as member for Greenwich from 1865 to 1868, during which period his movements had to be somewhat restricted, and he did not take part in the Atlantic cable-laying expeditions of 1865 and 1866, carried out with the *Great Eastern* under Sir Samuel Canning as the engineer, in which Sir Daniel Gooch also took a prominent part. Thus at last America was successfully connected with Europe by two cables, one, 1,852 nautical miles long, having been first laid right across the ocean in July, 1866, and then the broken end of the cable of 1865 having been picked up by grapnels from a depth of over two thousand fathoms in mid-Atlantic, spliced to a fresh length of cable, and the laying completed.

At this period Sir Charles Bright was frequently consulted on various matters relating to submarine telegraphy, and he managed to find time to take part in the expedition for laying a new direct deep-sea cable, about 900 miles long, between Malta and Alexandria, in place of the defective cable of 1861, which only occupied eleven days in the autumn of 1868. Having undertaken to connect Cuba with the telegraphs of the United States by a cable from Punta Rassa, on the west coast of Florida, *via* Key West, to Havana, which merely formed the initial link in the network of West Indian cables then under consideration, Sir Charles Bright decided not to stand again for Greenwich in the general election towards the close of 1868; and the seat thus vacated was filled by the election of Mr. Gladstone just before he became Prime Minister. From 1868 to 1873 the laying of the West Indian cables engrossed Sir Charles Bright's attention, forming, as they eventually did, a chain uniting Florida with most of the West India islands, and also providing connexions with Central America from Jamaica to Colon, on the Isthmus of Panama, and with South America from Trinidad to Georgetown, in British Guiana. This expedition, involving the laying of upwards of 4,000 miles of cables, proved the most arduous enterprise in which Sir Charles Bright was ever engaged, owing to the extremely rough nature of the sea-bottom in that region of coral

reefs and the malarial character of the tropical climate in those parts; and it was the last cable-laying expedition which he personally supervised. During the remaining fifteen years of his life he was chiefly occupied in mining enterprises, inventions, the extension of electric lighting, and giving advice on telegraphic matters. He was President of the Institution of Electrical Engineers in 1887; and he died in 1888, in his fifty-sixth year.

Such a life as that of which the principal incidents have been briefly summarized might be recorded in three different ways. A popular concise account might be written of the man himself, the nature of the works he carried out, and the principal incidents of interest in his career, so as to present to the general public a vivid picture of the man and his achievements, and afford an insight, even to the uninitiated, into the difficulties that had to be encountered, and the methods by which they were surmounted. Another plan consists in recording somewhat fully the works accomplished by the subject of the memoir, from a purely professional and scientific standpoint, with only such details of the man's life as may form a suitable setting for, and serve to link together, the important undertakings which have gained him eminence, thereby furnishing a book of considerable technical interest, and of distinct value for reference and study to the more limited circle of persons who may be interested or engaged in similar works or investigations. A third course has been followed in the present biography, namely, a combination of a detailed life with full particulars of the inventions worked out, the construction and behaviour of the submarine cables laid, the paying-out and other mechanism connected with the cable-laying, the incidents and difficulties experienced in the several expeditions, and the scientific aspects of the various other problems with which Sir Charles Bright was concerned. This combination undoubtedly possesses the merit of completeness, and it would appear to appeal to the largest possible number of readers; but, unfortunately, it necessitates great literary ability to prevent the minor details of every-day life from unduly diluting the scientific portion, and thereby rendering it less readily available for reference or study, or the popular portion from being swamped by scientific details; and very judicious selection of the materials and considerable power of condensation are essential to compress such a record, extending over a somewhat wide range, within suitable limits. As stated on the title-page in comparatively small type, the story of the Atlantic cable and the first telegraphs to India and the colonies is incorporated with the biography, which may be assigned as the ostensible reason for the book extending over 1,207 pages; but, after all, except for very brief, graceful references to several other pioneers in submarine telegraphy associated with Sir Charles Bright, with their portraits, and a short account of the Atlantic cables of 1865 and 1866, occupying only 35 pages (whereas the cable of 1857-8 has a record of 269 pages), the authors deal entirely with Sir Charles Bright and the enterprises in which he was engaged. The book is a monumental tribute of devotion to the memory of a man who must have inspired

his companions with strong affection and admiration, offered by a brother who from early youth was associated with him in his principal enterprises and successes, and has modestly kept himself in the background, and by a son who has followed in his father's footsteps. The interest, indeed, of the authors in everything connected with the subject of their memoir has been so absorbing that they have perhaps not paused to consider whether so exhaustive a record would have an equal interest for the public; and, unfortunately, with regard to the prospect of this book bringing Sir Charles Bright's achievements prominently into notice, the popularity of such a biography in the present day is generally in inverse proportion to its length and cost. Lives of other civil engineers, not less eminent, no less pioneers in their respective lines, whilst somewhat better known to the public, have been successfully compressed into a single volume, as, for instance, the '*Lives of Boulton and Watt, with a History of the Introduction of the Steam Engine*,' '*Life of George and of Robert Stephenson, with a History of the Introduction of the Locomotive*,' and the lives of I. K. Brunel, Sir W. Fairbairn, and Sir W. Siemens.

There would have been no difficulty in the present instance in diminishing the size of the biography, without detracting at all from its unquestionable general and scientific interest. Thus many of the speeches relating to the cable-laying expeditions recorded in the book possessed merely a very transitory interest; and even the descriptions of the preparation and laying of the Atlantic cable of 1857-8, and the East Indian and West Indian cables, extending over 478 pages, might have been made more readable by being considerably condensed. The book is fully illustrated, and most of the maps, plans, sections, portraits, and other illustrations relating chiefly to telegraphy, cable-laying, and inventions, greatly enhance its value; but some of these—such, for instance, as the old Bright monument, the arms of the family (conspicuous enough on the cover), the Graystones over-mantle, the reproductions of various testimonials, and of the well-known Telford Medal and cross of the Legion of Honour, and the portraits of natives of different countries and others unconnected with telegraphy—might have been advantageously sacrificed to exigencies of space. The small-print appendices, forty-five in number, cover 332 pages, or more than one-fourth of the whole biography, and are of very different importance. The summary of inventions furnishes an interesting record of Sir C. Bright's energy in this direction in the midst of pressing avocations; his letter with reference to the Mackay-Bennett Atlantic cable of 1882 affords a capital concise comparison of the relative merits of different types of cables; and his presidential address to the Institution of Electrical Engineers in January, 1887, though accessible in the *Proceedings* of the Society, gives such a valuable record of the progress of land and submarine telegraphy as to form a very suitable appendix to the life of one of the foremost pioneers of telegraphic communications. Most, however, of the other appendices consist of newspaper articles and accounts, and reports, letters, and speeches on the subjects already

fully dealt with in the biography, or of reprints of papers and speeches contributed by Sir C. Bright to the Institution of Civil Engineers and the Royal Geographical Society, references to which would appear ample. It seems, moreover, superfluous to have added to these the Bright pedigree, the first Badsworth Hunt song, leading articles on Sir C. Bright's presidential address, and, lastly, numerous obituary notices which alone occupy fifty-three pages of small print.

The authors in their zeal have exaggerated the recognition accorded to Sir C. Bright by the Institution of Civil Engineers, for in vol. ii. p. 99 they state that the paper 'On the Telegraph to India' "won for Sir Charles the Telford Medal of that year," whereas five Telford Medals were awarded for papers read during the session 1865-6, and Sir Charles Bright received the fourth (*Proceedings Inst. C.E.*, vol. xxvi. p. 138); and on pp. 443-4 the following paragraph occurs:—

"At this same period [1858], and in recognition of the same work [Atlantic cable of 1858], the subject of our biography was specially invited to full membership of the Institution of Civil Engineers—an altogether unprecedented incident at so early an age,"

whereas Sir Charles Bright was only elected a member of the Institution in February, 1862 (*ibid.*, vol. xxi. p. 257)—both of which facts are correctly recorded in the memoir in the *Proceedings* of the Institution to which the authors allude (*ibid.*, vol. xciii. pp. 486 and 487).

In spite of apparent errors of judgment from a literary point of view, the biography presents many interesting features, and it specially exhibits the marvellous energy by which Sir C. Bright, without any external advantages, gained for himself a very prominent place at an early age amongst the pioneers of submarine telegraphy, and became the chief organizer and directing spirit of a cable-laying expedition regarded by many as impracticable, and from the great responsibility of which older persons might reasonably have shrunk. The chief merit of overcoming the initial failure, and proving that, with vessels and appliances which would be regarded as very inadequate at the present day, a telegraph cable could be laid between Europe and America which would transmit messages along a length of wire of over two thousand miles, readily recorded by aid of Lord Kelvin's reflecting galvanometer, belongs unquestionably to Sir Charles Bright. The rapid failure of conductivity of the cable of 1858, attributed by the authors to the fact of the conductor being smaller than Sir C. Bright would have advised, and to the strong electrical currents to which it was subjected, seriously marred the initial success of the enterprise; whilst the scientific importance of the achievement, which, by the experience it afforded, paved the way for the cables of 1865 and 1866, was considerably overshadowed by the final success in 1866. This biography does valuable service in reminding us that Sir Charles Bright was the pioneer in Atlantic cable-laying, a fact which might be forgotten in this age of worship of success; and one feels a regret that Parliamentary honours may perhaps have prevented his sharing the final triumph. It

might have been anticipated that fortune would have little more in store for a man who had already laid the first cable across the Atlantic at the age of twenty-six; but though the enterprises in which Sir Charles Bright was afterwards engaged were not calculated to fire the imagination of the public like the connexion of Europe with America, he greatly promoted and facilitated the development of submarine telegraphy by the much increased durability he secured in his designs of the cables for the Mediterranean and East Indian telegraphs, and by their successful laying. Moreover, the laying of the West Indian cables, notwithstanding the great experience gained by that time and the much improved appliances available, appears to have been a more difficult enterprise, in consequence of the deadly climate and rugged sea-bottom, than even depositing for the first time, more than ten years earlier, a cable across the bed of the Atlantic Ocean.

SOCIETIES.

STATISTICAL.—April 18.—Mr. Martineau read a paper 'On the Statistical Aspect of the Sugar Question.'

ENTOMOLOGICAL.—April 5.—Mr. G. H. Verrall, President, in the chair.—Dr. F. G. Dawtrey-Drewitt, Mr. W. E. Ryles, and Mr. A. Wade were elected Fellows.—Mr. Blandford exhibited insects of different orders collected by Dr. A. L. Bennett in West Africa, and read some notes by Dr. Bennett on the habits of the goliath beetles.—Mr. McLachlan exhibited young larvæ of a "locust" received from Mr. E. A. Floyer, Director-General of Telegraphy in Egypt, and said by him to have reduced the Calotropis trees in Nubia to a moribund condition. The larvæ were identified by Mr. Burr as those of a species of *Pœciloceris*, probably *P. vittatus*, Klug.—Mr. Blandford gave an account of a paper by Dr. A. Ribaga, published in the *Rivista di Patologia Vegetale*, v. 343, on an asymmetrical structure occurring in the adult female of the common bed-bug, and apparently hitherto overlooked, although it communicated with the exterior by a conspicuous notch in the fourth abdominal segment, midway between the median line and the lateral margin. This structure consisted of a large quasi-glandular mass of unknown nature in which was encapsuled an organ consisting of fibres, the free ends of which terminated in minute chitinous spines in a recess lying under the fourth abdominal segment. The adjacent margin of the fifth segment was thickened and set with strong teeth. The non-glandular part of this singular structure was conjectured by its discoverer to be a stridulating organ; but no evidence of stridulation had been obtained. It was certainly far more complex than most, if not all, other stridulating organs known to exist in insects.—Mr. G. J. Arrow communicated 'Notes on the Rutelid Genera *Anomala*, *Mimela*, *Popillia*, and *Strigoderma*.'

PHILOLOGICAL.—April 14.—Prof. Skeat, President, in the chair.—Prof. Priebsch was elected a Member.—Mr. H. C. Wyld read a paper entitled 'Contributions to the History of the Guttural Sounds in English.' It dealt with medial and final *-c*, *-g*, *-cg*, and *-h* in Old and Middle English, and in the modern dialects. The Old and Middle English pronunciation of the sounds was discussed, and reasons were given to prove that the view of Kluge and Sievers that Old English palatal *c* and *cg* had already the sounds of Modern English *ch* and *dge* was untenable, and that the present sounds were not developed until well on in the Middle-English period. The M.E. forms such as *queinte* from O.E. *cwenete*, and *schip* from O.E. *seohð*, were held, with other reasons, to prove that O.E. palatal *c* could not have advanced further in palatalization than the stage of front-stop consonants. These M.E. forms could not have arisen if already in O.E. palatal *c* had = *-tch*. Mr. Wyld proposed an explanation of the so-called anomalous developments of the O.E. palatals in such words as "to seek," "to think," *brig* bridge, *heckfer* heifer, *hagthorn* hawthorn. These forms have been explained as "Northern forms" or "Scandinavian forms," but they were not confined to the Northern dialects, either in M.E. or Modern English. On the contrary, final *h* instead of *ch*, final *g* instead of *dge*, could and did occur frequently in Southern dialects. These "irregular"

forms arose in the Southern dialects, possibly also to a certain extent in the South Midland, by a process which began in the O.E. period, and had ceased to be active very early in the M.E. period. The process referred to made O.E. palatal *c* into a guttural (*h*), and O.E. *h* into a *k*, before a following spirant or open consonant (such as *s*, *f*, *th*, *w*, &c.), whether in the middle of a simple word or in a primitive compound. This principle should also be theoretically extended to the sentence; and some facts were brought forward to show that this actually did occur in the transition period (twelfth century). The above statement also applied to O.E. *g* and *cg*, both of which became guttural stops under the conditions stated. Thus the *h* in the modern dialect form *heckth*, from O.E. *heahthu*, was to be regarded as the normal development in the South, as was *hagthorn*, in the Devonshire dialect, from O.E. *hægthorn*. O.E. *seohð* would become *sekth* quite normally, and *mugwort* was but a normal Southern form from O.E. *mycgwyrð*. Mr. Wyld insisted strongly, firstly, that this process only occurs before spirants, and, secondly, that it was practically confined to the Southern dialects. Therefore the *h* and *g* forms in the North arose in the South, and spread gradually northwards. No theory which was to offer a satisfactory explanation of the developments of the gutturals in English must omit to show how it was possible for double forms (a palatalized and an unpalatalized form) to occur in the same word in one and the same dialect. The palatal and guttural forms existed side by side in all dialects, and it was futile to suppose that all forms ending in *g* and *h* were of Northern and all in *dge*, *ch*, of Southern origin.

METEOROLOGICAL.—April 19.—Mr. F. C. Bayard, President, in the chair.—Mr. H. Mellish read a paper 'On Soil Temperature.'—A paper 'On some Phenomena connected with the Vertical Circulation of our Atmosphere,' by Major-General H. Schaw, was read by the Secretary. The author has for some time past been studying the circulation of the atmosphere over Australasia, and in this paper gives the results of his examination of the weather charts, chiefly in regard to the interaction of cyclones and anti-cyclones upon each other.

INSTITUTION OF CIVIL ENGINEERS.—April 18.—Mr. W. H. Preece, President, in the chair.—The paper read was 'On Buenos Ayres Harbour Works,' by Mr. J. M. Dobson.

MATHEMATICAL.—April 13.—Lieut.-Col. Cunningham, V.P., in the chair.—The following were elected Members: Messrs. B. F. Finkel, Kelsey, Lovett, Pedder, and Wade-Gery.—The Chairman briefly alluded to the recent loss the Society had sustained by the death of its Foreign Member, Prof. Sophus Lie.—Mr. Kempe having taken the chair, Lieut.-Col. Cunningham read a paper 'On Conformal Division.'—A discussion ensued, in which Messrs. MacMahon, Lawrence, and Western, and the Chairman took part.—The following papers were communicated in abstract: 'Note on the Characteristic Invariants of an Asymmetric Optical System,' by Mr. T. J. Bromwich,—'Concerning the Four Known Simple Linear Groups of Order 25,920, with an Introduction to the Hyper-Abelian Linear Groups,' by Dr. L. E. Dickson,—'On the Direct Determination of Stress in an Elastic Solid, with Application to the Theory of Plates,' 'On the Stress in a Rotating Lamina,' and 'The Uniform Torsion and Flexure of Incomplete Tubes, with Application to Helical Springs,' by Prof. J. H. Michell,—and 'The Theorem of Residuation, Noether's Theorem, and the Riemann-Roch Theorem,' by Dr. Macaulay.—Interesting impromptu communications were made by Messrs. Hargreaves, Heppel, Roseveare, and Western, and the Chairman.

ARISTOTELIAN.—April 10.—Mr. A. Boutwood, V.P., in the chair.—Mr. H. W. Carr read a paper 'On Mr. Shadworth Hodgson's "Metaphysic of Experience."' The great ideal of Mr. Hodgson is to free philosophy from what he regards as the unwarranted and false assumption inherent in the transcendental view of the problem of knowledge. The 'Metaphysic of Experience' is a return to a thorough empirical method—a method described as subjective analysis of experience without assumptions. Particular attention was called to the eminent service rendered to philosophy by the critical analysis of the concept of cause, which Mr. Hodgson regards as a survival of scholasticism, and the substitution for it of a well-reasoned doctrine of real conditions. In his final reconstruction Mr. Hodgson rejects Materialism and Idealism alike. Criticism was particularly directed to the doctrine of agency and the charge made by Mr. Hodgson against Kant and his followers that their method is vitiated by the assumption that thought is agency. It was argued against this that Mr. Hodgson's doctrine of agency identifies

it with externality to consciousness, with the consequence that it is unknowable. The refutation of Idealism was shown to rest on this conception of agency as otherness, while the refutation of Materialism turned on the complex concept of matter and its failure to fulfil the criterion of self-consistency. The description of conscience, in the ethical portion of the work, as reason or judgment dealing with the inwardness of conduct, was especially dwelt on as a magnificent conception grandly worked out. The attempt to reconcile it with the world theory by denying to it speculative validity and limiting it to the practical sphere was criticized as involving a final contradiction.—A discussion followed, in which Mr. Shadworth Hodgson took part, and defended his work against the criticisms of the paper.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Institute of Actuaries, 5½.—'The Requirements of the Life Assurance Companies Act, 1870, in regard to Valuation Returns.' Mr. R. Todhunter.
- Surveyors' Institution, 7.—'Notes on the Land Tax,' Mr. H. Collins (Junior Meeting.)
- Society of Arts, 8.—'Leather Manufacture,' Lecture II., Prof. H. R. Procter. (Cantor Lectures.)
- Aristotelian, 8.—'The Relation of Body and Mind,' Mr. G. F. Stout.
- Geographical, 8½.—'Journeys on the Nyasa-Tanganyika Plateau,' (Capt. F. R. F. Boulleau and Mr. I. A. Wallace.)
- Tues.** Royal Institution, 3.—'Zebras,' Lecture III., Prof. J. Cossar Ewart.
- Institution of Civil Engineers, 8.—Annual Meeting.
- Anthropological Institute, 8½.
- Wed.** Society of Arts, 8.—'Coal Supplies,' Mr. T. Forster Brown.
- Geological, 8.—'Limestone Knolls in the Craven District of Yorkshire and Elsewhere,' Mr. J. E. Marr; 'The Limestone Knolls below Thorpe Fell, between Skipton and Grassington in Craven,' Mr. J. R. Dakyns; 'Three Species of Lamelli-branches from the Carboniferous Rocks of Great Britain,' Dr. Wheelton Hind.
- Thurs.** Royal Institution, 3.—'The Atmosphere,' Lecture III., Prof. Dewar.
- Royal, 4½.
- Society of Arts, 4½.—'Judicial Reform in Egypt,' Sir J. Scott.
- Hellenic, 5.—'Aristophanes and Agathon,' Prof. W. Rhys Roberts.
- Institution of Electrical Engineers, 8.—Discussion on 'Experiments on Alternate-Current Arcs by Aid of Oscillographs'; Paper on 'Capacity Measurements of Long Submarine Cables,' Mr. J. Elton Young.
- Society for the Encouragement of the Fine Arts.—'The Growth of Art in our Public Schools,' Mr. R. Cameron.
- Fri.** Royal Institution, 9.—'Some Features of the Electric Induction Motor,' Prof. C. A. Carus Wilson.
- Sat.** Royal Institution, 3.—'Machiavelli,' Lecture III., Mr. L. Dyer.

Science Gossip.

THE ensuing ordinary general meeting of the Institution of Mechanical Engineers will be held on the evenings of Thursday and Friday next. The chair will be taken by the President, Sir William H. White, who will deliver his address on Thursday evening. A paper on 'Evaporative Condensers,' by Mr. Harry G. V. Oldham, will be read on Friday evening.

THE annual meeting of the Iron and Steel Institute will be held at the Institution of Civil Engineers, Great George Street, Westminster, on Thursday and Friday, May 4th and 5th, commencing each day at 10.30 o'clock A.M. The following papers are, if possible, to be read and discussed:—1. 'On the Diffusion of Iron,' by Prof. J. O. Arnold and Mr. A. McWilliam; 2. 'On the Gellivare Iron Ore Mines,' by Mr. H. Bauerman; 3. 'On the Use of Blast-Furnace and Coke-Oven Gases,' by Mr. E. Disdier; 4. 'On the Wellman Tilting Furnace,' by Mr. A. P. Head; 5. 'On the Solution Theory of Iron and Steel,' by the Baron H. Jüptner von Jonsdorff; 6. 'On Exploring for Iron Ore with the Magnetic Needle,' by Prof. H. Louis; 7. 'On Theories and Facts relating to Cast Iron and Steel,' by Mr. Bertrand S. Summers; 8. 'On the Manufacture of Steel direct from the Ore in the Blast Furnace,' by M. D. Tschernoff; 9. 'On the Use of Hot Blast in the Bessemer Process,' by Prof. J. Wiborgh.

THE country meeting for this year of the Institution of Surveyors will be held at Bristol on Wednesday next. The following papers will be read and discussed:—'Bristol,' by Mr. William Sturge; 'The Railways and the Farmers,' by Mr. W. M. Acworth; 'The Proposed Provision of Workmen's Houses by Loans from Local Authorities,' by Mr. Howard Martin. The members will dine together at the Grand Hotel in the evening. The following day will be devoted to excursions to places of interest in Bristol and its vicinity, Tintern Abbey and Chepstow Castle, Wells and Glastonbury.

ALTHOUGH the Geological Survey of the United Kingdom has always given a good deal of attention to the water supply of the English counties,

it has never issued any report on the subject. The appearance of the first part of a new series of 'Memoirs,' dealing with the underground waters of the different counties, marks a departure of a welcome kind. They should prove of great practical value, and considerably aid local effort in obtaining good water in districts where the geological conditions happen to be favourable. The first memoir deals with the water supply of Sussex.

A REPORT by Surgeon-Capt. Leumann, of the Indian Medical Service, dated from the Plague Hospital at Hubli, on plague inoculation measures maintained in that town, has been printed by the Indian Government. It is of more than ordinary interest, as reports go, because Dr. Leumann was stated to have held certain views on methods of preventive inoculation which were not quite on all-fours with the opinions of Dr. Haffkine. The latter furnishes a valuable estimate of the work done, and criticizes some of the conclusions arrived at. At the outset he remarks that "one of the great difficulties we have to contend with is that a large number of persons, when thinking on the question of inoculation, base their conclusions upon what happens to be at the time their general conception of immunity." The system of double inoculation in a short interval was freely adopted at Hubli, while the regulation dosage of the prophylactic was subject to an increase of strength according to the observed "reaction." This, however, had Dr. Haffkine's concurrence. The protection afforded to the inhabitants of Hubli—a town of 50,000 people—seems to have been very considerable, and elaborate statistics relating thereto are presented. More than 24,000 persons were inoculated twice, and nearly 10,000 once, and at the present moment plague has practically ceased to exist in Hubli. The reporter's remarks on the advantages of sanitation and hygiene as compared with inoculation methods appear to suggest these systems as being opposed to one another, which is somewhat wide of the mark, and not very helpful either.

DR. HAFFKINE is coming over to England next month.

PROF. MICHAEL FOSTER, Sec. R.S., has an article in hand called 'Integration in Science.' It will be published in the *Naturalist*, the little monthly journal of natural history for the north of England, edited from Leeds.

ANOTHER small planet was discovered by Herr Witt at the Urania Observatory, Berlin, on the night of the 5th inst. No. 366, one of those which were discovered by M. Charlois at Nice on March 21st, 1893, has been named Vincentina.

PROF. HOUGH, Director of the Dearborn Observatory, has published in *Ast. Nach.* Nos. 3557-8 a 'Fourth Catalogue of New Double Stars,' containing 132 new pairs discovered in the years 1894-7, together with a series of measurements of 255 known doubles.

A COURSE of lectures upon 'Sidereal Astronomy in relation to some of the Constellations near to the Great Bear' is to be delivered in Gresham College by the Rev. Edmund Ledger on the evenings of April 25th-28th.

THERE is considerable opposition in Edinburgh to the scheme for appropriating part of the Arboretum for the proposed zoological garden.

MR. MURRAY promises a 'Preparatory Geography for Irish Schools,' by Mr. John Cooke, the editor, if we mistake not, of the admirable red 'Handbook to Ireland.' The new book will be illustrated with maps, plans, and views of well-known places.

MRS. BISHOP's book on the Yang-Tse Valley is to be issued in the autumn.

FINE ARTS

RECENT PUBLICATIONS.

Lectures on Landscape delivered at Oxford in Lent Term, 1871. By J. Ruskin. Illustrated. (George Allen.)—The splendid eloquence, the passionate sympathies, and the insight of Mr. Ruskin are manifest in all their beauty in the three addresses which form the staple of this handsome and copiously illustrated volume. It is, alas! probably the last publication of the author's which will appear in his lifetime. Along with the wonderful charms which we have mentioned the reader will, of course, find not a little of the author's egotism, his intolerance of what does not please him, some of his quaint whims, with which logic has nothing to do, and much indifference to the views, opportunities, and considerable imperfections of other men. The discourses are concerned with outline, light and shade, and colour, and are in a sense supplementary to the once more famous, though now almost forgotten, 'Lectures on Art' delivered at Oxford in 1870, and, like them, they were addressed to undergraduates, of whom only an enthusiastic few listened to them with higher motives than delight in the professor's eloquence and fame. The discourses are now printed in an independent and permanent form, and admirably illustrated with plates which, so far as regards those in black and white, are all that can possibly be desired. The coloured plates deserve another sort of criticism. The lectures are, of course, replete with references to Titian, Tintoret, and other great Venetians; to Rubens and Raphael, Reynolds and Rembrandt, which are interspersed with injudicious censures, and they are mainly a sort of apotheosis of Turner, from the etched outlines of his 'Liber Studiorum' to the wonderful subtleties of his 'Dragon of the Hesperides,' 'Dunblane Abbey,' 'Flint Castle,' 'Scarborough,' and 'Vesuvius.' The eloquent and commanding tone of the lecturer, his strenuous insistence upon the irresistible necessity of work, and yet again work, on the part of the student whose ambition was set no higher than being a good draughtsman, to say nothing of an artist, form a refreshing contrast to the fads of a later day, when "brushwork," coloured chalks, Impressionism, or the mechanical Japanese mode of doing this and that, in order to attain a royal method, flourish. Whatever we may think of Mr. Ruskin as a lecturer on art—and, architecture apart, it would be difficult to rate him too highly—the lofty æsthetics and the noble intellectual and moral tone which pervade these discourses render them as delightful as they are profitable reading. It was his modesty that a few years ago, even more than since, compelled the attention of multitudes of readers and listeners, who, thinking they were being educated in art, were really being saturated with ethics, poetry, and the humanities. It is this discrepancy between what may be called the fact and the theory of the Ruskinian utterances which explains and justifies the general rejection of them by artists and, above all, by architects.

Practical Hints for the Protection and Preservation of Paintings and Drawings. By Sir P. Burne-Jones. (The Fine-Art Society.)—The artist who compiled this useful and, so far as it goes, excellent collection of hints, warnings, and suggestions might easily have doubled their number and quadrupled their value. His hints are to the point; his warnings positively and distinctly illustrate the stupidity of the blunders of many who have to do with pictures and drawings, and cause incomprehensible and irreparable damage to fine works of art, such as that which ended in the ruin of one of the choicest works of the author's father—the large 'Love among the Ruins,' which was entrusted to a photographer to reproduce. Knowing little or nothing of technical art, he coated the surface with a sort of varnish composed mainly

of white of egg. Had 'Love among the Ruins' been painted in oils this would have been a disastrous proceeding, but as it was painted in water colours the result was at once destructive. Intended to "fetch up" the picture for the benefit of the camera, it simply abolished it. Well may Sir Philip write, "Never, on any consideration, allow white of egg to be rubbed over" a work of art. So far as to one of his most instructive warnings. Sir Philip's suggestion that every picture under glass should be examined every four years is acceptable, but he might as well have added that the removal of fungoid growths from the surfaces of drawings and prints is imperative and easily effected.

Another volume additional to the little library of similar works, and entitled *Calendar, History, and General Summary of Regulations of the Department of Science and Art, 1899*, has issued from H.M. Stationery Office, and is to be had from Messrs. Eyre & Spottiswoode.

The Librairie Ollendorff publishes *Les Arts de la Vie et le Règne de la Laideur*, by M. Gabriel Mourey, who explains, somewhat baldly, to the French how superior to their art in all that belongs to the home is that of England. The first of the two papers is, in fact, a eulogy of William Morris.

NOTES FROM ROME.

To the conjecture of Mr. Flinders Petrie in the *Athenæum* of April 1st, No. 3727, that the "Black Stone" of the Comitium marked the spot where the open-air assemblies of the Patres took place in the early days of Rome, and where the opening ceremonies of each meeting of the Senate were performed in subsequent ages, viz., after the building of the Curia, there is this strong objection—the spot marked by the black stone was considered of ill omen. Festus says: "Niger lapis in Comitio LOCVM FVNESTVM significat." Why it was a "locus funestus" nobody knew for a certainty. Festus himself says that the spot had been selected for the burial of Romulus, the founder of the city; but as the hero had been bodily carried up to heaven by his father Mars, the funeral plot had been given up to Faustulus "nutricius eius." However groundless these traditions may be, the simple fact that they were believed by the Romans makes it almost impossible for us to connect this ill-omened place with the meetings of the Senate. When I first mentioned the discovery in the *Athenæum* of February 4th, I suggested that the only way of ascertaining the truth and solving the mystery of the black stones was to tunnel the ground under and near them, and see whether an earthen jar, a stone coffin, or any other relic from the prehistoric age could be found to tell the tale.

The work of exploration has been carried on with great care and skill by Cavaliere Boni, and it has already led to important results, showing how wrong we all have been in disbelieving every particular of Roman traditional history (if I can use such an expression) previous to the Punic wars. Dionysius, I. 87, asserts that near the Rostra, but within the area of the Comitium, a stone lion of archaic workmanship was supposed to mark the site of the grave of Faustulus. Varro, on the other side, mentions not one, but two stone lions, guarding, as it were, the grave of Romulus in the same corner of the Comitium. The pedestal of one of these lions has just been found, and there is every probability that the other lies concealed at the opposite side of the black stones, under the pavement of the imperial Comitium. I confess that in my long experience of Roman excavations I was seldom more impressed than at the sight of this simple work of an Etruscan stone-cutter of the time of the kings, lying fully four feet below what we considered to be the level of early Rome. The pedestal is six feet long, three wide, and it is, roughly speaking, oriented with the meridian line. Another curious dis-

covery is that of a bronze statuette of archaic workmanship, representing an augur carrying a *lituus* with both hands, with his head bent backwards, as if his eyes were scanning the sky. His head is covered with a thick mass of hair, cut in the Nubian fashion at the level of the neck.

The drainage system of the Sacra Via and of its side branches has been thoroughly explored, and cleared from the silt and rubbish which nearly obstructed the channels. The drains are of three periods. Those of the early days of Rome are built of *opus quadratum*, and covered by flagstone; those of the Augustan age are built of *opus reticulatum*; those of the Empire of *opus lateritium*. These last are paved, and covered with tiles (*tegulae bipedales*) stamped and dated.

On the south-west side of the Forum, parallel with the Sacra Via, stand eight square pedestals of monumental columns, the shafts of which, varying in size and quality, are lying close by. Describing these pillars (which date from the Constantinian age) in 'Ruins and Excavations,' p. 258, I had incidentally remarked that "if they were raised once more on their pedestals the picturesqueness and interest of the Forum would be greatly enhanced." It has pleased his Excellency Commendatore Baccelli to have this scheme carried out, and the first and the second columns, counting from the south, have already been replaced on their original bases. This "restitution" has been called by certain critics a "groundless restoration," yet there is not a shade of doubt that the two shafts belong to the individual pedestals upon which they have been set. Both were discovered in my presence in 1872. The first, of grey granite, once covered with ornaments of gilt bronze, as shown by the holes of the clamps to which they were riveted, lay, broken in seven pieces, partly on the pavement of the Sacra Via, partly on the stone "margo" of the Forum. The lower half of the second was still lying, as it fell, in a slanting position, with the *imoscapo* almost level with the top of the pedestal, and the broken end nearly touching the Sacra Via. This state of things is represented not only by contemporary photographs, but also by a sketch taken by another eye-witness, the late Prof. Heinrich Jordan, of Königsberg, who has published it at p. 260 of the third volume (1877) of the 'Ephemeris Epigraphica.' As we are not equally sure of the connexion of the other six columns with the pedestals at the foot of which they are lying, I suppose we shall satisfy ourselves by joining their scattered pieces, and leave them where they are.

The study of this problem has enabled us to ascertain several points of interest. The first is that the columns raised after the great fire of A.D. 283, the damages of which were repaired by Diocletian and Maxentius, had already been in use in earlier edifices. The fact is especially evident in the two fluted ones of pavonazzetto, which once belonged to the peristyle or to the pronaos of a great temple or basilica, as shown by the marks of the *cancelli* of gilt bronze which closed the intercolumniations.

The second fact is that when the columns collapsed, or were made to collapse, the pavement of the Sacra Via was already buried under eight or nine feet of rubbish. The fall, therefore, must have taken place after the Norman invasion of 1084, in consequence of which the Forum and its surroundings became the receptacle of the refuse of the city. The third is that the so-called column "of Phocas" dates, like the other eight (and a ninth, which has completely disappeared, but the foundations of which can still be traced near the marble *plutei*), from the time of Diocletian and Maxentius. Smaragdus, who claims the merit of having raised it and crowned it with a gilt statue, has simply substituted a new dedication for the original one. An attempt has been made by Signor Giuseppe Fregni, of Modena, to prove that the erasure in

the first line of the dedication cannot be filled up by the letters *FOCÆ IMPERATORI*, but that it must be supplied by the name of Tiberius Constantinus Aug. The attempt has not been successful. The same thing must be repeated *à propos* of the recent effort of Signor Constantino Maes to identify the granite column with the holes of the brass clamps (the first from the south corner) with the "columna palmata, statuâ superfixâ librarum argenti MD.," raised by the S.P.Q.R. in *Rostris* to the memory of Claudius II. Gothicus after his great victory at Nissa and his heroic behaviour in plague-stricken Sirmium, A.D. 270. The pillar was raised in *Rostris*, therefore at the opposite end or corner of the Forum; and, besides, it is a known fact that the name *ad palmam*, originated from this very *columna palmaris*, was restricted to a small area in front of the Senate House.

In exploring the districts of Corcolle (Querquetula), Passerano (Scaptia), and Gallicano (Sedum?) for the construction of sheet xvi. of my archæological map of the Campagna I have met with many important remains of the great aqueducts, unknown to topographers, and not marked on the otherwise excellent sheets of the Istituto Geografico Militare. The line of the *Anio vetus* is still marked here and there with the terminal and jugeral stones raised by Augustus in accordance with the *Senatus consultum* of 11 B.C., "de rivis Juliæ, Marciaë..... anienis reficiendis." One of these *cippi*, on the south slope of the Valle Serra, below Gallicano, is marked with the progressive number DCXXI., which means that its distance from Rome, measured along the winding course of the aqueduct, was 621 *jugera*, or 621 times 240 feet. A hundred and forty-nine Roman feet amount to 44½ kilometres, and as the distance of the *cippus* from Rome, as the crow flies, is only 20 kilometres, we may imagine what windings and zigzags the aqueduct must go through before reaching the gates of the city.

The Palazzo di Schifansia at Ferrara has been transformed into a museum of ancient and Renaissance art. The opening speech was delivered November 20th by Adolfo Venturi. The museum (catalogue by G. Agnelli and V. Giustiani, Ferrara, 1898) contains three sections—illuminated books, antiquities, and medals. The first are exhibited in the Salone degli Affreschi, the second in the Salone degli Stucchi. The Medal-room contains excellent specimens by Pisanello and other renowned medalists of the Renaissance. One object deserves special attention, a bronze, cast about 1520, representing the Torso di Belvedere with the legs and neck well preserved. Considering that the same limbs appear in a rare contemporary print (one copy in Vienna, one at Eton), and (one leg only) in the famous picture of Bernardino Licinio Pordenone in the Borghese Gallery, it has been suggested that there may have been two replicas of the torso in Rome at the beginning of the sixteenth century, one with the legs, one without.

The Italian archæological mission to Crete, led by my illustrious colleague Prof. Halbherr, of the University of Rome, will resume its work by the end of this month. I say resume, because we had been exploring that interesting island long before other nations had shown any inclination to follow the example. In publishing the new edition of the 'C. I. Græcarum,' the Berlin Academy pays a just tribute to the results attained by our mission: "Creticorum titulorum copiae ab Italicis maxime viris doctis prospero tractatae sunt." Our field of operations will be, as usual, the sites of Gortyna, Phæstos, and Axos.

Two celebrated works of art have migrated beyond the Alps, perhaps beyond the ocean—the bust of Bindo Altovito by Benvenuto Cellini and the polyptych of the fifteenth century in the church of San Sisto at Viterbo, a masterpiece of the early Siennese school. The same fate has befallen, if I am well informed, another

celebrated bronze, which adorned the private apartments of one of our princely families. The bust of Bindo had been chained to the wall of the reception-room in the Altoviti Palace by order of Pope Pius VII. The bonds of servitude have been released by the Italian Government.

RODOLFO LANCIANI.

SALE.

Messrs. Christie, Manson & Woods sold on the 15th inst. the following works, the property of Mrs. Cornelius Herz. Drawings: E. Detaille, *The Drummer*, 73*l.* F. Flameng, *An Interior of a Palace*, 94*l.* Pictures: C. Bague, *A Greek Soldier*, 220*l.* J. B. Corot, *A River Scene*, 346*l.* C. Daubigny, *Les Bords de l'Oise*, 756*l.*; *A River Scene*, *Storm Effect*, 483*l.* N. Diaz, *Diana*, 152*l.* J. Dupré, *A Rocky Coast Scene*, 357*l.* L. Fromentin, *The Halt*, 451*l.* J. L. Gérôme, *Girls in a Roman Bath*, 105*l.*; *A Pifferari*, 110*l.* E. Hébert, *Calvary*, children resting before a shrine, 178*l.* H. Henner, *Head of a Young Girl*, 115*l.* E. Isabey, *A Beach Scene*, 231*l.*; *A Lady with Two Children*, 136*l.* C. Jacque, *A Shepherdess*, 546*l.* M. Liebermann, *The Almshouse*, 325*l.* E. van Marcke, *Cattle Resting*, 441*l.* A. de Neuville, *The Prisoner*, 630*l.*; *The Zouave Sentry*, 189*l.* A. Pasini, *A Market at Constantinople*, 325*l.* T. Rousseau, *A Landscape*, 126*l.* F. Roybet, *The Card-players*, 441*l.* F. Ziem, *A View of the Doge's Palace at Venice*, 273*l.*

Fine-Art Gossip.

THE Royal Academy exhibition will be opened to the public on Monday, May 1st.—The private view of the New Gallery exhibition is appointed for to-day (Saturday); the public will be admitted on Monday next.—The Society of Painters in Water Colours has made its fixtures simultaneous with those of the New Gallery.—Mr. R. Gutekunst has on view at 16, King Street, St. James's, a selection of etchings by M. Anders L. Zorn.

THERE is, we are sorry to say, no doubt that, although the landscapes are more than ordinarily numerous and fine, the figure and subject pictures of distinction in the Academy are likely to prove few. On the whole, there can be no doubt that the deaths of Millais, Leighton, the brothers Henry and Albert Moore, Calderon, Burgess, Marks, and others will be felt with unprecedented force this year. Much, too, is due to various mishaps, such as an injury to the canvas Mr. Waterhouse was painting on, the fact that Mr. Stanhope Forbes has sent his largest work to the Exchange, and that Mr. Abbey's vigorous picture '*Katherine of Aragon pleading to Henry VIII.*' was not finished in time. Mr. Onslow Ford's bust of Her Majesty, a royal commission, is surpassingly fine. Another royal commission, Mr. John Charlton's '*God save the Queen*,' fills a large canvas. It represents the scene in front of St. Paul's when Her Majesty celebrated her jubilee. The subject is not quite identical with that of Mr. Gow's picture for Guildhall, which we have already described.

WE are glad to learn that Miss Florence Moore has formed an exhibition of the works of Henry and Albert Moore at Collingham, Maresfield Gardens, the home of Henry Moore. Thus she has done on a small scale what ought to have been undertaken on a much larger by one of the artistic societies.

THE Fine-Art Society will open to the public on Monday next an exhibition of oil paintings and water-colour drawings of '*London and its Life*,' by Signor A. Pisa. The private view occurs to-day (Saturday).

MR. MURRAY is to bring out a monograph on '*Point and Pillow Lace*,' by Miss A. M. Sharp. It is intended to serve as a handbook for collectors and buyers.

ALTHOUGH there is still a good deal wanting—such as recognition of nature, her harmonies and gradations of tone, and her refinements of colour, to say nothing of the subtleties of composition—considerable improvement is manifest in the exhibition of the New English Art Club now open at the Dudley Gallery. Some of the most extravagant members have abandoned their former methods, and some of the abler men have learnt much: still no body of trained artists would tolerate the crude work which offends the student and the amateur of taste who visit the gallery. Not two dozen out of about 140 canvases in frames deserve the name of pictures, or are worthy to be shown to the public on any terms. The works that stand out from the rest are Prof. von Menzel's sketch of '*The Interior of Our Lady's Church, Munich*' (No. 21); Mr. F. W. Carter's excellent tone-sketch of '*The Interior of St. Mark's, Venice*' (6); Miss L. Stillman's experimental but promising '*Portrait*' (31), comprising a sympathetic face; Mr. M. Detmold's '*The Last Journey*' (43); Mr. W. L. Windus's '*The Lady Bound*' (52) and '*Kinmont Willie*' (53); Mr. B. Priestman's sunlit '*Buttercup's Bloom*' (80); Mr. H. Arnold's '*Profile*' (82), good and ingeniously expressive, though rough; Mr. C. Sims's '*Love and the Student*' (86), which, among a slovenly mass of pigments, comprises one capital figure; and M. Fantin-Latour's '*Roses*' (115), which is, however, below his standard. Mr. W. L. Windus, we may remind our readers, is the painter of '*Burd Helen*.'

A FRIEND writes:—

"I have lately been to see the studio of Millet at Barbizon. They have constructed a tramway close by, which will inundate the place with trippers. I fancy this will be enough to make Jean François turn in his grave at Chailly."

Among his contributions to the Academy Mr. Eyre Crowe has sent a careful small picture of the interior of Millet's Barbizon studio, which remains much as it was.

IN connexion with the celebration, on June 6th, at Madrid of the third centenary of the birth of Velazquez, an exhibition will be held containing either the originals or copies of as many as possible of the great painter's works. At the same time there will be unveiled a statue of Velazquez, placed before the front entrance of the Prado Museum in the Calle Felipe IV.

M. RODIN's admirers may see at Messrs. Carfax & Co.'s, 17, Ryder Street, St. James's, some small bronzes of his.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Walenn Chamber Concert.
QUEEN'S HALL.—Philharmonic Concert.

THE third and last of the third Walenn series of chamber concerts was given at St. James's Hall on Monday evening. The programme opened with Rachmaninov's Trio *Élégiaque* in D minor, for pianoforte, violin, and violoncello, entitled '*A la Mémoire d'un Grand Artiste*'—to the memory, indeed, of Tschaikowsky. MM. Walenn had introduced the work already in 1898, and its repetition was welcome. It is a remarkable composition. In the first movement there is abundance of characteristic material, which is developed with rare skill. The influence of Brahms is felt, especially in the second subject in the key of the relative major, yet to no alarming extent. The real power of this movement lies, in fact, in the thematic material. One feels the composer has something to say—something earnest, and at the same time sad. Much modern, and especially Russian music

depends largely for its effect on colour and rhythm; and though at first hearing it may attract, as the music becomes familiar the superficial charm fades. This first movement certainly suffers by reason of its length. Young composers—and Rachmaninov when he composed this Trio was only twenty-one years of age—are apt to say more than is necessary; only as the years roll by they, or at least the wiser of them, learn the advantage of conciseness; as a notable instance we may mention Brahms. The second movement of the Trio consists of a theme and variations. The former is simple, while the latter, most varied in character, are full of imagination. It would scarcely be correct to speak of these variations as great, yet they abound in interesting points and skilful workmanship. The finale is vigorous, though here, as a whole, the effect is that of music made rather than inspired; the actual close, which reminds one of the close of the '*Pathétique*,' is, however, most impressive. The interpretation of the work by Mr. Herbert Parsons and MM. Gerald and Herbert Walenn deserves very high praise.

The second part of the programme was mainly occupied with the song-cycle '*In a Persian Garden*' by Miss Liza Lehmann (Mrs. Herbert Bedford); it was composed in 1895, and first performed in 1896. There are many works by English composers which are heard for a little—frequently a very little—while, and then vanish, apparently for ever. The present cycle will, if we are not much mistaken, enjoy for many a year popular favour. The spirit of the words is certainly faithfully reflected, though not always their intensity, their bitterness; and then there is no gradual working up to a great climax; interest, indeed, flags at moments. The refined, and at times dramatic feeling and the merit of the writing, especially as regards vocalization, must, however, be recognized; the effect, on the whole, is most striking. The performance, with the Misses E. Palliser and A. Crossley, and Messrs. Braxton Smith and A. Walenn as vocalists, and Mr. Bird at the pianoforte, was admirable. A clever, uncommonplace song by Mr. C. E. Baughan, '*Satyr Nimble*,' was interpreted most artistically by Miss E. Palliser. The programme included pianoforte and violin and 'cello solos, all of which proved successful.

A *Fantaisie* in E for orchestra, by Rachmaninov (according to the new spelling in the programme-book, a final *v* in place of the *ff*), was produced at the second Philharmonic Concert on Wednesday evening. This work, if the opus number 7 be any criterion, is earlier than the Trio mentioned above. The *Fantaisie* records the impressions made upon the composer by Lermontov's poem '*The Rock*.' A key to this erratic composition might help us to unravel the meaning of the strange, mysterious, and at times discordant sounds which proceed from the orchestra; but whether that key would enable us to enjoy the music is extremely problematic. The contrast between the Trio and the *Fantaisie* is most marked: the one is clear in form, the other wildly rhapsodical; the Trio interests, the latter wearies. Later in the evening the Russian composer played two pianoforte solos—a Chopinesque *Élégie* and the well-known and clever *Prélude* in c sharp

minor, which was encored. The programme opened with a smooth, pleasing Idyll for orchestra by Mr. Luard Selby. Madame Christianne Andray was only moderately successful in a Borodine cavatina. Excepting for the Russian novelty, Sir A. C. Mackenzie occupied the conductor's desk.

Musical Gossip.

THE London Ballad Concert season at Queen's Hall came to a close on Saturday afternoon. Mr. R. H. Walthew supplied the only novelty, a melodious and effective setting of Tennyson's 'Song of Love and Death,' which was ably rendered by Miss Ada Crossley, the violin obbligato being played by Mr. William Henley. Mr. Andrew Black sang Mr. Henschel's fine ballad, 'Jung Dietrich,' in his best manner, and Miss Clara Butt chose Gounod's 'Repentir.' Other vocal pieces were agreeably presented by Miss Evangeline Florence, Miss Louise Dale, Mr. Jack Robertson, Mr. Thomas Thomas, Mr. Francis Harford, and the Westminster Singers, and Mr. William Henley played his own arrangement for violin of Russian airs with remarkable technical facility.

FOUR HUNDRED members of the Bristol Choral Society took part in the concert given, under the direction of their conductor Mr. George Riseley, at Queen's Hall last Saturday evening. The works chosen for the occasion were Brahms's 'German Requiem' and Mendelssohn's 'Hymn of Praise.' In both of these familiar compositions the choir sang with notable steadiness and enthusiasm, following up every indication from their conductor with swift intelligence. As regards the material of the organization, warm praise was certainly earned by the sopranos and contraltos, especially the former, who produced a full, rich quality of tone. On the other hand, the tenors were not sufficiently robust to enable them to cope with the other sections of the choir, and the basses, though attacking splendidly, lacked resonance. In Brahms's noble work the chorus "For death shall be swallowed up in victory" was given with great effect. The soloists of the occasion were Madame Ella Russell, Miss Stanley Lucas, Mr. Braxton Smith, and Mr. Andrew Black, all of whom sang with fervour and artistic feeling, while the Queen's Hall band executed their share with ability.

MR. ALBERT FRANSSELLA introduced several novelties at his second chamber concert at Queen's Small Hall on Monday afternoon: a graceful 'Pastorale' for wind by G. Pierné; a Trio in c minor for flute, oboe, and pianoforte, by Karl Goepfert, conductor of the Baden Verein, a clever work in three movements, the last of which, however, proved rather commonplace; and a Quartet for pianoforte and wind by Mr. N. R. Rice, a well-written, though scarcely exhilarating composition. A Clarinet Quartet by L. Mayeur, first clarinetist at the Paris Opera, though announced, had to be omitted. Mr. E. Duncan's prize Pianoforte Quintet was performed for the second or third time in London. Madame Sherwin proved an acceptable vocalist.

AMONG several well-known performers at Mr. W. Adlington's concert at St. James's Hall last Tuesday afternoon was Mr. Leonard Borwick. He played the Præludium from Grieg's suite 'Aus Holberg's Zeit' and an arietta by Leonardo Leo, with his usual artistic feeling. Among the vocalists were Miss Louise Dale, Mr. Jack Robertson, and Mr. Kennerley Rumford, and M. Gorski played Saint-Saëns's 'Havanese' for violin with easy conquest of its difficulties. Mrs. Kendal recited Mr. R. Hichens's 'Pictures of School Life,' the musical accompaniment being cleverly furnished by Miss Maude V. White.

ON Tuesday evening, May 2nd, at 8.30, Miss A. E. Keeton will give "a twenty minutes'

character study" of Anton Rubinstein, at the Imperial Institute. The lady will be assisted by the Misses Emmie Tatham (soprano) and Lucie Hillier (pianist), and Mr. Yasha Hambourg (violinist).

THE Concorde Concert Control will give an orchestral concert at St. James's Hall on May 30th, which will be devoted exclusively to the music of M. Fritz Delius, "a composer of the most advanced school of dramatic musical expression, whose works are likely to arouse a great amount of discussion." Capellmeister Alfred Hertz will come over from Breslau to conduct the concert. Two Delius songs, by the way, will be sung by Madame Amy Sherwin at Messrs. Ross and Moore's recital on Tuesday, the 25th inst.

WHEN Wagner revived Gluck's 'Armide' at Dresden, after he had been nominated Capellmeister in that city, some critic found fault with his reading of the work for not being according to tradition. Soon afterwards the master conducted Weber's 'Euryanthe' after careful rehearsal, so that the composer's intentions, long unheeded, might be restored. The following sentences, referring to both these events, are taken from an unpublished letter addressed by Wagner to the intendant of the royal theatres of Dresden:—

"Your Excellency will perceive, then, that an opera which has been studied in the same place, by the same orchestra, and under the direction of the composer, can greatly differ from the first and only authentic version, even at a distance of twenty years. Who, then, can guarantee that traditions will be faithfully respected when it concerns an opera which has not been played for fifty years, and never under the direction of the composer?"

Wagner on this occasion certainly triumphed gloriously over his critic.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall
MON.	Mlle. Haering's Vocal Recital, 8, Salle Erard
—	Madame de Lara and Mr. J. Dunn's Pianoforte and Violin Recital, 8, St. James's Hall.
TUES.	Herr Zwintscher's Pianoforte Recital, 3, St. James's Hall.
—	Messrs. Ross and Moore's Pianoforte and Song Recital, 8, St. James's Hall
—	Highbury Philharmonic Society, 8, The Athenæum, Highbury New Park
WED.	Mr. G. Hast's Concert, 3, St. James's Hall
—	Curtius Club Concert, 8.30, Princes' Gallery
THURS.	The London Trio Concert, 3, St. James's Hall.
—	Miss Beata Francis's Concert, 8, St. James's Hall
FRI.	Madame Marchesi's Vocal Recital, 3, St. James's Hall.
SAT.	Crystal Palace Orchestral Concert, 3
—	Messrs. Nachoz and Strakosch's Violin and Vocal Recital, 3, St. James's Hall

DRAMA

THE WEEK.

LYCEUM.—'Robespierre,' a Drama in Five Acts. By Victorien Sardou. Englished by Laurence Irving.

HER MAJESTY'S.—'Carnac Sabib,' a Play in Four Acts. By Henry Arthur Jones.

THE reappearance of Sir Henry Irving at the Lyceum elicited a demonstration honourable to all concerned. Recognizing in his management a constant aim at the highest, and alarmed by rumours that the connexion between him and the theatre with which his fame is associated had been all but dissolved, the public accorded him an overwhelming reception. The actor, on the other hand, showed the reality of his recovery, playing one of the most exacting parts he has recently essayed. The occasion was, then, happy and conspicuous, and it is to be hoped that the renewed connexion between the artist and the theatre may be as long and prosperous as Sir Henry seems to anticipate. It is natural that Sir Henry, in determining to add to his repertory the character of Robespierre, should turn to the dramatist to whom are due many of the most theatrically effective of modern historical plays. 'Robespierre' is, however, anything rather than a good work, and is, indeed, unworthy of the author of 'Thermidor,' the action of which synchronizes with it. Curiously enough, it breaks down in a respect in

which M. Sardou is rarely at fault. It lacks consecutiveness, cohesion, and courage. Again and again what seem destined to be dramatic situations are prepared, but nothing comes of them. This grave defect is most obtrusive in the later scenes, but runs through all. When Robespierre has a secret meeting with an English member of Parliament, of whom no more is heard, and when he carelessly orders the arrest of a woman who a moment previously has gratuitously announced herself as his ex-mistress and the mother of his child, we are disposed to forgive the want of significance of the whole on account of the light, illusive and misleading as it is, which is cast upon the character of the hero. Afterwards, when the father, not daring to avow his relationship, strives vainly to conciliate his son, and has to listen from his lips to the most vehement of arraignments, we remember the 'Pour la Couronne' of François Coppée, and dream of the son not only as the mouthpiece of public wrath, but as the ministrant of public vengeance. The situation is led up to, reached, and abandoned. All the wild denunciation by Olivier of Robespierre's bloodthirsty hypocrisy is so much bluster and vapouring. In the confusion of the scene in the Hall of the National Convention a good, or at least the best opportunity afforded was lost. The youth had but to advance on his father with the weapon he had jubilantly seized for the purpose of his assassination, and whether the deed was committed or his hand was arrested, a situation more dramatic than any obtained would have been reached. Who fired the pistol that broke Robespierre's jaw, the dictator himself or the gendarme Méda, remains undetermined. To have assigned the action to Robespierre's unavowed son would at least have been an innovation. The uncertainty of which we complain is everywhere apparent. One scene, which is intended to be harrowing, but which fails, shows Robespierre, whose schemes for the liberation of Olivier have miscarried, watching with the lad's mother, through the *persiennes* of a room in the Rue du Martroy, the laden tumbrils pass by, and expecting to see the fugitive in each. Olivier is in none, and the scene proved superfluous, and ran imminent risk of being dangerous. It is curious to find a man of M. Sardou's experience making these elementary mistakes. He is at home in the spectacular scenes and in the management of crowds. Not much more effective than a corresponding scene in 'All for Her' and 'The Only Way' is the detailing off for death of the aristocrats detained in the prison of Port-Libre. It is, however, both harrowing and impressive. The scene of the *fête* of the Etre Suprême, with Robespierre burning incense and pouring forth his glib addresses, is in its way superb, and that of tumult in the Hall of the National Convention thrills with vitality. In these things and in the performance of Sir Henry as the hero will be found the attraction of the play. Mr. Kyrle Bellew's Olivier is a vigorous and picturesque piece of acting so far as it is allowed to go. Of Miss Terry's conception of the heroine we are as yet in no position to speak. The performance generally was received with extreme enthusiasm.

In writing 'Carnac Sahib' Mr. Jones has lost sight of the fact that the one indispensable and elementary quality in melodrama is sympathy. For the absence of this neither command of dialogue nor splendour of spectacle will compensate. That 'Carnac Sahib' is entirely destitute of sympathy may not be said. Such as there is, however, is badly distributed. Not one of Mr. Jones's principal characters inspires the audience with any genuine interest. Their hearts go out to a certain extent to Major Radnage, of the medical service, self-proclaimedly a failure and a wreck, "socially, morally, spiritually, and professionally," through drink which he cannot resist. They spare a small amount of regard to the resolute little chaplain to the forces, the Rev. Jimmy Hobbs; and they do their best to care for Ellice Ford, who strives to be, and ultimately becomes, the better angel of the hero. In the two colonels who all but wreck their lives in their rivalry for the favour of a worthless woman it is impossible for the hearer to interest himself in any fashion whatever, while at the woman herself, Olive Arnison, he stares in bewilderment. This is not to dispute the fidelity of Mr. Jones's portraiture. There are men in plenty who will for the sake of a worthless woman throw up their portions in both worlds, this and the next; and there are, very possibly, women who value homage according to its publicity, and find a keen pleasure in seeing men, brethren at arms, cutting each other's throat for the sake of her smiles. Not easy is it to extract from such beings a drama sympathetic in interest and happy in issue. Of Mr. Jones's two heroes, Col. Carnac is too noble in self-sacrifice, Col. Syrett too treacherous to win forgiveness. Their reconciliation stirs the public less even than their feud, and we should esteem Syrett more highly if, instead of risking his life by breaking through the environment of armed rebels to share the fate of those he can do nothing to aid, he had remained implacable, and even contrived fresh treacheries against his rival. It is a curious and not wholly satisfactory sign of the times that our artists are so anxious for sympathy that they shrink from thoroughness in crime. At any rate, the fact remains that the pulses of the audience are unstirred while they contemplate the deeds, heroic as they are, of our soldiers, and that the chief enjoyment derivable from the piece is spectacular rather than dramatic. In this respect there is, indeed, everything to admire. The views of Indian temples, minarets, and ghauts are as fine as they can be, and the pageant of Oriental life opened out before us will alone repay a visit to the theatre. The performance, moreover, is throughout admirable. Mr. Tree, Mr. Lewis Waller, Mr. Beveridge, and Mrs. Brown Potter show the principal characters to the life—that is, such life as they possess—and most of the characters, even to the smallest, are well played. Nothing, for instance, could be better than the contemptuous politeness of the Maharajah of Motiala to his European conquerors. How far the pageant is correct as well as animated must be left to experts to decide. Those in the best position to judge declare that the presentation of

Anglo-Indian life is inaccurate. We are content to declare it undramatic.

Dramatic Gossip.

THE adaptation of 'Cyrano de Bergerac' executed for Mr. Wyndham is announced as the work of Mr. Louis Parker and Mr. Stuart Ogilvie. There is no prospect of its being required at an early date.

MR. W. S. PENLEY holds to his purpose of reopening the Novelty Theatre in September. His conspicuous good fortune may, perhaps, triumph over the ill luck that has dogged the house.

'THE GAMBLERS,' a translation by Mr. Herman Merivale of 'Trente Ans; ou, la Vie d'un Joueur,' by Ducange and Dinaux, the latter a pseudonym for Jacques Félix Beudin and Goubaux, played in 1827 at the Porte Saint Martin, and closely associated with memories of Frédéric Lemaître and Madame Dorval, has been executed for Mr. Arthur Bouchier.

MADAME BERNHARDT will appear in June, under the direction of Mr. M. L. Mayer, at the Adelphi, and, in addition to many characters in her well-known repertory, will enact Hamlet.

'WHY SMITH LEFT HOME' is the title of a piece to be given with an American company by Messrs. Broadhurst at the Strand Theatre.

TO CORRESPONDENTS.—A. M.—C. A. R.—W. S.—Miss A.—A. H.—W. U.—E. C. K.—H. S.—J. M.—E. H.—received.
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LITERATURE

Lumsden of the Guides: a Sketch of the Life of Lieut.-General Sir Harry Burnett Lumsden, K.C.S.I., C.B. By General Sir Peter S. Lumsden and George R. Elsmie, C.S.I. (Murray.)

ON the Punjab frontier few names were better known or more deservedly respected than that of "Joe" Lumsden, who raised the Corps of Guides. Hence the sketch of his career by his brother, Sir Peter Lumsden, and Mr. Elsmie, who served for a considerable time in and about Peshawar, will be welcomed for many reasons. Survivors who recollect the close of the first Afghan war and our early connexion with the Punjab, and still more those who were actors in those stirring days, will be glad to find scenes and men described with fidelity tempered with discretion. Middle-aged men will read with profit and pleasure much about the Mutiny and the illustrious names connected with that time of trial, whilst younger men, now in the saddle or on the office stool, may study with advantage the life of an honourable and distinguished soldier from whose ripe experience of frontier requirements and frontier men much is to be learnt.

Born at sea on the voyage out, in 1821, Lumsden spent his infancy in India, where his father was an officer of the Bengal Horse Artillery, and this early residence may have helped him afterwards in learning the languages of the country, with which he became commendably familiar. In 1827 he was sent to his grandmother's home at Belhelvie, near Aberdeen; but while still a boy under seventeen he got an Indian cadetship, and in 1838 was shipped off, like so many of his countrymen, to sink or swim in the glorious East; for, as Sir Henry Yule, in writing a sketch of another Aberdeenshire man, the late Col. George Thomson, remarked:—

"It need not be said that Scotland always contributed largely to the Company's service.... And, again, of that Scotch quota, Aberdeen and its country, it is my impression, used to supply something like one-third."

Once out in India, Lumsden soon saw service, for he was transferred from the

59th N.I. to act as quartermaster and interpreter to one of the regiments in Sir George Pollock's army of retribution, which returned from Afghanistan in 1842. Next year he rejoined the 59th N.I. at Ludhiana, where he divided his time between study and sport. In pursuit of the latter he had some unpleasant experiences, more likely to be met with in those days than now. He thus describes one of them, which happened when, with a friend, he had got leave for a fortnight's shooting:—

"We had fair sport, and were enjoying our trip as only youngsters can do who are just entering on the threshold of sporting life..... Our custom was to rise early, have breakfast, and, sending on all our tents and servants, to shoot leisurely, on to our next encamping ground, which we generally reached about four or five in the afternoon. We had got over half our day's work, when we heard the sound of drums in the village ahead, and saw a mob of people coming in our direction. Concluding that it must be a marriage or some Seikh festival, we agreed to go and see the fun, and, giving our guns to our attendants, mounted our horses, and rode on by ourselves to meet the party, which did not at first show any signs of discontent, but let us ride in the midst of them in the most friendly way; but as soon as we began to move on with them, we were both knocked off our horses by blows on the back from iron clubs, and before we could recover our feet we were seized by the wrists by two men on each side and marched off to a fort in a village, where we were put into a room and made a sort of public show of, hundreds of people coming to see us, examine our clothes, &c. After a short time, what was my astonishment to find my own groom appear in this mob of sightseers, and hustle me into a corner in the most insolent manner, declaring in loud tones that at last he would be avenged for some wrong which I had never previously heard of. When he had pushed me a little out of the way of observation, he put a pencil, with a little scrap of paper rolled round it, into my hand, and vanished, only to return and go through the same manœuvre half an hour later, during which time I had contrived to amuse the mob at the door, while Barrett pretended to sulk in a corner, and wrote on the paper, 'We are prisoners, badly treated, and don't know what for; come and help us quickly.' This I gave to the groom, who vanished immediately. About 4 P.M. we were taken out into the open, and told we should be executed in ten minutes for the murder of a man we were said to have shot. We repudiated all knowledge of the matter, but to no purpose, and things looked very ugly indeed for about an hour.....All of a sudden something occurred which completely changed the state of affairs; for we were not only taken back to the fort, but soon found ourselves released."

This happy result was due to the groom, who had gone to Ferozpur, where Henry Lawrence was assistant agent, who soon arrived, putting matters straight; and thus commenced an acquaintance and friendship which influenced the whole of Lumsden's later life. For it so happened that at this time and during the next year or two the Sikh government, fallen from the firm grasp and wise rule of Ranjit Singh, was step by step becoming worse and worse, till as a last resort its leaders, dreading the power of the soldiery, directed their energies against the British. All that could be done to avert war was done, Major George Broadfoot, Governor-General's agent, reporting that "forbearance had been carried to the verge

of danger." Lumsden took part in the war that ensued, and was wounded at Sobraon, of which battle he has given a lively account in a letter to his father. Meanwhile Henry Lawrence had been appointed to succeed Broadfoot (killed at Ferozshah), and was left at Lahore to aid and direct the Sikh Darbar in administering the country. Several of the assistant agents had been killed or wounded, and new ones were required, so that he was before long able to choose persons to fill the vacancies. Many of the men were afterwards well known, of whom, perhaps, Herbert Edwardes, originally selected by Broadfoot, and John Nicholson were the most distinguished; but, as Lawrence himself said, they were

"men such as you will seldom see anywhere, but when collected together worth double and treble the number taken at haphazard. Each was a good man, the most were excellent officers."

Of these Harry Lumsden was one, and he soon was knocked about, after the fashion of the time, from pillar to post, turning his hand to many sorts of work; at one time collecting supplies and road-making, at another in civil charge of a district, and again with his chief on an expedition to Kashmir at the head of ten thousand of the Sikhs who had just fought us, after which he was sent to Hazára, a picturesque and most attractive district between Kashmir and Peshawar. He had with him three thousand Sikhs and six guns on elephants, and advanced quietly enough till he came to Muzaffarabad, a considerable place on the banks of the Kishanganga, known to travellers from Abbottabad to Kashmir. Here some seven thousand hillmen opposed his further progress, and he had to fight—

"a griff of a Lieutenant—suddenly placed in the position of a general officer, with its accompanying responsibilities, without any officer to consult, and with troops in whose company I had never been before, except as an enemy."

After some skirmishing the enemy took to the top of a hill, whence they could roll rocks down, and from which their dislodgment was difficult:—

"At last a villager came in and told me that although the enemy occupied the top of the mountain all day, they were in the habit of coming to springs half-way down to cook and rest at night. Acting on this information, I sent for some herdsmen of the district, and, showing them a handful of gold coins, promised them to give them if the men would take up a bugler and some odds and ends that they must carry with them to the top of the hill after the enemy had retired from the heights for the night. A bargain was made, and the next evening my little party was ready for starting. The bugler was disguised as a shepherd, and the villagers (three in number) carried each half a dozen pots filled with powder, with fuses attached. These they were to take to the top of the hill and lay out in a row, and at nine at night, on a signal rocket being fired from camp, they were to light all the fuses, the bugler would blow all the calls he knew, and then the whole party were to make the best of their way back to camp."

The ruse was successful; the hillmen fled in a panic, and the youthful commander obtained a bloodless victory.

Not long after this Lumsden was employed in raising the Corps of Guides, the service on which, combined with his command of them, his chief title to distinction is

founded. He was eminently suited for the work, partly from disposition, which led him to wander about the country and become acquainted with the most influential men, whose younger sons and relations he enlisted, and partly from the training he had already undergone. In that country, where no man ploughed without sword and matchlock handy, the Guides were soon inured to fighting, and at a very early stage of their existence they were employed far from home, near Lahore, to escort the Rani Jindan, who was as naughty as she was beautiful and clever, to Ferozpur. Since then, it is scarcely an exaggeration to say that wherever there has been fighting the Guides have been; though the supreme chance of distinction with them during the Mutiny was lost to Lumsden, as he was absent at the time on a mission to Afghanistan.

But if this was grievous to their chief, he had the satisfaction of learning with what honour they served and how they covered themselves with glory under Daly, to whom the command had fallen; and the book under review is the richer for what is by no means its least attraction—a series of letters from Sir Herbert Edwardes, in which the prominent events of the time are graphically described. They were addressed to Lumsden in Kandahar, which was far from an agreeable place of residence as things then were, the treatment of the mission varying, like mercury in changeable weather, with the news received. Success ultimately set all right, and our party returned to India in safety, where Lumsden again took command of the Guides, which he held till 1862, when Lord Canning appointed him to the command of the Hyderabad Contingent.

He married in 1866, and in 1869 attended the Darbar at Amballa, where the Amir of Kabul, Sher Ali, was received by Lord Mayo. Here he met many old friends, and enjoyed the pageant greatly; it was the last of any importance in his Indian life, for he left the country soon after, and in course of time he inherited Belhelvie Lodge, and lived there the life of a country gentleman. He was always a keen sportsman, both with rod and gun, and it is recorded that he was one of "twelve guns which, at Mr. Rimington Wilson's at Broomhead Hall in Yorkshire, on the 14th of September, 1872, brought down the previously unrivalled number of 1,313 brace of grouse in one day's driving." This bag, we may mention, has only once been surpassed, and that was on the same moor at a later date.

Sir Harry Lumsden's health gave way early in 1896, and he died on August 12th of that year, greatly lamented by a large circle of friends. But little space is left to remark on the preparation of the book; this matters the less as there is nothing of consequence to criticize. No great attempt is made to describe the man, but he is allowed to disclose his personality by his letters and actions. There are several excellent portraits and other illustrations as well as a map, which might with advantage have been on a larger scale and detached; type and binding are satisfactory, all combining to complete an attractive volume.

The Life of William Ewart Gladstone.
Edited by Sir Wemyss Reid. (Cassell & Co.)

WE have already noticed the first part of this volume, containing Sir Wemyss Reid's excellent appreciation of Mr. Gladstone's character and career. In the complete volume this chapter is followed by several of equal merit, such as that by Mr. Alfred Robbins on Mr. Gladstone's early years; that on Mr. Gladstone as a scholar, by Mr. Arthur J. Butler; that by Canon MacColl on Mr. Gladstone as a theologian; that by Mr. G. W. E. Russell on Mr. Gladstone in society; and that by Mr. Tuckwell on Mr. Gladstone as a critic. Of those who have dealt with Mr. Gladstone otherwise than in the political field Mr. Butler and Mr. Tuckwell have had the most difficult tasks; for Mr. Gladstone in society was incomparable, and as a theologian considerable; while as a critic and a scholar his claims cannot be conceded with equal ease. Mr. Butler writes of 1868 as having been the date of "Mr. Gladstone's first appearance in print on a large scale as a classical student," and attributes to that year the first publication of his Homeric studies. 'Studies on Homer' appeared in 1858, and a very bad book it was. Mr. Russell's chapter on Mr. Gladstone in society, explaining "our amazing system of precedence," which gives no rank to the Prime Minister as such, sets forth that Mr. Gladstone's place was behind a baron's eldest son, and adds: "Of course, this absurdity was always rectified by the lady of the house." It may have been in Mr. Gladstone's case; but Mr. Disraeli, when Prime Minister, was allowed to go down to dinner without a lady, and virtually last, at a large dinner party given by one of his distinguished friends.

The greater portions of the political chapters are written by Mr. Hirst, whose ability has been perhaps a little thrown away in the terrible task of writing—so soon after Mr. Gladstone's death, and without full access to confidential papers—a political life of one who was four times Prime Minister. We believe that Mr. Hirst is assisting Mr. Morley in the preparation of the greater 'Life,' and if so he will have a pleasanter opportunity of displaying his talent in biography. The political part of the present book cannot, of course, in the circumstances in which it has necessarily been produced, be entirely satisfactory.

The political topic to which most readers of the volume will first turn is that of the origin of Home Rule, which was discussed in our pages on the appearance of Mr. Barry O'Brien's 'Life of Parnell.' The current error of attributing to Mr. Chamberlain the presentation, early in 1885, of a scheme for Irish National Councils obtains some support from Mr. Hirst. We are told at p. 686 that "Mr. Chamberlain proposed a scheme of National Councils for Ireland, which was supported by Mr. Gladstone and all the commoners in the Cabinet." "All the commoners except Lord Hartington" is the statement which has previously been made, and seems more likely to be true, with the addition that Lord Granville, among the peers, was a supporter of the scheme, and, in fact, the most steady follower of Mr. Gladstone in his Cabinets as well as his

most trusted friend. Insufficient importance is, indeed, attached to Lord Granville throughout the volume. If Mr. Morley has Lord Granville's papers, he can hardly fail to bring out the undoubted fact that Lord Granville was ever Mr. Gladstone's most steady and most loved colleague. On p. 687 Mr. Hirst somewhat widens the ordinary error by writing of "the reluctance of Mr. Chamberlain to enlarge the scope of the National Councils scheme." If the scheme had been one for several Councils in Ireland instead of what it was—a scheme of local government with a central elective Council—the reluctance of its author to enlarge its scope would have meant a sharper conflict between the policy of April, 1885, and the subsequent policy of the autumn of that year than can be established. On p. 691, on the other hand, Mr. Hirst writes of Mr. Chamberlain's offer of "a National Council," which, we need hardly point out, is a very different thing, although, no doubt, it fell far short of what we now call Home Rule.

Passing to the history of Home Rule in the autumn and winter of 1885-6, Mr. Hirst states that the flying of "the Hawarden Kite" on the 17th of December "was a great surprise," and he goes on immediately with these words: "The Address to Midlothian in September had given much satisfaction to Lord Hartington, the most unbending of anti-Home Rulers." The kite was, no doubt, a surprise to the public, but we are convinced that when Mr. Morley's volumes appear it will be found that it was no surprise to Mr. Gladstone's colleagues, who throughout the autumn had been acquainted indirectly with his negotiations, though not directly, except in one or two instances, by himself. Mr. Hirst is right in saying, "Many of his colleagues were not distinctly informed that the idea had ripened"; and perhaps even in these words: "Mr. Gladstone's political friends were certainly not prepared for so sudden a step." The statement, however, that "the kite" "was a great surprise" goes beyond this, because the kite was only an anonymous paragraph, and apparently not an authorized statement, and the colleagues must have been aware that the subject was filling Mr. Gladstone's mind.

On the whole, this book may be commended as accurate and well informed, readable, and suitable to the subject and occasion; but it will only whet the appetite of the serious reader for Mr. Morley's publication.

A History of the Colonization of Africa by Alien Races. By Sir Harry H. Johnston, K.C.B. (Cambridge, University Press.)

THE author of this volume not only enjoys a personal knowledge of various parts of Africa; he has also proved himself, whilst acting as British Consul at Mozambique and as Governor of British Central Africa, to be a man of judgment and discretion. He is thus fully competent to deal with the colonization of Africa, and his observations deserve the careful attention of all who may be interested in the subject. He may be fairly described as a moderate Imperialist, who undoubtedly regrets that certain legitimate opportunities for further expansion

should have been missed, but is aware, at the same time, that there is a limit to the digestion of even the most robust individual, and that the rest of the world would never have permitted Great Britain to gobble up a whole continent.

What he has to tell about the foreign rivals of Britain is told kindly, and even forbearingly, and when his strictures occasionally seem severe they are fully deserved, and their reasonableness should be acknowledged by those upon whom they are passed. He has something kindly to say even about the much abused Portuguese, who were the earliest European pioneers in tropical Africa:—

"These wonderful old Conquistadores may have been relentless and cruel in imposing their rule on the African and in enslaving him or in Christianizing him, but they added enormously to his food-supply and his comfort.....Take away from the African's dietary of to-day a few of the products that the Portuguese brought to him from the far East and far West, and he will remain very insufficiently provided with necessaries and simple luxuries."

Of Algeria we are told, on the strength of the author's personal observations, that a remarkable fusion is going steadily onward between the settlers from Malta and Southern Europe on the one hand, and the native Berbers and Arabs on the other. If Algeria still remains a drain upon the French exchequer, this, in his opinion, is solely due to the mistaken political and economical régime of her rulers. A parliamentary system is not adapted to that colony, and the grant of the franchise to the Christians and the much hated Jews, to the almost entire exclusion of the natives, has naturally bred discontent:—

"That country should be governed exactly on the lines of British India, and it would then attain a very high degree of prosperity, and cease to be a charge on the French exchequer. The patent example of the success of this system is to be seen in the adjoining country of Tunis, which under the fiction of an Arab sovereignty is governed despotically, ably, wisely, and well by a single Frenchman."

He points out that Tunis has hitherto been the one example of almost unqualified success in French colonial administration, and that it is the only French possession in Africa, or elsewhere, which is self-supporting. The prosperity of Tunis, however, seems to him to be jeopardized by the favour recently extended to a protectionist policy in the supposed interest of France. Such a disastrous policy, added to religious intolerance hardly to have been expected from a Republican government, has already destroyed the commerce of Madagascar:—

"The Hova rule was bloody and barbarous, and more recent by quite a hundred years than the establishment of European influence. But it at least established freedom of religion, and complete freedom of commerce and enterprise for all civilized nations. By pursuing this retrograde policy in commerce and religion France has somewhat alienated the sympathy and interest with which one might otherwise have watched her determined attempts to civilize Madagascar."

No such severe things are said about Germany, although the author makes it clear that he cannot approve of the methods followed in the acquisition of Cameroons or the hinterland of Zanzibar. He fully recog-

nizes the progress that has already been made, and that revolts and "sharp lessons" have, upon the whole, led to "increasing peace and order throughout the country, and a great development of trade":—

"It will be seen, when history takes a review of the foundation of these African states, that the unmixed Teuton—Dutchman or German—is in first contact with subject races apt to be harsh and even brutal, but that he is no fool and wins the respect of the negro or the Asiatic, who admire brute force; while his own good nature in time induces a softening of manners when the native has ceased to rebel and begun to cringe. There is this that is hopeful and wholesome about the Germans. They are quick to realize their own defects, and equally quick to amend them. As in commerce, so in government, they observe, learn, and master the best principles. The politician would be very short-sighted who underrated the greatness of the German character, or reckoned on the evanescence of German dominion in strange lands."

But if the author is occasionally severe in his judgments upon foreign nations, he is much more severe upon his own countrymen, especially as regards proceedings in South Africa, where

"Downing Street for eighty years from the cession of the Cape of Good Hope persistently mismanaged affairs, now blowing hot with undue heat, now blowing cold, and nipping wise enterprise in the bud."

The exclusion of the Boers from the territory acquired in 1831 beyond the Great Fish River he calls tactless and unjustified, and it naturally irritated the Dutch section of the people. Add to this the introduction of the English language into all courts of justice, to the exclusion of Dutch; the liberation of the slaves without adequate compensation to the owners; the incessant attacks made upon the Boers by English missionaries; and, finally, the blundering action of Lord Glenelg with reference to the territory beyond the Kei, "which seriously damaged the prosperity of South Africa," and the growing dissatisfaction among the colonists of Dutch extraction need not cause surprise, nor their anxiety to pass beyond the control of the British Government. Lord Glenelg, we are told,

"was the first of that new school in the Liberal party which favoured a reactionary policy of abandoning, curtailing, or disintegrating what they conceived to be the unwieldy British Empire. Lord Glenelg was a sentimental doctrinaire, who had evolved from his inner consciousness an unreal South Africa, in which Kaffir raiders of oxen were noble-minded black kings, whom a harsh proconsul was dispossessing from their ancestral territories."

The author thinks that if

"Scotchmen had been sent out to administer Cape Colony in its early days, it is probable that something like a fusion of races might have taken place, and there would have been no Dutch question to cause dissension in South African politics in the nineteenth century."

But whilst severe upon some of our statesmen and the Foreign Office he does full justice to those whom he considers to have deserved well of their country. The extension of British South Africa northward beyond the Zambezi we owe to the initiative of Mr. Rhodes, who has thus done much "to atone for his one mistake," and who, the author predicts, "will recover to a considerable extent his influence in Cape Colony, and may yet play a great part in South Africa."

Sir G. T. Goldie's decisive action secured for Britain the Niger, which otherwise would have passed into the hands of France and Germany. Col. Lugard's conduct in Uganda is spoken of as "exceedingly able and courageous," and it seems a pity that so valuable an officer should have been superseded.

It is only natural that in a work ranging over so wide an area, and dealing with the history of several centuries, there should occur a few statements which are open to doubt or not in accordance with ascertained facts. In pointing out a few of these latter we do so in no captious spirit, but merely in order to draw the author's attention to the necessity of a careful revision before a second edition of his most valuable work is issued to the public.

We are told, for instance, that Gregorio de Quadra attempted to cross from Congo to Abyssinia, and was never heard of again. This, no doubt, is stated on the authority of some modern Portuguese writers; but as a matter of fact Gregorio never carried out his intention, the King of Congo having refused him permission on "political grounds." He returned to Portugal to appeal to King Manuel, but the king was dead, and Gregorio ended his days peaceably in a Capuchin convent. Vasco da Gama on his first voyage did not touch at Sofala; still less did he "take possession" of Mozambique. Andrew Battel was not rescued by a Portuguese ship from Indians who had made him a prisoner, but was handed over by these Indians to the Portuguese authorities at Rio de Janeiro, who not unfairly looked upon him as a pirate, and sent him a prisoner to Angola, where he spent many years in miserable captivity, until liberated after the accession of James I. Again, it is not to Lieut. Hourst that we are indebted for the earliest exploration of the Niger between Say and Gombe, but to Dr. Gruner and Lieut. von Carnap, who performed that journey in 1895.

We cannot conclude without a word of praise in favour of the instructive maps or diagrams which accompany this important book. Colonial enthusiasts would do well to examine carefully the one designed to illustrate the "colonizability" of Africa. They will then find that "healthy colonizable Africa, where European races may be expected to become in time the prevailing type," is very limited in area, and that the visionary views of the comparative healthiness of tropical Africa put forth by certain travellers of the highest reputation are not shared by the equally experienced, but more discreet author of this volume.

Historical Sketches of Notable Persons and Events in the Reigns of James I. and Charles I. By Thomas Carlyle. Edited by Alexander Carlyle, B.A. (Chapman & Hall.)

It is as well that Thomas Carlyle's unfinished essays have seen the light. He is too powerful a literary force for the world to spare willingly anything that he had once contemplated giving to it: and that these essays were intended for publication is certain. When, however, he reached the period of the Civil War, he became so absorbed in the career of Oliver Cromwell

that these earlier studies were laid aside and never resumed. Their style is of the character with which we are all so well acquainted; but here it is more unconventional and grotesque than even in the "elucidations" attached to the 'Letters and Speeches.' Dryasdust comes on the stage oftener, and is more piteously mauled than on former occasions. When, for example, the author feels called upon to discourse concerning Jenny Geddes, this is the way in which he thinks it becoming to unburden his mind:—

"Galvanic Dryasdust, generally very offensive, becomes as it were intolerable when he gets to treat of any matter that has a soul. Being himself galvanic merely, he cannot believe that there will be, is, or ever was, in man or his affairs any soul,—any vital element whatever, except the galvanic irritability, Greediness of Gain. This, according to Dryasdust, is sufficient in common cases; in uncommon cases, Protestant Reformations and such like, he superadds some *quantum suff.* of delirium, calling it enthusiasm, the passions, or such like; and considers the phenomenon explained in that way.....In all which, O reader, if thou reflect on it, is there not something infinitely fatal not to say nefarious, and if it were not pitiable, detestable? Blasphemy is the name it ought to go by. You can't sue Dryasdust in any court of law; yet who is there that has injured you as he? Elymas, the base sorcerer, who perverted men's hearts and minds from God's Gospel, God's splendor struck him blind: was it not a merited punishment? Dryasdust was punishable in those days. But indeed the Apes by the Dead Sea, they still chatter without any soul, having disbelieved in souls,—that is a punishment which in no time can be abrogated. Thank God for it, and mark it, and shudder at it."

Such raving it is difficult to pardon at any time; when, however, these essays were written (*circa* 1842) there was more excuse than there could be now for violence of speech, for then the days had not quite gone by when men of some account were in the habit of denouncing all enthusiasm, and of explaining all the movements of human life as mere resultants of the lower utilities. Such opinions, if they still exist, have no influence, but are regarded as so much dreary chatter only. No one who has the smallest chance of gaining a hearing now maintains anything like what Carlyle spent so much of his time in holding up to scorn. We, of course, speak doubtfully, for his rhetoric is never easy of interpretation, but he seems by Dryasdust to have meant several things quite distinct from each other, two of which were to him especially hateful. First came the dull books concerning men and things of living import, telling nothing new, but stuffed with trite reflections, which, whether they be true or false, might well be left to the common sense of the reader. Such productions deserve little consideration; they are about the most worthless trash in literature—mere fungus growths, commonly with very short lives, though here and there one, from reasons by no means inherent in the book itself, manages to prosper as a trade speculation. It is really sad to find a man of undoubted genius and vast fertility of expression devoting to things like these more than a passing thought. The second class which Carlyle here and elsewhere condemns to the fog-realm which Dryasdust

rules consists of works of a far higher character. For the most part they are good, honest annals or compilations, such as Rushworth's 'Collections' and the 'Journals of the House of Commons.' Tedious and difficult to use many of them may be; often, too, they are badly arranged, and when they have any index at all it is a poor one, yet they abound in valuable matter for the man of true historical insight. It may be all very well for one whose imagination has been fired by the character and career of one distinguished person to treat as so much dross every fact which does not relate, so far as he can see, directly to his hero. Such, it is possible, may be the best method of framing a picturesque work which shall live as a great poem does in the memory of mankind; but it is assuredly not the way to write a biography which shall give the truest possible picture of the person who is hero or victim. It is, moreover, most dangerous to teach such a fallacy. Surely there is enough carelessness already existing among those who ought to endeavour to disentangle the minor threads of history and biography, without encouraging such idleness by declamation. Unless we know the nature of a person's surroundings, what were the thoughts of those with whom he came in intimate contact, and the mental influences that were in touch with his own imagination from childhood upwards, we can never have a satisfactory appreciation of the man himself. More than this, the moral conditions of the time must be taken into account. The shortcomings and meannesses of the good, as well as the evil deeds of the bad, would all have their effect in modifying the character. To say that such an investigation is impossible, even in regard to a contemporary, is no doubt in great part true; but this does not lessen the obligation of carrying it out so far as one can.

If we allow ourselves to isolate Carlyle's hero and to treat of him divested of his surroundings, we discover what is indeed a noble figure, but one with little more pretension to be historical than the Charlemagne of the old romances.

These essays are properly an introduction to the 'Cromwell' as we have had it for some half a century. They supply in a great measure what was wanting in the earlier work, and are not only eloquent and thought-inspiring, but give on the whole, notwithstanding all exaggeration and turgidity of diction, what is in many ways a true picture of a most interesting time. Of them it may be affirmed, as Turner's greatest admirers admit regarding his later pictures, that the drawing is excellent, but the colour is out of scale. Carlyle is almost always correct so far as skeleton facts are concerned. His accuracy would do credit to a dryasdust antiquary of the most wooden type; but when it becomes his duty to act as interpreter of character and motives, though often right, he is not seldom in the wrong, and, whether right or wrong, he almost always indulges in a vein of exaggeration which is far from pleasant to serious persons when the novelty has worn off. The most favourable instance we have—in which Carlyle is at his best—is his estimate of James I. It is scattered about here and there through many pages, but

when pieced together forms a masterly character sketch, which presents the man in a more lifelike form than he has ever appeared before. Sympathy is hard to define; but Carlyle must have had some fellow-feeling with this strangest of men who ever sat upon the English throne. Did this arise from the fact that he too was a Scotchman? or was it pity for one whose childhood and youth were passed among surroundings so miserable? However this may have been, the king is treated with insight and justice. It need hardly be said that the grosser charges with which his character has been besmirched are dismissed with the contempt they merit; but there is no extenuation offered for his weakness, folly, or pragmatic dogmatism. Carlyle could, however, see—and, what is more, makes us see—that James was not a mere pedant, but really possessed sound learning, and understood theology well in its Calvinistic setting. "A man," he calls him, "of swift discernment, ready sympathy, ready faculty in every kind, vision clear as a lynx's, if it were deep enough." And he goes on to say that

"if excellent discourse made an able man, I have seldom heard of any abler. For every why he has his wherefore ready; prompt as touchwood blazes up, with prismatic radiances, that astonishing lynx-faculty, which has read and remembered, which has surveyed men and things, after its fashion, with extensive view. The noble sciences he could for the most part profess in College class-rooms; he is potent in theology as a very doctor; in all points of nicety a very Daniel come to judgment. A man really most quick in speech; full of brilliant repartees and coruscations; of jolly banter, ready wit, conclusive speculation: such a faculty that the Archbishops stand stupent, and Chancellor Bacon, not without a certain sincerity, pronounces him wonderfully gifted."

Strong as Carlyle's leanings were to the Puritan side, he is just in his estimate of the Marquis of Montrose. The character of the most illustrious of the Grahams was clear to him. He understood that, whatever changes there may have been on the surface, leading to actions that have been thought contradictory, and therefore have been ignorantly set down as the result of ambition, he was from first to last true to an ideal which never in life or death became obscured by the passions of the hour. Following Cardinal de Retz, he compares him with the heroes of Plutarch, a classical parallel which in these days, we fear, has not the force it possessed when Carlyle wrote.

It was perhaps impossible for Carlyle to be fair to Bacon, who has never, indeed, so far as we know, been estimated with absolute justice, and it is almost a truism to say that one so far removed in every fibre of his brain was not likely to appreciate even the good side of that irritatingly complex character. Surely, however, Carlyle might have avoided a meaningless question like the following:—

"Does your Lordship think the sciences can be augmented effectually by any augmentation of shop-drawers wherein one reposes them; better methods of labelling, of mixing, compounding and separating—by any augment of machinery whatever?"

One cannot help surmising that Carlyle derived what we must describe as his pas-

sionate aversion for the man not from his own writings, but from those of the herd of most inferior persons which came after him, professing to follow in his footsteps. As to Bacon's bribe-taking, his love of display, and his royal flatteries, more than one person has said all that can be thought of in extenuation. We are not called upon to estimate the value of all this; but surely to speak of him as "a most hot, seething, fermenting piece of Life, with liquorish viper eyes," and of his ravenous desire to be "the envy of surrounding flunkies," is unbearable. Carlyle ought to have known that many men have done bad things, such as society ought never to condone, from motives far less ignoble than those he attributes to the author of the 'Novum Organum.'

Carlyle was wont to depreciate those who wrote in verse, though, of course, he made exceptions. Ben Jonson was happily among the number he chose to honour. All he says of him is very good. We wish there were more of it, for therein he reaches a very high level—perhaps his highest, so far as style is concerned. It would be interesting to ascertain, were it possible, how much of the consideration shown to "rare Ben" is due to the fact that he was "a sterling man, a true singer heart," and how much to his being of Scottish race, "born of my native Valley too: to whom and which be all honour." How strangely local surroundings affect the judgment of the wisest of us! Carlyle not only clung affectionately to Jonson, but had a warm regard for some of the ladies who assisted at his masquerades. He

"endeavoured to make acquaintance with a fair friend or two on such occasions. Lucy Percy I have seen, though she saw not me; the paragon of women; sprightliest, gentlest, proudest; radiating continual soft arrows from her eyes and wit; which pierce innumerable men."

Carlyle does not even allude to the calumnies which were hatched about her, all of which may be safely affirmed to be indisputably false, though in modern days they have received a sort of credence from some who ought to have known better. Strange is the irony of history. This beautiful and high-born lady, inheriting much of the noblest blood of England and elsewhere, will owe an introduction to some who otherwise would never have heard of her to a quite casual association with a London mason whose father had fled from Annandale.

The way Archbishop Laud is treated is one of the most unsatisfactory parts of the volume. The whole presentment is so unfair as to be absolutely wonderful. That Laud was a narrow-minded man all admit; very learned, though perhaps somewhat of a pedant; also with much love of ritual as the word was then understood—the originator, some say, of what is now called Anglicanism. That he was really a great theologian of the High Church type is admitted by all who have read his writings. That he persecuted when he had the power those who thought otherwise than he did was a mere matter of course for such a man as he was. Other Archbishops of Canterbury, his predecessors, had done the same. What in the end was far more dangerous for him was that he held in its most extreme form the doctrine of the divine right of kings. The combined result of these things was that he suffered death—

whether justly or unjustly we need not inquire; but if his career be worthy of investigation at all (and we think it is, for he was a great Englishman), it is important that times and circumstances should be allowed for. So far from being singular in not realizing the reasonableness of religious tolerance, he would have been a wonderful man had he done so. The doctrine of the divine right of kings was no invention of his, but was held in different forms by many of the Protestant leaders of former generations as well as by others at the opposite pole of thought. Surely it is not in itself a more self-evident absurdity than its democratic opposite. They differ only from the fact that most of those who have held the latter opinion have, before they arrived at it, rejected the idea that the universe was under Divine government.

Had Dryasdust been at the author's elbow when these pages were written he might have ventured on a correction now and then. It is, for example, a mistake to suppose that wigs formed a part of the official costume of judges and others learned in the law in 1628. Neither is it correct to speak of the Strand with its row of town manor houses. Wolves, too, survived in Scotland later than the reign of Charles I.

NEW NOVELS.

A Semi-detached Marriage. By Arabella Kenealy. (Hutchinson & Co.)

THIS is the best novel that Miss Kenealy has given us. To make it possible that a baronet should temporarily decline to go through a second ceremony of marriage with the same lady when he discovers that his first wife died two days after his remarriage is no small feat in fiction. The complicating elements are numerous, and need not be here recapitulated; but they are not all equally well selected. For instance, it is an unnecessary coincidence that a heavy snowstorm should come on just when the lady learns that a second ceremony of marriage will be necessary if her child is to be born legitimate; also that there should be an accident at a dynamite factory just when the baronet is there to be killed by it. Now and then Miss Kenealy writes with a sad lack of perspicuity. Thus she says, "The latency should be preserved in its normal condition of latency by stress of the fully developed sex to which the individual belongs." The writer has had some experience in the practice of medicine, but in this story she rarely makes good literary use of it. In spite of these considerations, the book has claims on the attention of novel-readers of the day, because, though not a great work, it contains some novelty and much careful composition.

The Maternity of Harriott Wicken. By Mrs. Henry E. Dudeney. (Heinemann.)

WERE it not for its merits of workmanship this book might be called a literary nightmare. It is better written than anything we have seen from the author; better planned, better proportioned, and better in style. It is, however, extremely disagreeable in subject. It begins with murder, and ends with the miserable deaths of a mother and her idiot child of measles. The intervening chapters are chiefly concerned with a sad matrimonial

misunderstanding. On the very first page we are told that a room "was dingy, and smacked of a not-distant past"; and at an early point in the story we read of a lady who "was laced so tightly that her full bust pouched out beneath her chin like an exaggerated goitre." We might quote several other equally graphic delineations of scene and character. But the above will suffice to give intending readers of the book some idea of its contents and peculiarities.

God's Greeting. By John Garrett Leigh. (Smith, Elder & Co.)

IT is easy to recognize a carefully prepared plot and the expenditure of much time in the writing of this story of labour troubles in Lancashire. It is a long and minute account of the affairs of a factory owner, a colliery proprietor, their families and their workpeople—of love affairs, strikes, and mill-burning. It requires long and sustained attention on the part of the reader to appreciate the full merits of the book, and one accustomed to light literature will hardly fail to experience fatigue before completing the perusal. Lightness of touch and some slight sense of humour are missing; sentiment is unduly exaggerated; and a trial for arson before a judge of assize is a travesty of justice. This last feature shows a willingness to discredit institutions which appears in many other places in the volume, and which even suggests a feminine hand, in spite of the name of the author as given on the title-page. This novel is meant for grown-up people, and its obvious sympathy with the life and troubles of Lancashire wage-earners will commend it to many. The dialect of the duchy in the neighbourhood of Wigan is well rendered in dialogue, and forms one of the best features of the book.

Selah Harrison. By S. Macnaughtan. (Macmillan & Co.)

THIS is a most gloomy book. It contains the story of a missionary who came from somewhere about the Scottish Border. He had been educated at "Melbury Grammar School" and Glasgow University. After running away from home and suffering misery in London, he was called to minister in the East-End, and then went down into Kent to work among the hop-pickers. There he fell in love with the squire's daughter, and, giving up all hope of what seemed far above him, he went as a missionary to Taro Island. After some years he returned to Glasgow and married, and went back to Taro. He died from wounds inflicted by the natives. He never loved his wife, but always retained his love for the squire's daughter. The outline of the melancholy tale thus sketched is filled in with some vivacity by the author, who succeeds in making the hero's religious enthusiasm account more or less satisfactorily for the details of his history, and even in extorting from the reader an admission that the whole thing is possible and almost interesting.

George Markham. By Mrs. Mayne Reid. (Sonnenschein & Co.)

THE name of Mayne Reid is sufficient to assure some attention for this volume. It is pleasant to be able to declare that it is

better than a good many more pretentious stories. The writer has evidently put some genuine energy into her work, and one can only regret that a want of literary skill has prevented her from making anything very attractive out of her materials. The motive of the story is that a man cursed with a bad wife, who deserts him and goes into a convent, falls in love with a girl who adores him. This is not a bad foundation for a novel, and it is creditable to Mrs. Mayne Reid that she makes the man behave passably well in the circumstances, and still contrives to keep up some interest in his doings.

An Earthly Fulfilment. By John Reay Watson. (Fisher Unwin.)

If the author of 'An Earthly Fulfilment' has won any reputation in the field of fiction—and sundry quotations from reviews would make it appear so—this story will not tend to the increase or justification of it. The perusal of the book, however it is effected, is a wearisome task. If it is read aloud, the sound of inept and unhappy phrasing annoys the ear; if it is coned in silence, the attention wanders. It is often hard to say what it is all about, but rather because of poverty of expression and matter than any subtlety. To speak frankly, it is even more tiresome than it is unintelligible. When some one, referring to the sentiments or conduct of herself or another, exclaims, "What a tangle it all is!" the reader sighs in unison. If to extricate the leading motive is difficult, it is still harder to guess at the reasons for any particular point of conduct in the actors. They go through phases of remorse, anger, tearful repining, and the rest of the gamut, but the cause of these emotions is obscure. Of love, or what stands for it, there is something. One is told of illicit passion between two or three persons belonging to a group of dreary Scotch Presbyterians in Australia. A moral, or perhaps immoral, storm in a teacup runs its course throughout the pages. The most conscientious or sympathetic reader could not feel real interest in the issues involved in it. Half a dozen families live and move and have such being as is accorded them in a singularly depressing corner of earth. Sunday-school teaching, weekday belittling of neighbours, and underhand love-making are the chief occupations. Some portentous difference in their social status is hinted at, and bulks heavily on the horizon, yet it fails to impress one with the smallest sense of importance. Every actor in the trivial drama is as locally flavoured, vulgar, and commonplace as his neighbour. But the author evidently views them from quite another standpoint. He dwells much on the variations of blood, pulse, and temperature to which they are subject; nothing is spared in the way of faintings, thrillings, and tremblings. The story ends with the suicide of a child of tender years in circumstances which, at any rate, prove the extraordinary inefficiency of those in charge of her. The real situations the author may be supposed to have prepared are left to take care of themselves. Though, in a sense, the end is no end, it is not unwelcome, since it serves its turn as such.

HISTORICAL ROMANCES.

The Black Douglas. By S. R. Crockett. (Smith, Elder & Co.)—The judicial murder of the two young Douglases, William, sixth earl, and his brother David, by Crichton and Livingstone in 1440, and the period of James with the Fiery Face, especially in its early days, are tempting ground for the historical novelist. Mr. Crockett has realized this, but he has gone to the extreme in poetic licence. The ill-starred William was only fifteen or sixteen when he died, and, having been knighted at the age of five, was already married at the time of his early death. His wife was Janet or Margaret Lindsay, daughter of the second Earl of Crawford, and has given Mr. Crockett the idea of his heroine Maude Lindesay, adored by the gallant Sholto MacKim. The introduction of Sybilla de Thouars does not fall easily into the earl's environment as we know it; but a more audacious conception is the appearance of De Retz as ambassador from France. There are few vernacular lapses in Mr. Crockett's diction. "Wage" for *wages* is a solecism we suppose incorrigible at this day. "Go his own *gait*" we object to because it spoils the sense. A man is told to go his own "gate" or *road*, not his own *pace*. "'Tis a contract too great for one poor maid" is an utterance one would expect from a fair American, not from a high-born maid of France in the fifteenth century. The introduction of supernatural machinery is not unjustified by precedent; but there is obvious exaggeration in the fiendish figure of Gilles de Retz, with his devil-worship, his she-wolf, his baths of blood, and his nameless debaucheries. Still, some wholesome and stirring chapters—notably that entitled "Betrayed by a Kiss"—remind the critic of Mr. Crockett's earlier "form."

The invention of anything like convincing detail for the imaginary characters, since it is not usual for the chief people of the time to figure in the foreground of historical romance, is the great difficulty. We cannot say that Mr. Edgar Maurice Smith in his *Aneroestes the Gaul* (Fisher Unwin) has overcome it. He calls his book "a fragment of the Second Punic War," and a very small fragment it is, as it does not cover more than the taking of Taurasia by Hannibal's army just after passing the Alps. Instead of incident the writer cultivates a fine vein of descriptive style and the split infinitive, which things do not in themselves satisfy us. What story there is is fairly interesting, but nothing out of the common, and the snapshot style of paragraph is overdone.

In *Many Ways of Love, a Romance of the Court of Catherine the Great* (Dent & Co.), Mr. Frederick Wishaw, who has on previous occasions handled Russian subjects, writes the autobiography of an imaginary German lady, Elsa von Adlerberg. She is supposed to have been born at Zerbst, where Catherine herself first saw the light. Many historical figures are brought on the scene, including the Empress Elizabeth and the miserable Peter III. The narrator, after having spent some years at the Court of Catherine, leaves Russia with her husband, Douglas von Doppelheim, who is described as a German of Scotch extraction, and great-nephew of the renowned Patrick Gordon. Mr. Wishaw knows Russia well enough to be accurate in his descriptions, and has read his history carefully. But we cannot imagine Douglas telling Catherine that he knew she was guilty of her husband's death, and "that he would sooner starve in an honest court or in no court than live and grow fat in the service of a murderer." When Mr. Wishaw talks on p. 11 of the "eriking's myrmidons," he should remember that the eriking was not introduced into German folk-lore till long after the period of his tale. There never was such a king even in fairy tales; the name arose from a misreading of "elfking," just as the Lorelei was invented by Clemens Brentano at the beginning

of the century. Mr. Wishaw's tale is highly readable.

OUR LIBRARY TABLE.

MESSRS. SMITH & ELDER have sent us *The Etchingham Letters*, by Mrs. Fuller Maitland and Sir Frederick Pollock. Sir Richard Etchingham was a retired Indian civilian who lived at the family estate in the country with his daughter Margaret—thence he exchanges the letters of which this book consists with his sister Elizabeth, who lives in London with her stepmother; they talk to one another about their books and their pursuits, and about the little love affairs which are blossoming around them with extraordinary profusion. The book is charming as a revelation of the character of the two delightful people who realize that their own life is done as far as feeling new emotions and new love is concerned, but are still young enough to enter into the lives of the younger people who surround them. Elizabeth has lost a lover whom she will ever mourn, and Sir Richard a wife, but they waste not their energies in hopeless and inactive brooding—their grief has made them mellow and given them a better taste for the fine things of life. The story in the book is slight; the interest lies entirely in the witty and wise remarks which the brother and sister make about the people whose love affairs they chronicle. The only fault that can be found with the book is that sometimes the letters, delightful as they are, almost trespass on the dangerous ground of preciousness—more so in the case of Elizabeth's letters than of Sir Richard's; but that is not a very grave fault, as it throws into better relief the strength and trustworthiness of the brother, who can be short and to the point when it is felt that a straightforward style is wanted. The method of collaboration here adopted seems a new, and is certainly a highly successful experiment, as a most genuine air is imparted to the brotherly and sisterly confidences of Sir Richard and Elizabeth by the device of the two authors exchanging letters in these characters.

MESSRS. JAMES MACLEHOSE & SONS publish *The Life of Prince Bismarck*, by Mr. William Jacks, a volume which may find admirers in Germany, but which, in spite of its pleasant style, its consistent point of view, and its illustrations, will not tempt many Englishmen to reject for it either Busch's volumes or those of the Prince himself. In his preface the author tells us that the statements in Busch's last book on Bismarck "are surrounded with such probable improbabilities that few people, I should think, will care to preserve it as a credible record of his great life." The *Athenæum* said of that book that it was one of the most interesting, remarkable, and valuable that had ever appeared; and we believe that this, rather than the opinion of Mr. Jacks, will be the verdict of history upon it. The Life before us is, from the point of view of politics and history, in fact an expurgated Life, more Bismarckian than Bismarck, and in its most essential points a travesty of history, although the author evidently firmly believes in the doctrines which he teaches. His view of the Hohenzollern candidature is that it was only a pretext of the Empress of the French and "the Jesuit agents in all Roman Catholic Courts" for a war long since resolved upon—that Beust had suggested a course, "viz., to declare war on a question of succession to a throne; and this pretext was soon found. The Spanish Government..... had..... fixed upon Prince Leopold of Hohenzollern. It was universally felt that no better choice could have been made." It is true that on the next page Mr. Jacks shows that he has an inkling of the truth by adding, "Besides, the negotiations with this Prince had been long known to the French Government, who, had it [*sic*] not pleased them, could have stopped it." Now the undoubted fact—long disputed, but now admitted on all sides, and

confirmed by every recent source of information—is that the Hohenzollern candidature was never a real candidature for the throne of Spain, but was deliberately invented by Prince Bismarck as a cause for a war which a party in France were also seeking. It was stopped by France in 1869. It was revived by Prince Bismarck in 1870, because he had become aware of the fact of the alliance with Austria having been concluded, with full arrangements for a Franco-Austrian attack upon Germany, which was to have been made in May, 1871. These facts do not, on the whole, tell either way. They tell partly against the French contention of the time, and partly against the German contention of the time, both of which were intended to deceive other powers, which did deceive them, which for a time misled historians and biographers, which served their purpose, and which are now openly disavowed and thrown aside. Mr. Jacks, however, can have consulted only German sources, and those not the most modern, if he thinks that his account of the Hohenzollern candidature is either accurate or complete.

The apology made by our author for Bismarck's alteration of the German Emperor's famous telegram is also characteristic of his book:—

"Naturally, Bismarck adopted his usual course, and condensed the report of the incident into the language suitable for a diplomatic report to the ambassadors of Prussia, and the press."

Now Bismarck's own account of the matter has been given to the world in at least four forms, and is beyond all doubt. He was proud of the incident, but his explanation does not bear investigation in this country, though it is popular in his own, and Mr. Jacks justifies us in saying that, for the purposes of a book to be published here, he is more Bismarckian than Bismarck in his account of the transaction. What Bismarck said was:—

"The king's telegram was long and wordy, and meant peace. I altered it into a trumpet call to war, and my two friends said, 'Now, that will do.'"

Mr. Jacks is also consistent with himself in his treatment of the relations between Bismarck and the Empress Frederick and the Queen. He tones down everything that was harsh in Bismarck's language and exasperating in his communications to the Empress and her mother. But on this point Bismarck's own book amply confirms what we knew from Busch and other sources; and that, rather than Mr. Jacks's expurgated version, is history.

We welcome the appearance (from Messrs. Macmillan & Co.) of the thirty-sixth annual volume of that best of works of reference, *The Statesman's Year-Book*, edited by Dr. Scott Keltie, with the help of Mr. J. P. A. Renwick. The only errors or drawbacks which we can discover (and they are slight) are the following. The new table, 'Finance and Commerce of Various Countries,' includes some which are unimportant, such as Montenegro, and excludes some which are important, such as India or the British Empire, which is represented only by the United Kingdom. The table of the world's production of gold does not include that of the British Empire and does give that of "Africa." This title lumps the British Gold Coast and Ashanti with the Rand. The fact is that the Transvaal, the British Empire, and the United States are running a near race in gold production, but no one can gather the interesting points of the matter from this table or from any suggestion in the index. The index has been improved. "Ashanti" should, perhaps, be p. 216, and not p. "215"; but we can detect no real errors. 'The Statesman's Year-Book' changes so much from year to year that it can hardly be possible to stereotype any parts of it. On p. 336, however, a sentence about Abyssinia from l. 8 to l. 11, which was nonsense last year, is still in the same condition. A good many of the statistics are spoilt for the ordinary reader by

foreign moneys, weights, and measures not being translated. For example (p. 501), under Ecuador, imports and exports are given in "sucrés." The account of Nepal omits the matter of most interest—the recruiting of our Gurkha regiments from this independent state, tributary to China. "Holland" in last year's index sent us only to "part of Lincolnshire." This year it directs us, correctly, also to two provinces of the Netherlands. The usage of talking of the Queen of "Holland" and of "Dutch" trade is, however, so established in this country that the editor of 'The Statesman's Year-Book' had better in part yield to it.

MR. WILLIAM HEINEMANN publishes a good anonymous translation of the admirable *Memoirs of Sergeant Bourgogne, 1812-13*, reviewed by us at the time of their appearance in the French version.

The Life of Cardinal York, by Bernard W. Kelly (Washbourne), is a good little work, which might have been very much better had its author gone to such easily accessible sources as Von Reumont's 'Gräfin von Albany,' Mr. Lang's 'Pickle the Spy,' and, above all, James Browne's 'History of the Highlands.' The last, a great but neglected storehouse of Jacobite lore, contains more than a score of letters by, to, or about the Cardinal. There, but not in Mr. Kelly's book, one gets the perplexing story of the estrangement between Prince Charles Edward and his brother in 1747, and some glimpses of the latter's motives for embracing the ecclesiastical state. 'Curiosities of a Scots Charta Chest,' by the Hon. Mrs. Atholl Forbes, prints Sir Alexander Dick's 'Travels in Italy' (1736), with a good many jottings about the Cardinal as a boy of eleven: "The little young Duke was very grave and behaved like a little Philosopher, I could not help thinking he had some resemblance to his great gr^d father Charles the 1st"; "The Duke of York danced very genteelly," &c. It is curious to learn that the Cardinal struck touch-pieces in 1788; and "it is said on good authority that one of the brothers of George III. took a journey to Frascati to receive in orthodox fashion from the hand of Henry IX. the healing touch which had been denied to the rulers of his own dynasty."

'Sins of the Drunkard,' a temperance tract by the Cardinal, is, it seems, read at the present day on the first Sundays of February and July in every church of the Catholic diocese of Liverpool. Contrary to common belief, Canova's monument to the Stuarts in St. Peter's was erected mainly at the cost of Pius VII., the Prince Regent contributing but fifty guineas. The rebellion of 1715 collapsed, rather than "broke out," on the Chevalier's landing in Scotland; and Bishop Hay in the '45 was surely a non-combatant surgeon. There is a fine portrait by Batoni of the Cardinal from the National Portrait Gallery.

We have received from Messrs. Dent copies of *The Betrothed* and *The Talisman*, which they have added to their pretty reprint of the Waverley novels. We cannot agree with Mr. Shorter and Mr. Lang in reversing Ballantyne's estimate of the two tales. 'The Betrothed' has always seemed to us one of Scott's feeblest attempts; while absurd as the plot of 'The Talisman' is, there is a wonderful amount of vigour about the tale.—Mr. Nimmo has included the two romances in one thick volume in his reprint of the "Border Edition" of the novels.—Messrs. Macmillan have sent us convenient reprints of several of Rolf Boldrewood's works: *My Run Home*, *Old Melbourne Memories*, *The Sealskin Cloak*, *Plain Living*, and *The Crooked Stick*.

THE "Globe Edition" of Tennyson's *Poetical Works* (Macmillan) is likely to be popular, for it is handy and convenient in form, an improvement on the preceding issue in one volume, and above all it is cheap; but it is difficult to prophesy a like popularity for the

unwieldy reprint of the present Lord Tennyson's memoir of his father issued by the same firm, which is neither cheap nor convenient.

Two more volumes of the dainty edition of *Plutarch's Lives*, Englished by Sir Thomas North, with excellent notes, which Messrs. Dent are bringing out, have reached us.—From Messrs. Bell & Sons come a cheap reissue of *The Shorter Poems of Robert Bridges* and a tasteful edition of *The Sonnets of John Keats*.—Messrs. Isbister have done wisely in beginning a reprint of the excellent translation of *The Divina Commedia and Canzoniere* of Dante by the late Dean of Wells. It will fill five neat pocket volumes, of which two are on our table.—Messrs. Hachette are reissuing in handy volumes, each at three francs fifty, *Les Origines de la France Contemporaine*. The first two have reached us. The frontispiece of the opening volume is an excellent likeness of Taine, after M. Bonnat's portrait. They are likely to have a wide sale.—As much cannot be so confidently predicted for the reprint of G. H. Lewes's *Life of Robespierre*, which Messrs. Chapman & Hall have brought out, induced, no doubt, by the production of M. Sardou's melodrama at the Lyceum. Lewes's book was a mere party pamphlet, provoked by the revolution of 1848, and it has long been antiquated.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Burnie's (R. W.) *The Catholic Brief against Sir William Harcourt and Others*, cr. 8vo. 2/6
Culross (J.) and Taylor's (J.) *Founders and Pioneers of Modern Missions*, 4to sewed, 3/6
Lyttelton's (A. T.) *The Place of Miracles in Religion*, 5/
Rivington's (L.) *The Roman Primacy*, A.D. 430-51, cr. 8vo. 7/6
True Limits of Ritual in the Church, edited by Rev. R. Linklater, cr. 8vo. 5/
Wordsworth's (J.) *The Episcopate of Charles Wordsworth, Bishop of St. Andrews, 1853-92*, royal 8vo. 15/

Law.

- Rawlins's (W. D.) *The Specific Performance of Contracts*, 8vo. 5/ net.

Fine Art.

- Kingsley's (R. G.) *A History of French Art, 1100-1899*, royal 8vo. 12/6 net.
Lee's (Oswin A. J.) *Among British Birds in their Nesting Haunts*, illustrated, Part 14, folio, 10/6 net.

Poetry.

- Gray's (Maxwell) *The Forest Chapel, and other Poems*, 5/
Shrewsbury's (A. R.) *The Palm Branch, and other Verses*, 12mo. 2/6 net.
Tennyson's (Lord) *Poetical Works, Globe Edition*, cr. 8vo. 3/6

Philosophy.

- Nietzsche's (F.) *Thus Spake Zarathustra*, 8vo. 8/6 net.
Nisbet's (J. F.) *The Human Machine*, cr. 8vo. 6/

History and Biography.

- Andrews's (W.) *Bygone Northumberland*, 8vo. 7/6
British Rifle Man (A.), *the Journals of Major G. Simmons*, 8vo. 10/6
Evans (A. J.) and Fearensides (C. S.) *The Certificate History of England, 1700-89*, cr. 8vo. 3/6
Fitzgerald's (P.) *The Good Queen Charlotte*, 8vo. 10/6
Gamlin's (Mrs. H.) *Nelson's Friendships*, 2 vols. 8vo. 28/
Headlam's (C.) *The Story of Nuremberg*, 12mo. 3/6 net.
Istorum's (J.) *Herod Antipas*, cr. 8vo. 5/
Jacks's (W.) *The Life of Prince Bismarck*, royal 8vo. 10/6 net.
Lumsden (Sir P. S.) and Elsmie's (G. R.) *Lumsden of the Guides*, royal 8vo. 16/
Robertson's (C. G.) *All Souls' College*, cr. 8vo. 5/ net.
Tangye's (Sir R.) *The Two Protectors: Oliver and Richard Cromwell*, 8vo. 10/6
Wyndham's (H.) *The Queen's Service*, cr. 8vo. 3/6

Geography and Travel.

- Elmslie's (W. A.) *Among the Wild Ngoni*, cr. 8vo. 3/6
Gwynn's (S.) *Highways and Byways in Donegal and Antrim*, extra cr. 8vo. 6/
Handbook of Warwickshire, cr. 8vo. 6/
St. Barbe's (R.) *In Modern Spain*, cr. 8vo. 3/6

Phiology.

- Plato's *Ion*, edited by J. Thompson and T. R. Mills, 5/6

Science.

- American Text-Book of Diseases of the Eye, Ear, Nose, and Throat, 2 vols. royal 8vo. 42
Atkinson's (E. H. de V.) *Text-Book of Practical Solid Geometry, &c.*, 8vo. 7/6
Helferich (H.) *On Fractures and Dislocations*, translated by J. Hutchinson, cr. 8vo. 15/ net.
Lachman's (A.) *The Spirit of Organic Chemistry*, 6/6 net.
Muir's (M. M. P.) *A Course of Practical Chemistry, Part 2*, cr. 8vo. 4/6
Practice of Obstetrics, by American Authors, edited by C. Jewett, royal 8vo. 25/ net.
Savill's (T. D.) *Clinical Lectures on Neurasthenia*, 5/ net.
Stimson's (L. A.) *A Practical Treatise on Fractures and Dislocations*, royal 8vo. 25/ net.

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Brontë's (A.) *Agnes Grey*, Thornton Edition, 8vo. 5/ net.
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 Quantock's (A.) Tandra, cr. 8vo. 3/6
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 Edition, 18mo. 1/6 net each; The Betrothed and The
 Talisman, Border Reissue, cr. 8vo. 3/6
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FOREIGN.

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'Ανάλεκτα 'Ιεροσολυμιτικῆς Σταχυολογίας, Vol. 5,
 20m.

Delfour (C.): La Religion des Contemporains, Series 2,
 3fr. 50.

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 kulose, 7m.

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 des Équipages de la Flotte, 3fr.

UNDERHILL THE "HOT GOSPELLER."

IN the notice of this ardent spirit recently given in the 'Dictionary of National Biography' are to be found several inaccuracies, which it may be well to point out, to prevent future repetition.

"He came of a worshipful house in Worcestershire."—The family was of Wolverhampton, temp. Henry VI., and subsequently acquired several manors in Warwickshire. There was no apparent connexion with Worcestershire until 1567, when a descendant bought an estate in the parish of Alderminster ('Calendar of Fines,' Record Office).

"His grandfather.....left two sons, Edward and Thomas."—This statement conveys the impression that Edward was the elder; but, in point of fact, Thomas had the priority (Cole's MSS., Brit. Mus.).

Thomas was "possibly the Thomas Underhill.....one of my Lord Mayor's sergeants..... sent to the French war in 1543."—This conjecture cannot stand, as the first named predeceased his father, who died in 1518 (Inq. p. m.).

"Edward Underhill, the 'Hot Gospeller,' was, in Dec. 1539, appointed one of the Gentlemen Pensioners."—Admitted into the band after the siege of Boulogne in 1544, having been previously a man-at-arms.

"In July, 1553, Lady Jane Grey.....stood godmother to one of Underhill's daughters."—Should be Guilford, the eldest son.

"1562 he seems to have been.....Master of the Common Hunt."—Untenable, as the individual who filled the office at that time was Thomas Underhill, citizen and goldsmith (*Notes and Queries*, July 17th, 1869).

By his wife, formerly Joan Sperin, "Underhill had issue five sons."—Four only are named in the heralds' visitation in 1563.

"His wife was buried in S. Botolph's, Aldgate, on 14 Apr. 1562."—Very questionable, if viewed in the light of an entry at the Record Office under the year 1565, when Edw. Vnderhyll, gent., and Joan his wife, transferred to John Sperin a certain tenement at East Greenwich ('Index Finium').

WILLIAM UNDERHILL.

GAVELKIND AND THE FAMILY HOUSE.

Sheffield, April 18, 1899.

AN anonymous friend writes to me to say that the passage which I hastily quoted from Ovid's 'Metamorphoses' does not bear the construction which I put upon it. As he rightly says, *dominis* does not refer to legal ownership, but is a mere poetical periphrasis for "persons."

The passage, however, is of use to me in another respect. It shows that the roof of the cottage which was magically changed into a temple was supported by "forks," as English peasants' houses were. As no cottage could be built with fewer than two "forks," or one at each end, it follows that Ovid's cottage, which was "small even for two people," must have consisted of one bay. The house of one bay could be extended indefinitely by adding bays to either end.

S. O. ADDY.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 20th, 21st, and 22nd inst. a portion of the library of Mr. Samuel Timmins, amongst which occurred the following: Dodsley's Letters to Baskerville the printer and others, 11l. Original Slate Window Slab, cut by Baskerville, 9l. 15s. Baskerville's original Autograph Letter to Horace Walpole about his printing business, 28l. Six Autograph Letters to Dodsley, &c., 12l. 5s. Shakspeare Quarto Facsimiles (43), 10l. 5s. Notes and Queries, Indices to Series I.-VIII., 11l. 15s. Halliwell-Phillipps's MS. Notes for the Stratford Shakspeare, &c., 15l. 5s. Montaigne, Essais, by Florio, first edition, 1603, 19l. 10s. Reports on Railways, Original Surveys, &c., 15l. 15s. Historical MSS. Commission Reports, 80 vols., 7l. 17s. 6d. The English Catalogue, 9 vols., 8l. John Hall, Shakspeare's son-in-law, Select Observations on English Bodies, two editions, 1657-9, 25l. Collection of Books and Tracts by and relating to Dr. Priestley, with two original MSS., 18l. 10s. A Collection of Early and other Newspapers, 1632-1822, 72l. 11s. Harleian Society's Publications, 40 vols., 23l. Ruskin's Seven Lamps, presentation copy to D. G. Rossetti, 1849, 20l. Swinburne's Queen Mother, &c., presentation copy to D. G. Rossetti, 1860, 14l. English Songs and Ballads of the Elizabethan Period, MS. from J. P. Collier's library, 1600-30, 22l. 10s.

The same auctioneers commenced a sale of valuable books and MSS., including some from the library of Canon Harford, on the 24th inst., amongst which were the following in the first two days:—Vues en Saxe et en Bohème, after Baumeister, 1792, &c., 14l. 15s. Alken's Comparative Meltonians, 1823, 11l. 10s. Ridinger, Représentation des Cerfs, &c., 1768, 20l. 10s.; Jagtbare Thiere, &c., 1761, 26l. 15s.; Jagdstudien, &c., 1744, 31l. 15s. Combe's Life of Napoleon (Rowlandson's plates), uncut, 1815, 12l. 15s. Kipling's Quartette, 1885, 10l. 5s.; Departmental Ditties, 1886, 19l. 15s.; School-boy Lyrics, Lahore, 1881, 135l. W. S. Landor, Poetry by the Author of Gebir, 1802, 10l. 5s. Collier's Reprints, 91 parts, 12l. Thumb Bible, Verbum Sempiternum, 1693, 10l. Rappresentatione di S. Apollonia, twelve cuts, 1559, 12l. Higden's Polychronicon, printed by Caxton (115 leaves wanting), 1482, 111l. Spiegel der Menschlichen Behältnis, 1476, 10l. 17s. 6d. Lafontaine, Contes, Fermiers-Généraux edition, fine copy, 1762, 35l. 10s. The Troublesome Raigne of John, King of England, the excessively rare first edition of both parts, wanting title to part i., and a leaf mended, 1591, 510l. Crowe and Cavalcaselle's Painting in Italy, 5 vols., 1864-71, 24l. Symonds's Italian Literature, 2 vols., 1881, 11l. 10s. Dorat, Les Baisers, first edition, 1770, 22l. Dickens's Sketches by Boz, first edition, first series, 2 vols., uncut, 1836, 29l. Gainsborough and his Place in Art, by Armstrong, 13l. New Testament, R. Jugge (1553), imperfect, 17l. 5s. Boccaccio, Decamerone, the genuine Giunta edition, 1527, 50l. Biblia Latina, Basil., Richel, 1475, 18l. Sir Thomas Lawrence's Works, 1836, 14l. Coverdale Bible, 1535, very imperfect, 43l. Poliphili Hypnerotomachia, D. Garrick's copy, 1499, 25l. 5s.

NEW LIGHT ON JUNIUS.

Warrington, April 25, 1899.

HAVING reached my seventy-third year, and having in the course of my practice as a solicitor and clerk to magistrates had considerable experience in forgeries and writings of all descriptions, including the old court hands, I venture with diffidence to submit a few brief remarks on the facsimiles of the handwritings of Junius and Claudius Amyand lately given in the *Athenæum*.

1. The two writings have a strong general resemblance, as admitted by Mr. Anderson. 2. That Junius could write two hands, and if two, probably more, is apparent from the two specimens of his handwriting. 3. Many letters (*e.g.*, the letters *m*, *th*, *y*, *g*, and others) resemble each other in formation in all the specimens, both of Junius and Amyand. 4. It is easy to alter the slant of handwriting by holding the pen stiff, short, straight upwards, and a little on one side, and I think that this was done, from the thick upstrokes in specimen 1 of Junius. 5. The two extracts of Junius differ more from each other in handwriting than they differ from the extracts of Amyand. 6. That the ancient backward twirl of the letter *d* in specimen 1 of Junius is not natural to the writer may, I think, be inferred from the deliberate way in which the letter *d* has been written, coupled with the fact that the same letter is formed in a half-hearted way betwixt the two styles in the word "does" in the third line. 7. I should judge that the second extract from Junius had been written with a crowquill, a pen in common use when I was young, and still resorted to by some. If any one will try to write with a crowquill he will scarcely be able to recognize his own handwriting.

Were the specimens enlarged, and lantern-slides prepared, as Mr. Anderson suggests, the similarities which I have pointed out would probably be more apparent. The request made by Junius to Woodfall to have his letter to Garrick copied is, on the face of it, natural

enough; but the reason given—namely, that Junius did not wish his handwriting to be too commonly seen—excites a lawyer's suspicions. No reason was necessary, unless Junius wished to mislead Woodfall into the belief that the letter was in his ordinary handwriting, and that he feared detection in consequence. Such a device would be quite worthy of Junius, or Junius would be quite equal to such a device. Upon the whole, there would seem to be a *prima facie* case in Amyand's favour, and I trust the clue will be followed up. ROBERT DAVIES.

THE CATALOGUES OF BODLEIAN MSS.

THE writer who questioned my competence to date a Bodleian MS. now refers to "so high an authority as Mr. G. F. Warner, Assistant Keeper of the Manuscripts in the British Museum." In a case where a cataloguer assigns a MS. to the tenth century, and I myself mildly observe that I regard it as of the latter half of the eleventh, Mr. Warner says that a facsimile, "so far as it goes.....supports" the cataloguer.

The MS. is the latter part (from f. 51) of Auct. T. ii. 27; the facsimile is plate 2 in Prof. Robinson Ellis's 'XX. Facsimiles of Latin MSS. in the Bodleian Library.' Whoever looks at the plate will see that the tall minuscule letters *b*, *d*, *l*, repeatedly, and *h* occasionally, have their tops forked. If any one can show me instances of that in a dated tenth-century MS. written (as this is) in the continental Caroline minuscule hand, I shall be most grateful to him. I repeat that I know of no instances as early as 1040, and, although they occur in a MS. placed by Reusens not later than 1034, the only testimony of that manuscript's date is a statement made more than four hundred years after. Let me add that one of the scribes of our own MS. occasionally uses a hyphen at the end of a line, where part of a word is carried over to the next line (*e.g.*, on ff. 67, 68, 68 verso, 69 verso); if any one can show me that in the original hand of a dated tenth-century MS., I shall also be obliged, for I have vainly sought it of old. Wattenbach in 1886 says it is very rare before the eleventh century, and quotes no instance. Sir E. M. Thompson in 1893 says, "In the eleventh century the hyphen at the end of the line shows itself on a few occasions." Reusens in 1897 says, "L'usage d'indiquer la division des mots par un signe fut introduit d'abord timidement au xi^e siècle."

The reviewer quotes one other criticism of Mr. Warner's on a point of fact. Mr. Warner says that in an argument "on p. 720.....the provenance of a manuscript is determined by the sizes of other manuscripts belonging to other localities." The provenance of that manuscript both was and is extremely doubtful. I did no more than hold it to be French rather than Italian, and say that "it would seem not altogether unlikely" that it was written for St. Stephen's, Dijon; and, in considering every point which could direct me to its neighbourhood, I merely said that its small size (it is a tropary) "suggests an origin more to the E. of Orleans than to the S. of it" (because the South French troparies seem to rule much larger). It is easier to misunderstand such small pains than to appreciate them.

All Oxford knows what happened last February, and will guess why the Bodleian Librarian is simultaneously attacked in two notices (one of them in the *English Historical Review*) of a catalogue which appeared a year and a half ago. As my present critic appeals to and quotes Mr. Warner, I must ask leave for a few words on Mr. Warner's notice.

The importance of friendly relations between the officials of the two greatest libraries in this kingdom and empire is not insignificant. When an Assistant Keeper of the MSS. at the British Museum—who may some day be their Keeper,

or even Director of the entire Museum—reviews one of our catalogues (which he is not in the least obliged to review), and in so doing writes what is practically a lengthy censure on the Librarian of the Bodleian, he either does a very unwise thing (from the point of view which I have mentioned), or assumes that our official relations will remain as cordial as they were before. In the latter case, I hope to live up to the compliment conveyed in the assumption. But in either case he writes with an obviously imperfect knowledge of the history of the catalogue, and apparently has not even read my note appended to the cataloguer's preface, while of the statutory position and responsibility of the person he is criticizing he seems to know almost as little.

The Librarian of the Bodleian is charged by statute with the direction of all Bodleian work whatsoever. To suggest that when over ten thousand MSS. are being catalogued, which he can read, construe, and (with due pains) date, he should absolutely obliterate himself and neglect to assist in elucidating their difficulties, would be ludicrous. Such assistance can be given either indirectly through the cataloguer or directly through personal notes. He preferred the former method, and if he is following the latter it is simply because he has yielded his own preference to the cataloguer's. The fraction of MSS. on which he has made any notes at all is an extremely trivial one, and where on palæographical grounds he has differed as to date, he has always, I think, omitted his reasons (and run the risk of being supposed to have no good ones) rather than seem to construct a case against the opinion of the cataloguer. Whether he has had good reasons, and whether he ought to have been compelled by a double public attack to justify himself for the occasional help he has thus given to scholars, the reader will probably by this time have decided.

E. W. B. NICHOLSON.

. It is a pity that Mr. Nicholson insists on regarding criticism in any degree unfavourable as the result of personal malice, and consequently indulges in hypotheses which have no foundation in fact. Our review was ready at the end of January or the beginning of February, and would have been published then had not the demands on our space caused a delay.

DR. THOMAS NEDLEY.

THE greatest of Irish humourists, and, we say it almost with dread, the last of the species in Dublin, died a few days ago. Failing health had debarred him for two or three years from joining in the society which he loved, and which had reciprocated his love; so that his death will not leave that gap which a great social force, suddenly stayed, is wont to make in men's imagination. We had become accustomed to dinner parties without him, and it was chiefly their comparative dullness which made our older men recall the days of Nedley and of Healy, of William Lefanu and of Father Tom Burke, when a dinner of men in Dublin was often far more brilliant than any attempt of the kind in England, even in London, where Irishmen abound. But, like many other delicate plants, Irish humour of Dr. Nedley's quality will not thrive beyond its native soil. The very presence of one strange or one unsympathetic face at the table would generally stay the flow of his spirits, and his simple question, "Who is that sitting down there?" was, to those who knew him well, a token that little or nothing would be drawn from him till the stranger reassured him in person, or obtained social passports from others at the table. There were also Dublin men who often met him, but never heard one word of his humour.

In direct contrast to his intimate and companion Father Healy, Nedley was not a wit,

but a humourist. The quick flashes for which the former was famous were not frequent with him, except, indeed, in the wonderful conflict of both qualities which was often exhibited when they occupied head and foot of the same table. At those moments and in this encounter, at his own or at Healy's table, his wit seemed as great as his humour. But his distinctive quality, wherein he stood alone and unapproached, was the telling of "Irish idyls" containing dialogues among the poorer people; the singing of street ballads, mostly his own composition—in fact, the reproduction of the speech and the ways of thinking of the Irish people. He possessed not only the insight of a great comic poet, but the face of a consummate comic actor, and a tenor voice of such good quality as to render his songs as well musically as dramatically charming. Hence no one ever tired of his dramatic sketches, however often repeated; no one even desired to hear from him something new in preference to the old favourites. In fact, his stories held the social stage in Dublin, like the approved plays of our dramatic masters, and it was the manner of telling, the subtle variations on various occasions, the profound knowledge of and sympathy with Irish national psychology, which made him the master of a very rare and delightful art.

It is an art which cannot be communicated, perpetuated, printed, or conveyed by any reporter, however accurate. Only from a like spirit may we some day hear like things, and see them portrayed; and he too will pass away without any possibility of recording his art; for this, like that of a great painter, consists in his individual interpretation of human nature, and if the picture be evanescent, no imitator, however intimate with its production, can reproduce it. If, therefore, any of those biographical vultures who are circling the social atmosphere in search of a corpse whereon to alight and batten themselves undertake to profane the relics of this delightful man by printing his stories, let the reader take it from one who knew them well that all such publications are a libel upon a rare and real artist.

Like all profound humourists, he was the most sympathetic and modest of men. He never thrust his conversation upon any cold or indifferent audience. It was, indeed, with reference to him that Sir Edgar Vincent once made a valuable remark—valuable, that is to say, to Englishmen—"There is no use in asking a single Irishman to dine: you must ask another to draw him out!"

Such was the man in society, genial, modest, never using his powers of satire and mimicry for any unkind purpose, hospitable to a fault, generous to the poor, passing through the storms of Irish politics without ever declaring a strong opinion, and yet respected by extreme men of every type. They knew well that he saw clearly, with his profound knowledge of character, not only through the impostures, but through the self-impostures, of Irish politicians, and probably they felt grateful for his reticence. He might have lived a little longer if he had entertained his friends less frequently; but he, of all men, preferred quality to quantity of life, though with rare and Christian patience he tolerated the enforced seclusion of his closing years. His literary tastes were for the drama. He was well known to all the actors and operatic singers who visited Dublin in his time. Most of them cannot forget his hospitable table. There will probably be found among his books many rare plays and collections of street ballads; but of his own art nothing. It lives only in the memories and the hearts of the men, women, and children who knew him and loved him.

M

Literary Gossip.

SIR ROBERT WARBURTON, who died unexpectedly last week, had practically put the finishing touches to the MS. of his book on the Khyber and the neighbouring tribes which we mentioned last week, but Mr. Murray will not probably publish it till the autumn.

CANON MACCOLL'S volume on 'The Reformation Settlement,' which Messrs. Longman are going to publish in a few days, is an attempt to show that the Church Association and its supporters are endeavouring to upset the Reformation settlement, and is divided into twelve chapters, including such subjects as "Anglican Orders" and "The Prisoner of the Vatican," as well as the "Real Presence," "Confession," and other topics at present in debate. In a preliminary letter the author points out the eventual failure of the policy adopted by Lord Russell in his Ecclesiastical Titles Bill and Lord Beaconsfield in his Public Worship Regulation Act.

MR. ST. GEORGE MIVART, who is slowly recovering from a serious illness, has devoted some of his leisure to an article on 'Anglican Continuity,' which will appear in an early issue of one of the monthly reviews.

MR. KENNETH GRAHAME, the author of 'The Golden Age,' is slowly recovering from an illness which at one time inspired much anxiety.

MR. JOHN G. LEIGH, who will have a paper in the forthcoming issue of the *Fortnightly Review* on 'The Samoan Crisis and its Causes,' is at present *en route* to the Western Pacific as special correspondent of the *Times*.

MR. F. C. MONTAGUE, of Oriel College, Professor of History in the University College, London, has nearly finished an edition of Lord Macaulay's 'Essays,' which he has undertaken for Messrs. Methuen. There will be a general introduction, a separate introduction to each essay, and notes at the foot of the page. This edition will probably fill three volumes.

MESSRS. ARCHIBALD CONSTABLE & Co. will publish shortly 'James Russell Lowell and his Friends,' by Dr. Everett Hale. Dr. Hale was in college with Mr. Lowell, and the two were pretty close friends, although their lives were very different, but they lived amid the same surroundings in Boston, so that the biographer has personal recollections of the people, the places, and the affairs in which Lowell was himself largely engaged. The book contains a brief review of the last fifty years in Eastern New England, from a point of view not unlike that which Lowell himself might have taken.

MR. MENZIES FERGUSSON has nearly ready for publication with Mr. Gardner, of Paisley, a volume dealing with Alexander Hume, an early Scottish poet and minister, and certain of his intimates. It is just three hundred years since Hume published his 'Hymnes and Sacred Songs,' which were reprinted by the Bannatyne Club in 1832. Mr. Fergusson's book will include an account of the life and work of Sir William Alexander of Menstrie, first Earl of Stirling, a friend of Drummond of Hawthornden, and the author of a metrical version of the Psalms which has sometimes been attributed to James VI.

THE next issue of the *Classical Review* will contain a collation of a hitherto unknown MS. of Juvenal, remarkable for containing nearly forty lines of the sixth Satire found in no other source. The manuscript, which is in the Bodleian Library, was discovered by Mr. Winstedt, a student of Magdalen College.

MESSRS. HODGSON will include in their sale next Friday the library of the late Mr. John Barrow, which is being sold on behalf of the Printers' Pension Corporation, who are entitled to the proceeds thereof under the will of the above-named gentleman. The library comprises a choice collection of Alpine literature, including a fine set of the *Alpine Journal*. Other items of interest are the books on naval and Arctic subjects, with a letter from Sir J. Franklin, and also a copy of Lord Byron's works with an original stanza from 'Childe Harold' in the poet's own handwriting.

DR. A. W. WARD has been nominated by the Council of the Royal Historical Society as the new President of the Society. The election of a commoner to the presidency of a royal society is still in this country unfortunately something of a novelty, but Dr. Ward's many friends will be glad to learn that his great experience and administrative abilities have been placed at the service of historical research in connexion with a now flourishing society.

MR. BAILDON writes about a slip of the pen which we much regret:—

"In your issue of the 8th inst. the reviewer of the 'Lincoln's Inn Black Books' refers to me as 'Mr. Percy Baildon.' As this may give rise to the impression that some other Baildon is also doing antiquarian work, I shall be greatly obliged if you will insert a correction. My name is William Paley Baildon."

MR. F. K. H. HASELFOOT is passing through the press a second and revised edition of his line-for-line translation in the original metre of the 'Divina Commedia.' Many of the verses have been retranslated, and a large amount of valuable matter has been added to the notes.

MESSRS. SMITH, ELDER & Co. will publish early next month a novel entitled 'Ma Mère; or, Sons and Daughters under the Second Empire,' by the Vicomte Jean de Luz, the pseudonym of a writer who is said to be known in French society.

MR. WALLACE, the Professor of Agriculture in the University of Edinburgh, is editing a little monograph called 'A Country Schoolmaster: James Shaw, Tynron, Dumfriesshire,' which Messrs. Oliver & Boyd will soon publish.

THE Advertisers' International Exhibition includes a considerable collection of newspapers carefully arranged. The Press Museum contains first numbers of many of the old-established papers, among these being the first volume of the *Illustrated London News*. It is interesting to compare these early numbers (with their rough woodcuts) with the beautiful finish of the illustrations contained in the volumes edited by Mr. Shorter. It is a notable fact that the first attempt to represent literature at international exhibitions is due to the French. At the French Exhibition of 1867, at the suggestion of the Minister of Public Instruc-

tion, a collection of English newspapers was exhibited, forty-eight cases being devoted to the purpose, and, in addition to these, all the chief magazines, periodicals, and works issued in numbers were included. The work connected with the gathering and arrangement of the collection was carried out by Mr. Charles Alston Collins and Mr. John Francis.

THE following will probably be the speakers to the toasts at the Newsvendors' Dinner on Wednesday next: 'The Newsvendors' Institution,' the Chairman (Lord Rosebery); 'The Houses of Parliament,' the Right Hon. Evelyn Ashley, Lord Portsmouth, and Mr. T. P. O'Connor; and 'The Press,' by the Belgian Minister.

IT was originally decided by the Science and Art Department that no grant could be assigned to secondary schools carried on for private profit. This rule is now, it seems, relaxed in cases where capital has been raised on debentures, not shares, bearing interest at a rate not exceeding $4\frac{1}{2}$ per cent.

THE Governors of Bangor College have petitioned the University Court to allow two years of residence at a Welsh theological college to count as equivalent to one year at any of the three constituent colleges of the University. Theology may not be taught at the constituent colleges; but the charter of the University provides that it may be recognized as a subject for the B.A. degree. The University accounts for the past year, by the way, show a small deficit.

THE evening papers of Saturday last contained a telegram, through Laffan's agency, announcing that at the sale of Mr. H. E. Cox's library, presumably in New York, Messrs. Scribner & Sons paid 2,870 dollars for a copy of Walton's 'Compleat Angler.' With that indefiniteness so characteristic of news agencies, nothing is said as to the edition or anything else in connexion with the book. The first edition is doubtless the one sold, and if this is the case, the price is a record one, the highest hitherto paid being 415*l.*, which was realized at Messrs. Sotheby's on December 3rd, 1896.

DR. FRIEDRICH DELITZSCH, the Professor of Semitic Philology at the University of Breslau, has been appointed to the chair of Assyriology at Berlin. In addition to his academical duties, he is appointed director of the recently established "Vorderasiatische Abtheilung" of the Royal Museums of Berlin.

GREAT preparations are being made for the "Calvenfeier" at Coire, in the Grisons, on May 28th and 29th, in celebration of the four hundredth anniversary of the victory of the leaguers on the Calven in 1499. An open-air stage is being erected in the so-called "Bischofliche Quader" for a dramatic *Festspiel*.

THE Twenty-first Congress of the International Literary and Artistic Association will meet at Heidelberg on the 23rd of next September. In 1900 Paris is to be the place of meeting, and the Association will then act in concert with the Society of Men of Letters, and the regular members of the Congress will enjoy all the advantages of belonging to both bodies.

PROF. VILLARI, the distinguished biographer of Machiavelli, will complete in November next the fortieth year of his professorial career, he having been appointed to a chair at Pisa as long ago as 1859. His friends have decided to create a "Fondazione Villari" in commemoration, and have started a subscription for the purpose. A sum of 25,000 lire has been already raised.

THE sixth general meeting of the Deutsche Historiker, which was to have taken place next autumn, has been deferred to Easter, 1900, when it will be held at Halle an der Saale.

THE retirement of Mr. Clement Shorter is a great loss for the *Illustrated London News*, as it will be difficult to find an editor of equal capacity and so keen a judge of public taste.

MR. TRUELOVE, the publisher, formerly of the Strand, and latterly of Holborn, has died at an advanced age.

WE shall publish a second communication from Mr. Rae on the Junius question next week.

THE Parliamentary Papers of the week include a List of School Boards and School Attendance Committees, England and Wales, 1899 (10d.); and Reports on the Endowed Charities of the United Parishes of St. Andrew, Holborn - above - Bars, and St. George-the-Martyr, the Liberty of Saffron Hill, Hatton Garden, Ely Rents, and Ely Place, London (1s.).

SCIENCE

Birds. By A. H. Evans. (Macmillan & Co.)

IN this volume, the ninth of the "Cambridge Natural History" series, the author has boldly undertaken in rather fewer than six hundred pages the task of including short descriptions of the majority of the forms in many of the families of birds, and even of those which are most typical or important among the numerous passerine species. To each group a summary of the structure and habits is prefixed, while short, though adequate notices of the fossil forms add to the completeness of the book. In commencing with the lowest form and working upwards, Mr. Evans has merely acted in accordance with the general scheme of the Cambridge series; but even from an independent point of view we consider that he has done wisely, for recent researches, especially those of Prof. Fürbringer, have placed the reptilian descent of birds almost beyond the reach of doubt. Starting, therefore, with the Archæornithes, the classification adopted is, with slight modifications, that of Dr. Gadow, who has been much influenced by the views of Prof. Fürbringer; and we do not think that, taken as a whole, a better systematic arrangement has been hitherto proposed. The Neornithic Ratitæ comprise, of course, the existing ostriches, rheas, cassowaries, and kiwis, as well as the giant moas of New Zealand, and the massive æpyornis of Madagascar, supposed by some to have been the original—allowing for exaggerations—of the "ruc" or "roc" of the 'Arabian Nights' and of Marco Polo.

These two extinct families are followed by other fossil forms, the proper position of which is more or less uncertain, and firm ground is reached again with the Neornithes Carinatae. This section is divided into two brigades, each of which consists of two legions; the former of these comprising the extinct Ichthyornithes, followed by the existing divers, penguins, and petrels, while the latter (Pelargomorphæ) contains the Ciconiiformes, Anseriformes, and Falconiformes. In the second brigade the Alektoromorphæ form the first legion, which contains the tinamous, the gallinaceous birds, the heterogeneous order Gruiformes, and the comprehensive order Charadriiformes, within which are plovers, gulls, auks, sandgrouse, and pigeons. The second legion is made up by the orders Cuculiformes, Coraciiformes, and, lastly, the immense order Passeriformes, which contains between five and six thousand species—that is to say, more than half the birds already known. In this order, as the author very justly remarks,

"the 'Families' are not of equal rank to those of the Orders which precede them, and, as regards the arrangement of these 'Families,' few writers will be found to agree; the truth being that there never can be a perfectly satisfactory linear system, since affinities point in so many different directions."

We appreciate many, if not all, of the author's difficulties, and must therefore confine ourselves to an expression of regret that he did not see his way to ending with the highly developed Corvidæ instead of the finches and buntings.

Within the space allotted it was obviously impossible that Mr. Evans should dwell long upon avian anatomy, nor was any extended treatment required in view of the recent works which have appeared on this subject. Moreover, it should be borne in mind that this work is intended for persons who take a general interest in ornithology, travellers, and residents abroad who do not enjoy opportunities of access to large libraries; and for such the book is admirably adapted. Geographical distribution has always possessed a fascination, especially for writers whose audacity was in proportion to their ignorance; but Mr. Evans may be congratulated upon the skill with which he has glided over thin ice in a couple of pages. Migration is another subject upon which it is easy to say too much, and this also is treated with judicious brevity. In the descriptive main portion of the volume, every page bears witness to the author's painstaking and conscientious research, supplemented by a familiar acquaintance with the nesting, food, and habits of British species of birds—a practical experience which has caused the rejection of many of the fables and fond assumptions which used to figure in "standard" works on natural history. There is, of course, a liability to accept as gospel statements which may prove to be erroneous, but singularly few admissions open to question are to be found in this volume, and, in fact, a scientific tone of "not proven" is rather characteristic. The chief difficulty with which the author has had to contend under the restricted conditions has been the preservation of a due proportion in his treatment of the various sections, and on

the whole he seems to have passed almost unscathed through the ordeal. To have done more would have been to approach a perfection which is realizable by the elect only, and there would be obvious unfairness in picking out here and there a few cases in which our opinion happens to clash with that of the author. Owing to the character of the work, it is almost impossible to choose quotations which would convey a fair idea of the author's style of treatment; but in spite of any imperfections that may be detected by specialists, this work will probably hold a high place in the general history of ornithology for some years to come.

The numerous illustrations are mostly by Mr. G. E. Lodge, and these are, as a rule, satisfactory, though some of them are mannered, and a few are by no means characteristic. For example, the common heron may have been seen by the artist in the ignoble attitude depicted, but, even so, there was no necessity to portray the bird at its worst. It is also to be regretted that there are few illustrations of birds of prey, in which Mr. Lodge is admittedly at his best; and of these some belong to his earlier period and do not harmonize with his present style. For the atrocities taken from some one of the many editions of White's 'Natural History of Selborne,' such as the swift (p. 425), the (so-called) yellow wagtail (p. 499), and the nuthatch (p. 537), no condemnation can be too severe; while the general appearance of the book is further marred by the insertion of a number of cuts from various sources, and out of keeping with the majority of the illustrations. The plate of the hornbill (p. 391) was well enough in the 'Malay Archipelago' more than thirty years ago, but here it is hideous and disproportioned. For these no blame attaches to the author, nor upon him rests the responsibility of the disassociation of the vowels in the diphthongs, as in *Aegialitis*, *Oedinemus*, and other words which are offensive to our eyes. On this, as on other minor points, Mr. Evans has deferred to the desires of his editors for uniformity, and we wish them joy of it. The index is excellent, and the charts of the north and the south polar regions will prove useful.

THE DUMBUCK CRANNOG.

THE real question about the Dumbuck site seems to me to be not whether it is of 2,000 years B.C. or even before the Roman occupation. We ought rather to ask, What stage of culture and of society does it represent? Now, in addition to the piles, the canoe, the bones of domestic animals, and the quern of which Dr. Munro writes, a large number of other curious objects has been excavated. Several of these objects tally (as I have elsewhere written at length) with mystical articles now used in the ritual of Central Australian tribes (see Spencer and Gillen and Carnegie). Meanwhile the pile structure, the canoe, and the quern of Dumbuck testify to a culture materially much more advanced than that of the Australians. This raises questions of high interest, which cannot be settled, or even approached, while we leave out of view the many singular objects discovered. The problem of their authenticity must first of all be solved. Granting their authenticity, and supposing, for the sake of argument, that no trace either of metal or of pottery is found at Dumbuck, then this site will be seen to vary very much from any post-Roman sites of which I have read, and the burden of proof that it is post-Roman will lie on those who uphold that opinion.

When once we have proof that the finds are authentic, or not, we can begin to consider the question of its approximate date.

ANDREW LANG.

DR. MUNRO's letter in your issue of the 8th inst. drew my attention to the report contained in your issue of March 25th (which I had not previously seen) of what I said at the meeting of the British Archaeological Association on March 15th in reference to the above. I am not surprised at the doctor's indignation; but if he had thought for a moment he might have conjectured from its obvious mistakes that it was probably not accurate in other respects.

1. I can assure Dr. Munro that I quoted him in my remarks with perfect exactness. My argument was as follows:—If it is the case that there was an upheaval of the west coast of Scotland, indicated by what is known as the twenty-five-foot raised beach, at some time subsequent to the appearance of man in the district, but prior to the Roman occupation, then it is quite plain that no structure, whether crannog or not, of the Neolithic age could be found in the bed of the Clyde at the present level, in the position which the Dumbuck (so-called) crannog occupies.

2. On the other hand, the "finds" which were displayed in abundance upon our table are certainly, to all appearance, and if genuine, prehistoric. They consist of numerous stone and bone implements and weapons—the stone is shale and slate, no flint; bones of a variety of animals, including the wild boar, badger, fox, and deer; ornaments of shell, marked with cup and ring, and line adornments; and of cannel coal, including the curious little figures which have been supposed to be amulets or, may be, totems. As a contrast to these positive "finds," there is a total absence of metal or pottery in any shape or form. Nothing is decided by the canoe, which is the usual dug-out, and of precisely the same make as scores of others found in other lake or tidal dwellings; but the so-called "ladder" is remarkable, and, as far as I know, unique. Moreover, it has been proved that the piles, &c., could have been shaped by stone tools. All of these facts point, as Dr. Brushfield, from his unrivalled knowledge of Neolithic remains, did not hesitate to affirm, to the supposition that the Dumbuck structure, together with the cup and ring marked rocks and the hill-fort at Dumbaie, belongs to the Neolithic age.

This, then, is the puzzle that has to be solved, and it is clearly a case for calm and dispassionate investigation, not for heated controversy, such as has been carried on in the columns of the *Glasgow Herald*. I hold no brief for either side. I am only anxious for the truth to be discovered, and meanwhile, until a greater measure of certainty is reached, I shall continue to maintain an attitude of reserve on the subject.

3. With regard to the quern. It is no doubt an article hitherto unknown in Neolithic days, for the people of that age, though they understood agriculture, usually employed, to quote Prof. Boyd Dawkins, "pestles and mortars and rubbers" for crushing their grain. It affords, therefore, as far as our present knowledge goes, positive evidence of later times; but, so far, it is the only piece of such evidence found. The date "B.C. 2000" on p. 367 of our *Journal* for 1898 is clearly an error, and arose from a misreading of Mr. Donnelly's rather confused MS. which escaped my notice. He was speaking of the upward limit of the Neolithic period, not assigning any date to the crannog or any of the "finds." The error will be noted in a future number of the *Journal*; but in any case the Association is not responsible for the statements of those who contribute to the *Journal*.

I hope Dr. Munro will now acknowledge that he has no cause to accuse me of "misquotation and misstatement," nor to fling his rather unworthy

sneers at the *Journal* of the Association with which I have the honour to be connected.

H. J. DUKINFELD ASTLEY, M.A.

P.S.—So far from the crannog "proudly reposing on comparatively recently deposited mud," as Dr. Munro asserts, the fact is that the piles are driven through the mud, which has most probably been deposited since the crannog was constructed; then through a bed of loam on which the timbers of the structure rest; then through a bed of silt which is filled up with brushwood under the timbers; then through a bed of gravel in which the boulders forming the foundation of the structure are laid, into the blue clay, which forms the true bed of the river. I have in my possession a piece of this blue clay, and some flakes of blue clay scraped from the lower pointed end of one of the piles.

M. CHARLES FRIEDEL.

THE distinguished French chemist Prof. Charles Friedel, whose death has just been announced, was born at Strasbourg on March 12th, 1832. His chemical studies were commenced in his native town, but subsequently carried on in Paris, chiefly in the laboratory of Wurtz, whom he ultimately succeeded as Professor of Organic Chemistry. Much of Friedel's early work, however, was rather in the direction of mineralogy, and he was appointed Curator of the Mineral Collections in the *École des Mines*. In 1876 he became Professor of Mineralogy in the Faculty of Sciences, and it was not until 1884 that he passed to the chair of Organic Chemistry. Friedel's work extended over a wide range, including researches on the acetones and aldehydes; the investigation of the chemical and physical properties of certain minerals; the study of the chemical analogy between silicon, titanium, and carbon; and the development of certain methods of organic synthesis. He published, with other works, a '*Cours de Chimie Organique*.' In 1878 he was elected a member of the Academy of Sciences, in place of Regnault; and he had previously been elected a Foreign Member of the Chemical Society of London. It was through M. Friedel's activity that a laboratory of applied chemistry was founded, three years ago, in Paris.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 19th inst. the entomological library of the late Mr. H. T. Stainton, F.R.S., F.L.S., in which was included a portion of the library of the well-known entomologist J. F. Stephens, amongst which were the following: *Annales de la Société Entomologique de France*, 1832-92, 35l. *Curtis's British Entomology*, 1824-39, 11l. 5s. *Entomological Society of London's Transactions*, 1836-92, 33l. *Horæ Societatis Entomologicæ Rossicæ*, 1861-92, 17l. 5s. *Linnean Society's Journal*, 1838-90, 11l. 5s. *Millière, Iconographie de Chenilles*, 3 vols., 1859-74, 10l. 5s. *Statistical Society's Journal*, 1839-87, 15l. 15s. *Tijdschrift voor Entomologie*, 1858-92, 11l. 15s. *C. de Geer, Mémoires de l'Histoire des Insectes*, 7 vols., 1752-78, 10l. 15s. *Herrich-Schäffer, Die Schmetterlinge von Europa*, 6 vols., 1843-56, 27l. 10s. *J. Hübner, Sammlung und Geschichte europäischer Schmetterlinge*, 9 vols., 1805-18, 29l. 10s.

SOCIETIES.

ROYAL.—April 20.—Lord Lister, President, in the chair.—The following papers were read: 'The Physiological Action of Choline and Neurine,' by Drs. Mott and Halliburton, 'Intestinal Absorption, especially on the Absorption of Serum, Peptone, and Glucose,' by Prof. E. Waymouth Reid, 'Studies on the Morphology of Spore-producing Members: No. 4, The Leptosporangiate Ferns,' by Prof. F. O. Bower, 'Note on the Fertility of Different Breeds of Sheep, with Remarks on the Prevalence of Abortion and Barrenness therein,' by Mr. W. Heape, and 'Some Further Remarks on Red-water or Texas Fever,' by Mr. A. Edington.

GEOLOGICAL.—April 12.—Mr. W. Whitaker, President, in the chair.—Messrs. W. Anderson, C. Ekin, W. G. Snowdon Gard, and G. A. Mitcheson were elected Fellows.—Mr. A. M. Davies, in exhibiting a specimen of glauconitic limestone from the Kimeridge clay, said that it might easily be taken for Upper Greensand. It came from a road-cutting near Wombwell's Farm, Chilton, Bucks, about forty feet below the top of the Hartwell clay, and therefore evidently from the true Kimeridgian.—The following communications were read: 'Fossils in the University Museum, Oxford: 1. Silurian Echinoidea and Ophiuroidea,'—'Note on the Occurrence of Sponge-Spicules in the Carboniferous Limestone of Derbyshire,' by Prof. W. J. Sollas, and 'On Spinel and Forsterite from the Glenelg Limestone,' by Mr. C. T. Clough and Dr. W. Pollard.

ASIATIC.—April 18.—Dr. Gaster in the chair.—Prof. Rhys Davids read a paper by Dr. E. W. West on 'Zarathustra's Doctrine regarding the Soul.' The paper drew a distinction between the statements on this question found in the earliest books and those found in the later ones. In the early books there was nothing to show what ideas the authors had as to the shape or size or habitat of the soul when inside the body. After it left the body, the soul, if good, went over the Cinvat bridge, as sharp as a razor, to the heaven of Ahura Mazda. If the soul were evil it was taken by demons to the abode of the fiend. In either case the soul remained for three days near the head of the body it had left. In the later books a third kind of soul is spoken of, neither good absolutely nor absolutely evil. This kind of soul is kept in an inert state till the resurrection in the space betwixt the earth and the fixed stars, the space called Hamēstagān. At the resurrection all the souls, of whichever kind, go to some grade or other of heaven.—Mr. E. G. Browne, of Cambridge, pointed out that the Cinvat bridge part of this belief was almost certainly the source of the similar views in Mohammedanism, which was probably also indebted in other ways to Zarathustrian speculation.—Mr. J. Kennedy called attention to the curious fact that the views set out by Dr. West were so divergent from the views on the same question ascribed to the followers of the Mithraic cult, which had been often supposed to be merely a later form of Zoroastrianism.—Dr. Gaster compared the views set out in the paper with those of the Hebrews.

SOCIETY OF ANTIQUARIES.—April 13.—Viscount Dillon, President, in the chair.—Mr. P. G. Stone exhibited a wooden ballot-box and balls, one of a pair made for the Corporation of Newport, I.W., in 1621; also a wooden collecting-box, dated 1635, belonging to Newport parish church.—Mr. Greg exhibited a brass collecting-box, dated 1649, from Brittany.—Mr. C. E. Keyser read some notes descriptive of an early series of wall-paintings lately uncovered in Stowell Church, Gloucestershire, representing the twelve Apostles and other subjects.—Mr. John Parker, Local Secretary for Bucks, read a paper on 'The Desecrated Church of St. Mary, Stoke Mandeville,' an interesting mediæval building, lately dismantled as to its fittings, and now open to injury from any passer-by.

April 20.—Sir H. H. Howorth, V.P., in the chair.—Mr. H. D. Ellis exhibited a silver coffee-pot with the London hall-marks for 1692, being the earliest example at present known, and read some notes on the various changes of form the coffee-pot has since undergone.—Mr. Talfourd Ely read a paper (illustrated by lantern-slides) 'On the Bearded Type of Apollo,' showing that as other Greek deities were originally represented with beards, though afterwards as youthful, so, too, there was in early times a conception of Apollo as wearing a beard. The chief evidence for this is derived from archaic vases. Of these Mr. Ely quoted thirteen, on two of which (the François vase and an amphora in the British Museum) the name of Apollo is inscribed, while on the others a figure is otherwise identified as that god. As these figures wear the long robe of the Citharædus, it is possible that the artist availed himself of the beard to distinguish god from goddess; still it is most probable that Apollo was originally conceived of as bearded, and then, passing through the same metamorphosis as other members of the Greek Pantheon, appeared as youthful, in accordance with the general movement in the direction of the beautiful.—Mr. Somers Clarke communicated a report, as Local Secretary for Egypt, recording (1) the work on the great dam at Assuan, and (2) the effect of the reservoir on the ruins at Philæ; (3) the question of the safety or removal of inscribed works within the area of the reservoir; (4) a description of the little-known fortresses at Semneh, and (5) of other fortresses between Semneh and Wady Halfa; (6) the work of the Egyptian Research Account at Kom el Ahmar; (7) the repair of the Temple of Karnak; (8) the administration of the Department of Antiquities; and (9) Christian antiquities in the district of the Second Cataract.

April 24 — Anniversary Meeting.—Sir John Evans, V.P., and afterwards Viscount Dillon, President, in the chair.—Mr. F. Davis and Mr. C. J. Ferguson were appointed scrutators of the ballot.—The President delivered his annual address, containing the usual obituary notices of deceased Fellows, and passing under review the principal matters connected with the Society during the past year.—The following gentlemen were elected President, Council, and officers for the ensuing year: *President*, Viscount Dillon; *Vice-Presidents*, Sir John Evans and Messrs. Everard Green and J. T. Mickelthwaite; *Treasurer*, Mr. Philip Norman; *Director*, Mr. F. G. Hilton Price; *Secretary*, Mr. C. H. Read; and Sir E. M. Thompson, Rev. E. S. Dewick, Messrs. C. P. Clarke, Lionel H. Cust, W. Gowland, Emanuel Green, A. Higgins, F. A. Inderwick, Q.C., H. Jenner, H. Jones, Leonard Lindsay, G. H. Overend, W. H. Richardson, and H. R. Tedder.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Apr. 19.*—Mr. Blashill, Hon. Treasurer, in the chair.—Mr. Patrick announced that the Congress would be held at Buxton from the 17th till the 22nd of July.—Mr. Dack read a paper on 'Old Peterborough Customs and their Survival.' He said that Peterborough, the city of the Fens, has perhaps more curious old customs still surviving than any other city in England. The Fens naturally lent themselves to the growth of superstition, and many of the habits and practices dealt with in the paper perhaps had their origin in the desire to scare away the evil spirits supposed to haunt the Fens. The curfew bell is still rung at Peterborough, and the cathedral is thought to be the only one where the old and correct order of processions is properly preserved. The magistrates of Peterborough are proud of possessing the privilege of condemning a murderer to death without sending him to the assizes for trial by judge and jury. The privilege is said to be recognized, but should it ever be exercised a special Act would be passed to do away with it. No execution has taken place in Peterborough since the commencement of this century. Until about thirty-five years ago a sedan chair was in constant use to convey old ladies to church, concert, or party. The chairmen belonged to a family who had been chairmen for many generations. An interesting document was exhibited by Mr. Dack, being the 'Bailiff of the City of Peterborough's Right to return Members to serve in Parliament,' dated 1728.—The Rev. H. J. D. Astley read a paper by Miss Russell on 'Some Recent Observations on the Vitrified Forts and Drystone Brochs in the North of Scotland and Elsewhere.'—The paper elicited considerable discussion, the Chairman remarking that it was not the first time that the subject of vitrified forts had been brought before the Association, but more evidence of the vitrification was required.—Mr. Gould said that they were not necessarily to be taken as early work. In several instances pieces of Roman tile had been found in their construction.

NUMISMATIC.—*April 20.*—Sir J. Evans, President, in the chair.—Mr. J. E. Pritchard and Mr. Michel P. Vlasto were elected Members.—The President exhibited an octodrachm of Arsinoë, wife of Ptolemy Philadelphus of Egypt, which came from a find made some few years ago.—Lady Buckley exhibited two groats of Edward IV. struck in London, with the mint-marks an annulet and a cross crosslet; another of Henry VI. of the rosette-masle coinage; a proof of the obverse of the 'Incorrupta Fides' crown by Wyon of George III.; also a proof of the obverse of the half-crown of William IV. before letters, and the shell of the obverse of the sixpence of 1817 of George III.—Mr. Maist sent for exhibition a crown in silver of Cromwell by Thomas Simon, which showed that its date had been altered from 1657 to 1658.—Mr. W. C. Boyd exhibited a stycra of Æthelred II. of Northumbria with blundered legends, and a dupondius of Augustus struck in Spain by the legate P. Carisius, of which Cohen only illustrates an imperfect specimen.—Mr. C. F. Spink exhibited a farthing of Edward I., reading 'Lodriensis' for *Londoniensis*; and the Rev. F. Binley Dickinson two volumes, one containing autographs of well-known numismatists from about 1840, the other a series of portraits of numismatists and collectors of coins from the sixteenth century to the present time.—Mr. Grueber read a paper on a penny of Æthelred II. struck at Derby, and having on the obverse the Agnus Dei, and on the reverse the holy dove. The coin belongs to Mr. F. G. Hilton Price, and was found some few years ago in London. Mr. Grueber considered that this coin was struck towards the end of the reign of Æthelred II., and that the type referred to his restoration in 1014. Mr. Grueber also read a paper on a penny of Eadgar having on the reverse a mitre, and a halfpenny of the same king with a rose branch for reverse type. Both coins were attributed to the York mint, the second being unique, as no other halfpenny is known of

that reign. He also described a noble of the annulet or first coinage of Henry VI., of which no specimen had hitherto been known. All three coins had been recently purchased by the British Museum.

ZOOLOGICAL.—*April 18.*—Prof. G. B. Howes, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March, calling special attention to a young female example of the kiang (*Equus hemionus*), to a specimen of Pel's owl (*Scotopelia peli*) presented by Lieut. E. V. Turner, R.E., and to an example of the Cape jumping hare (*Pedetes caper*) presented by Mr. W. Champion.—Mr. C. W. Andrews read a paper on the osteology of one of the great extinct birds of Patagonia, *Phororhacos inflatus*. He described in detail the structure of the skull and skeleton, and compared them with various recent forms of birds. The evidence as to the affinity of this type was somewhat conflicting, but on the whole pointed to a relationship with the Gruiformes, as had been previously suggested by the author. It seemed probable that the aberrant Cariama was the nearest living representative of Phororhacos, being related to it somewhat in the same fashion as the small modern armadillos are to the great extinct forms such as Glyptodon and Panochthus.—A communication was read from Mr. P. W. Bassett-Smith, entitled 'A Systematic Description of the Parasitic Copepoda found on Fishes.' A new family (Philichthyidae) was introduced, to embrace the forms which are found in the mucous canals and sinus of fishes, and a new genus (Oralien) was proposed for the reception of *Chondracanthus trigla* (Blainv.).—Mr. W. E. de Winton read a paper on the African species of Canidae. The author, from an examination of a series of specimens lately received from Africa, had come to the conclusion that the known species of Canidae of that continent were fourteen in number. He pointed out that the numerous supposed new species of jackals that had recently been described were mostly varieties of well-known forms, and he was of opinion that only four species of jackals were found in Africa, viz., *Canis anthus*, *C. variegatus*, *C. mesomelas*, and *C. adustus*.—Communications were also read from Dr. H. von Ihering, on the ornithology of the state of São Paulo, Brazil, in which he recognized elements of three different faunas—namely, the northern and southern divisions of the South-East Brazilian fauna, and the Central Brazilian or Pampas fauna of the interior.—from Mr. G. A. Boulenger, on a new lizard from Ecuador under the name *Ameiva leucostigma*,—and from the Rev. O. Pickard-Cambridge, containing descriptions of twelve new species of exotic Araneidea.

HISTORICAL.—*April 20.*—Mr. Frederic Harrison, V.P., in the chair.—Dr. A. W. Ward was nominated President in the place of Sir M. E. Grant Duff, whose term of office had expired.—Messrs. H. C. Richards, G. Parawaswaran Pillai, and W. E. Hughes were elected Fellows.—A paper was read by Mr. C. H. Firth on 'The Raising of the Ironsides,' in which the numbers, equipment, and pay of Cromwell's famous regiment of horse were set forth on the authority of inedited MSS.—In the discussion which followed questions were asked by the Chairman, Prof. Laughton, and Mr. Patterson, to which Mr. Firth replied.

PHYSICAL.—*April 21.*—Mr. T. H. Blakesley, V.P., in the chair.—A mathematical paper on 'The Effect of a Solid Conducting Sphere in a Variable Magnetic Field on the Magnetic Induction at a Point Outside' was read by Mr. C. S. Whitehead.—Mr. R. A. Lehfeldt gave a demonstration of a method due to Prof. T. W. Richards for standardizing thermometers.

MEETINGS FOR THE ENSUING WEEK.

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| Mon. | Victoria Institute, 4.—'Nationality,' Prof. T. McK. Hughes |
| — | Royal Institution, 5.—Annual Meeting |
| — | Society of Engineers, 7.—'Petroleum Motor Vehicles,' Mr. J. D. Roots |
| — | Society of Arts, 8.—'Leather Manufacture,' Lecture III, Prof. H. R. Procter (Gantor Lectures) |
| — | Surveyors' Institution, 8.—Discussion on the Agricultural Holdings Bill |
| Tues. | Royal Institution, 3.—'Electric Eddy-Currents,' Lecture I., Prof. S. P. Thompson. (Tyndall Lectures.) |
| — | Society of Biblical Archaeology, 4.—'Recent Discoveries at Abydos and Negadah,' Mr. T. Legge |
| — | Zoological S. J.—'Sur le Type Primitif des Molaires Plexodontes des Mammifères,' Dr. F. Ameghino. 'Notes on Chinese Mammals, principally from the Western Province of Szechuen,' Mr. W. E. de Winton. 'A Collection of Land Shells from British Central Africa,' Mr. E. A. Smith |
| Wed. | United Service Institution, 3.—'The Strategic Relation of Persia to British Interests,' Sir R. Temple |
| — | Archæological Institute, 4.—'An Account in English of the Annointing of the First King of Prussia in 1701,' Mr. J. Wickham Legg. 'Roman Towns in the Valley of the Ratis,' Rev. W. G. Clark-Maxwell |
| — | Society of Arts, 8.—'Thermic Telegraphy,' Mr. W. H. Preece |
| — | Entomological S. |
| Thurs. | Royal Institution, 3.—'Embroidery,' Lecture I., Mr. L. F. Day |
| — | Royal, 4) |
| — | Linnæan, 8.—'The Position of Anomalurus as indicated by its Myology,' Mr. F. G. Parsons. 'Southern <i>quasimodo</i> Hare,' et Bail., Miss Ethel S. Barton; 'Variation in the Desmidae,' Mr. G. S. West |
| — | Institution of Electrical Engineers, 8.—'Electric Locomotives in Practice, and Tractive Resistance in Tunnels,' Mr. P. V. McMahon |

THURS. Chemical, 8.—'On the Combustion of Carbon Disulphide,' Messrs. H. B. Dixon and F. J. Russell, and six other Papers.
— Antiquaries, 8.—'Excavations on the Site of the Romano-British City at Silchester, Hants, in 1898,' Messrs. W. H. St. John Hope and G. E. Fox
Fri. Royal Institution, 9.—'Pictures produced on Photographic Plates in the Dark,' Dr. W. J. Russell.
Sat. Royal Institution, 3.—'To Iceland in search of Health,' Lecture I., Mr. W. L. Brown.

Science Gossip.

MR. JABEZ HOGG, who died suddenly on Sunday last, at the age of eighty-two, was well known by his writings on the microscope. He was for some time a schoolfellow of Charles Dickens at a small school in Clover Lane, Chatham. Before taking to surgery he had devoted himself to journalism, having joined the staff of the *Illustrated London News* in 1843 and edited the *Illustrated London Almanack* from its first publication in 1845 down to 1895. His 'Manual on Photography' was published in 1845. Among his other works were 'The Elements of Natural and Experimental Philosophy,' 'English Forests and Forest Trees,' and 'The Microscope: its History, Construction, and Application.'

THE last issued number of the *Proceedings* of the Royal Society contains a report from Dr. Daniels, one of the investigators engaged in the inquiry into the causation of malaria, now being carried out in India with the active co-operation of the Colonial Office. It appears that the researches of Surgeon-Major Ross, tracing the connexion between certain forms of malarial poisoning and the mosquito as a carrier, are fully borne out by Dr. Daniels's work. Lord Lister adds a note in correction of terms used in the report.

THE meeting of the Institution of Electrical Engineers on May 4th will be held at the Society of Arts, John Street, Adelphi, instead of at the Institution of Civil Engineers.

THE proprietors of *Nature* are about to offer a special reprint of the third edition of that well-known work Sowerby's 'English Botany' on the instalment system which has recently become popular among newspapers. As in the former editions, all the illustrations will be coloured by hand.

THE Geologists' Association will make an excursion to Brittany at Whitsuntide.

It has been stated that the Government have agreed to propose to Parliament the appropriation of 32,000*l.*, spread over a term of five years, for the building and maintenance of a National Physical Laboratory, in accordance with a report from Lord Rayleigh's Committee.

It is with much regret that we record the death of Prof. Heinrich Kiepert, the distinguished geographer and scientific cartographer. Born in 1818, he died in Berlin on the 21st inst. at the age of eighty-one. He had been ailing for a considerable time past, suffering more especially from insomnia. On his eightieth birthday he wrote to a friend in England, "Eyes, ears, and legs refuse their functions, and I must needs resign myself to take leave of life with many of my tasks only partially accomplished." Kiepert first became known to the scientific world in 1840, when he began the publication of his 'Atlas of Hellas.' Since then he has published numerous atlases, maps, and globes, and at the time of his death he was still busily engaged upon a map of Asia Minor, materials for which had been placed at his disposal by the War Offices of France and Russia, and also (after some hesitation) by our own Intelligence Department. It is to be hoped that this important work will be completed by his son Richard. Prof. Kiepert is also the author of numerous papers on historical geography, and of a 'Lehrbuch' of ancient geography published in 1878.

MESSRS. ARCHIBALD CONSTABLE & Co. will shortly publish 'Psychology and Life,' by Hugo Munsterberg, Professor of Psychology at Harvard.

THE planet Mercury will be at greatest western elongation from the sun on the 10th prox., and may, therefore, be visible about that time for a short interval before sunrise. Venus is a morning star, and situated throughout the month nearly to the west of Mercury, both planets moving in a north-easterly direction from the constellation Pisces into Aries. Mars is in Cancer, moving towards Leo, and sets soon after midnight. Jupiter is still a brilliant object throughout the night, situated in the eastern part of Virgo; he will be near the moon (then approaching the full) on the 22nd prox. Saturn rises now about 10 o'clock in the evening, and earlier each night; he is in the north-eastern part of the constellation Scorpio, near its boundary with Ophiuchus.

WE regret to announce the death, in his seventy-eighth year, of Mr. C. Leeson Prince, F.R.A.S., who made a long series of astronomical and meteorological observations at Crowborough, Sussex. The latter were commenced at Uckfield, and the record is complete over more than fifty years. Mr. Prince was the author of several publications (besides contributions to serials) on both subjects.

THE seventy-first *Versammlung deutscher Naturforscher und Aerzte*, which is to take place next September at Munich, promises to be of special interest. Papers will be read on their respective specialties by Dr. von Bergmann of Berlin, Dr. Birch-Hirschfeld of Leipzig, Dr. Fridtjof Nansen, Prof. Boltzmann of Vienna, and some other eminent men of science.

THE members of the expedition sent by the Academy of Sciences at Vienna to South Arabia—Drs. F. Kossmat and A. Jahn—have recently returned, with, as we hear, a rich collection of archaeological, ethnographical, geological, and zoological materials.

THE Swiss papers report the death of the botanist August Gremly, of Vevey, widely known by his works on the flora of Switzerland. He was born at Egelshofen, in Canton Thurgau, in 1833.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

THIS exhibition will doubtless be remembered chiefly for its lack of interest and charm. There is, it must be confessed, an unusually small proportion of fine pictures, and this unfortunate state of matters is indisputably due to the absence of several painters of note, as well as to the fact that few of those who do contribute have sent subject pictures, and some of them have contented themselves with sending portraits. Among the latter are Sir E. J. Poynter and Mr. Orchardson, Prof. Herkomer, Mr. Yeames, Mr. Watts, and Mr. Fildes. The consequences of this state of affairs are naturally most perceptible in Gallery III., where many of the largest canvases of the year are usually hung. Mr. F. Dicksee contributes an excellent portrait of a young lady (No. 184). Mr. Leslie is also advantageously represented in this gallery by a landscape (250), and so is Mr. Logsdail, whose 'Venetian Interior' (209) is a rich homogeneous work, while Mr. F. D. Millet, who sends 'The Travelled Man' (221), has an excellent piece of comedy. In Gallery IV. is to be found one of the few works of importance by a new man that the exhibition contains, 'Marooned' (260), by Mr. C. M. Padday. Miss M. I. Dicksee confirms the favourable impression she has lately made by an excellent piece of *genre*, 'Sheridan at the Linleys' (310).

As we have already described Mr. Alma Tadema's unusually large picture entitled *Therma Antoniniana* (238), it will now be enough to remind our readers that its scene is the Baths of Caracalla, which the painter has

reconstructed on his canvas with his wonted research and ingenuity, solving, in fact, some curious architectura problems, such as how the Roman architects roofed their vast areas. Of the many figures introduced it may be sufficient for the moment to say the foreshortening of the central figure is a masterly example of that difficult sort of draughtsmanship; nor is the modelling of the flesh less firm and sound than the finish of all the ladies' ornaments and of the sculptures throughout the picture. The frivolous society of the decaying Empire lives again in this picture, into which the artist has introduced a profusion of gay colours and lively groups.—Sir E. J. Poynter's sole contribution, which we have also described before, is a solidly painted, veracious portrait, whole length, life size, of the *Hon. Violet Monckton* (153), seated on a garden bench, and wearing an evening dress of white. Multi-form official duties and other unavoidable causes of delay have prevented the completion of Sir Edward's ambitious subject picture; and the difficulties inherent to so large a work have deprived the exhibition of Mr. Abbey's 'Katherine of Aragon pleading to Henry VIII.,' a design full of dramatic passion, which would have done much to compensate the Academy for part of its recent losses. A less important work Mr. Abbey has been able to finish, and we shall notice it later on.

The excellent picture entitled *Naval Manœuvres* (101), which we owe to Mr. R. W. Macbeth, is, in its way, a piece of humour without a moral, and is amusing without an afterthought. The scene is the stern gallery, or so-called "Captain's Walk," of an old-fashioned man-of-war moored in the Thames, and used as a training ship. Creeping plants with their many-coloured flowers have converted the place into a sort of lady's bower for the benefit of the captain's comely daughter, who is seated in the sunlight, and is coquetting with the young lieutenant who holds the skein of cotton she winds into a ball. There is a good deal of grace and considerable spirit in the expressive attitudes of the pair, but, artistically speaking, the chief charms of the picture are its admirable colour (including a sort of opalescence characteristic of Mr. Macbeth), brilliancy, and homogeneity, and especially the treatment of its masses of white and the various reflections of the light upon them. The painter usually excels in these matters, as last year 'Sparklets' proved pretty clearly, and in the present case his deeper-toned reds, blues, and greens resemble jewels set in white enamel-like surfaces. *Favourites of the Hunt* (78), a less ambitious contribution, also illustrates Mr. Macbeth's skill in this direction. The treatment of the white dress of the charming young lady who sits near the fence is quite exemplary. Besides being a fine colourist, Mr. Macbeth is a capital dog-painter, and he seldom fails to achieve success with such a collie as the one that figures in No. 78, where every part of the richly coloured background, consisting of a receding coast and a sunlit sea, is beautifully harmonious.

Her Majesty's special commission has been done justice to by Mr. John Charlton, who has produced a large and powerful example of masculine style, with the apt title of *God save the Queen!* (273.) Mr. Gow's work called 'St. Paul's' represents the west front of St. Paul's; Mr. Charlton has selected the front as seen from the south corner. The portico is foreshortened, and the royal carriage occupies the centre, while the front of the design is occupied by a superbly painted group of Her Majesty's bodyguard of Indian cavalry in their uniforms of blue and red and their headgear of cloth of gold. Their horses are among the best Mr. Charlton has produced; and, indeed, the same may be said of the horses of the foreign princes hard by Queen Anne's statue. The road between the Queen's own carriage and the statue is strewn with pounded sea-shells, and thus a bright open space of great value to the effect of the picture

is secured. The sumptuous uniforms of the Gentlemen-at-Arms, the Yeomen of the Guard, and the postilions, and the famous cream-coloured horses in their crimson trappings, are all of them turned to good account. The dignitaries of Church and State placed on the steps are disposed in masses of red, black, and white, which impart brilliance and force to a vigorous whole.

Mr. Gow accepted from Mr. Henry Clarke a commission to paint for the Guildhall Gallery a work which for him is of unusual dimensions, entitled *St. Paul's: the Queen's Diamond Jubilee* (105), an extremely brilliant representation of the same event. Resplendent in light and colour, it is full of harmony, homogeneity, and solidity; it excels in breadth, the portraits are perfectly recognizable and lifelike, and it possesses a crispness and finish which not even Mr. Frith himself surpassed in the days of 'Ramsgate Sands.' The animation of the figures and their expressions are of Mr. Gow's best. His figures are larger than Mr. Charlton's. On the whole, his work is one of the most remarkable of the season.

The *Cinderella* (214) of Mr. Val. Prinsep is unusually successful and original. The subject is hackneyed enough, but Mr. Prinsep's conception of it is certainly not hackneyed, although it is analogous—analogue rather than merely similar—to that of Millais when he, too, painted the heroine of the magic slippers. Mr. Prinsep's *Cinderella* is not simply a life-size princess in disguise, like a chrysalis pending its transformation, but a rustic maiden, not awkward but homely, and possessing a good share of natural charms and much grace. The artist has placed his heroine in the chimney corner, and she holds billets of wood in her apron as if she had to tend the fire that blazes under the hanging pot and on the rough hearth. There is a decided touch of humour in the way in which she peers round the chimney breast, as if she heard something unusual going on in an outer room. Mr. Prinsep has surpassed himself in rendering the damsel and her dark blue dress; and the glowing orange of the pumpkins heaped at her side makes first-rate colour in a picture of more than ordinarily powerful tones and solidity. Mr. Prinsep sends likewise a life-size portrait, at once broad and sound, of *Signor C. Albanesi* (29). It is faithful to the life and soundly painted.—Of Mr. Watts's highly artistic and profoundly sympathetic *Portrait of the Right Hon. Gerald Balfour* (175) we have already said that it is one of the happiest of his recent works. Mr. Watts contributes only this portrait.

Like Mr. Watts, Mr. Riviere always dramatizes his subjects and imparts fresh force and interest to whatever he touches. Unfortunately for us, he, too, has not contributed any subject picture to the Academy. A large and ambitious one remains unfinished on his easel, and he has sent instead the capital life-size portrait of *Lady Tennyson* (249), seated on an autumnal bank, with the late Laureate's old wolf-hound, Karénina, at her side. Next year we shall doubtless be better off than usual because of the shortcomings this year of the President, Mr. Macbeth, Mr. Riviere, and Mr. Storey. The last named has begun a picture that promises to be of very unusual merit, depicting the Danaïdes and their never-ending task. Meanwhile he has simply sent *Lessons of Love* (128), a pretty and pleasantly designed illustration of a subject which is as old as the hills—a fair young matron in white seated on a bank, and a child clinging to her shoulder. The latter's shy and tender expression is the best part of this good and naïve piece of *genre* painting. Technically speaking, the flesh of both the figures is much above Mr. Storey's usual standard. Besides, generally speaking, the work is a highly acceptable example of colour and tone.

Mr. F. Goodall has this year quitted the Nile

valley, and, instead of Holy Writ, has found his text in a well-known verse of Mr. Rudyard Kipling's. *On the Road to Mandalay* (202) introduces a capital Tommy Atkins of the now famous type. The khakee he wears assort with the pink, white, and purple garments of the maiden who propitiates him with an offering of champak flowers, only too expressive. We have Mr. Goodall's authority for hoping that Burmese maidens make love in this uncompromising fashion, and that Buddha's statues in brass smile on the proceeding in the way of the large effigy which is conspicuous in the warm and glowing landscape. The girl is pretty, and her expression and attitude suit the subject. Mr. Goodall, encouraged doubtless by the success which attended the exhibition last year of an excellent portrait of his daughter, has completed a portrait of *Mr. Gladstone*, No. 526, which is very like indeed.

We come now to a group of fine landscapes, and among them those of Mr. Hook, who has sent four works to Burlington House, three coast scenes and a portrait. The most marked by Mr. Hook's characteristic taste and style of his coast pieces is the smallest of them, which is named *Waders* (14), because a group of russet curlews are introduced busily seeking their prey amid the shining pools the retreating tide has left close to a rough ridge of low rocks clad in those fine tints the artist likes. These rocks, of course, contrast strongly with the pale gold sands and the waves which, fringed with foam, break upon the shore. There is a great deal to please the eyes of any one who loves nature in the sky, which is even more fine and faithful than the average of Mr. Hook's skies. Two-thirds of it are covered by white clouds dashed with shadows and softly lit by warm reflections and cooler lights—elements upon the treatment of which the painter's knowledge and studious care have been brought to bear. The grading of the atmosphere throughout leaves nothing to be desired. *Watercresses* (244) is another and larger coast-piece. In front is a pool, in which a boy and girl gather and bind watercresses for the market, taking them from the margin of the meadow, a sumptuous piece of colour. This pool empties itself over the edge of a cliff into the sea, the nearest portion of which, a narrow strait between the mainland and a rocky islet, is so superbly various in its tones and tints that it distinguishes the picture. Its limpidity is as powerfully rendered as are its manifold lines. The background is formed by an expanse of sea, while, trending from our right in numerous promontories and rocky notches, a range of black and grey slate cliffs leads the eye to the horizon, faintly flushed and golden. Although the sky of 'Watercresses' does not excel that of 'Waders,' the grading of its atmosphere is exquisitely fine and true. *Grist to the Mill* (232) is of a type similar to the picture which was sold the other day at Christie's; it, too, depicts a near view from above of a bay surrounded by cliffs of slate. In the foreground, almost at our feet, a land-spring finds its way through the sand and stones to a sea of lovely colours, but much darker than that in either of the other pictures. The gathering clouds grow black, and the bright sunlight intensifies the colours of the waves, while a deep verdure clothes the cliff-tops.

In his large landscape of *The Don abune Bal-gownie* (660) Mr. David Murray has nearly surpassed himself, depicting with a firm, yet free hand a shining stretch of the river, partly lit by the sun, which, half lost in misty gold, is just about to pass behind the evening band. The dense autumnal foliage, the clear shadows, and the delicately graded atmosphere show plenty of knowledge, while the artist's resources are illustrated by the fact that the work differs in feeling as well as in technique from those we have seen in the exhibitions of recent years.

All Mr. Murray's present contributions are vistas of rivers; of them it is difficult to name the best, though perhaps *By the Fairy Glen* (493), a scene such as David Cox delighted in, is the fullest of light, the simplest in its treatment, and the most idyllic. In *Green Summer Time* (169) the effect is that of a hot and brilliant noontide softened by vapours from which the semi-diaphanous atmosphere takes colours like those of the opal, but less distinct. The swift movement of the water rushing over its stony bed, and the delicate grading of the distant foliage, where spring has not wholly departed, are due to the rare gifts and extraordinary facility of the painter. The fourth vista of a river, which is here called *The Church Pool* (361), differs radically from the others, but combines similar materials in an equally charming manner. It is the good fortune of our more powerful realistic landscape painters that they enable the visitor to see nature exactly as they see her.

Mr. A. East excels himself this year in *The Shepherd's Walk* (441), a more than usually powerful effort in the style of the Italianized Dutchmen, who combined sentiment with that quality we call romance and yet never parted from nature. In No. 441 he has depicted a descent towards a lakelet hemmed between banks clad in autumnal greys, olives, and browns. Beyond the water the evening band darkens above the rising ground where the shadows gather force before they absorb the whole. Nothing more completely shows the refined power of an artist than his treatment of such elements as these, though the masculine nature of his art is best manifested by a robust group of oaks in all their ruggedness and the gracefulness of the ashes in the foreground, which form the most telling features of 'The Shepherd's Walk.' The subtlest portion of this picture is the pale turquoise sky, interspersed with white clouds so delicately tinted that they seem to fade out of sight while the last of the sun's rose colour touches them. *The Monks' Pool* (220), by Mr. East, has quite another theme—the ancient fishpond of Breadsal Priory late in autumn, lying still amid the dense masses of its guardian trees, whose russet leaves have strewn the surface with contrasting tints. Sombre as the piece is, it displays a good deal of power, which gains much from the contrasting vapours that cling to the meadow beyond the pool, and profits even more by the white sobriety of the sky nearly covered by clouds. The darkness of the water, the strong colours of the trees, and the pallid flatness of the sky form a picture of three leading elements only, and possessing an almost majestic simplicity, the pathos of which, we think, suffers from the presence of a fisherman and his boat, introduced, no doubt, to show that it is a monastic fishpond which is before us. *A Coombe in the Cotswolds* (296) is a very different subject from the mouldering priory and its surroundings. It is a wide landscape glowing in colour where a pathway descends to a stream. Vast masses of dark elms and a serene afternoon sky go to make up the most restful of Mr. East's pictures.

MR. JOSEPH WOLF.

ON Thursday of last week one of the ablest and most learned animal painters the world has known passed away in the person of Joseph, the eldest of the five sons of Anton Wolf, the then Headman (*Hauptmann*) of a village near Mayfeld, in Rhenish Prussia. Mr. A. H. Palmer's excellent biography of him, which we reviewed in 1896, has furnished such a profusion of details concerning Wolf, his art, and his works that a brief epitome of the facts mentioned in it will suffice. When quite a child Wolf drew every animal which came in his way, and cut paper silhouettes of them, while, much to the astonishment of his playmates, he refrained from bird's-nesting on principle, and was ready to fight in defence of any

family of birds. When his father at last consented to the young draughtsman becoming an artist, he, being then sixteen years of age, was apprenticed to a firm of lithographers at Coblenz. The training, or rather the opportunities thus offered him, left their impress on the whole of Wolf's works, which excel in what may be called lithographic softness, while a certain "greyness," as draughtsmen name it, characteristic of lithography, is observable even in his oil pictures, which have an equally characteristic smoothness of surface, and excel in finish and breadth. Finding that the mechanical part of the lithographer's craft was distasteful to him, his teachers set him to work as a designer, and accepted for him a commission to produce a decorative label for the bottles of the "Eagle Pharmacy" of Coblenz, a task he seems to have been happy in performing, as well as a number of similar commissions which followed it. His apprenticeship over, Wolf returned home, and found nothing fit for his hand until, more than a year later, he fell in with Dr. Rüppell, of Frankfurt, who, passionately devoted to his book on 'The Birds of Abyssinia,' found in the young man a kindred spirit, employed him, gave him introductions, and greatly encouraged him. In time his reputation as an ornithological draughtsman spread to Darmstadt and Leyden, and brought him work from Profs. Kaup and Schlegel and others. Some time after this he attended the art schools at Darmstadt and Antwerp, where he obtained technical training, which enlarged his views and greatly extended his powers, but without leading him to neglect that intense study of nature which did most of all for him. 1848 and its revolutions drove Wolf to England, where his drawings had already made him known to zoologists of all sorts, including G. R. Gray, of the British Museum, and D. W. Mitchell, or "Wild-Beast Mitchell," of the Zoological Society. For the former Wolf executed many admirable drawings, while the latter declared him to be the best draughtsman in Europe. Their praise ensured him plenty of work and an increasing reputation. It was not long before he fell in with Landseer, Woolner, Rossetti, and other artists, who urged him to paint pictures of a higher type than he had attempted. This advice was followed, with the result that, with Landseer's help, Wolf's 'Woodcocks seeking Shelter' found a place on the line of the Academy of 1849, won much praise, and secured for the painter several commissions. The then Lord Derby, whose gardens at Knowsley rivalled those of the Zoological Society, had him for a guest and gave him work; other naturalists took him to Scotland, introduced him to the eagles and deer of the Highlands, and extended his reputation and enlarged his studies, but did not diminish his enthusiasm. The natural result of all these circumstances was secured distinction as a draughtsman of animals, and large employment in illustrating books of natural history of the highest grade; and he also became famous as a painter. He won reputation as a designer of cuts for Thomson's 'Seasons,' the works of Wordsworth and other poets, Sir E. Tennent's 'Sketches of the Natural History of Ceylon,' 1861, Johns's 'British Birds,' and numerous works of the same class. Mr. Palmer's biography concludes with an astonishing catalogue of drawings and designs of all sorts, the works of Joseph Wolf.

THE ILLUSTRATIONS TO MR. WHEATLEY'S 'PEPYS.'

By J. H. B. B. B.

THE supplemental volumes of Mr. Wheatley's monumental edition of 'Pepys's Diary,' consisting of the elaborate index and a delightful volume of 'Pepysiana,' having been delivered to the subscribers, and the book being thus completed, I should like to call attention to a few points connected with the portraits with which

it is illustrated. Besides being the first authority upon matters connected with the 'Diary' and its period, Mr. Wheatley is held in high esteem as a judge of historic portraits. Few will venture to question the authenticity of any portrait which has received his sanction. It is, therefore, very unfortunate that he has not in every case exercised care in ascertaining the rights of the portraits he has selected to the names which they bear.

The series of effigies of Pepys himself is most interesting, the only exception to their unimpeachable genuineness being the ivory medallion engraved for vol. vi. This seems to have been named entirely on the strength of a supposed resemblance to authentic likenesses; the authorities of the British Museum only venture to hint such a resemblance upon the label attached to the medallion, but Mr. Wheatley silently places it among the indubitable portraits. But it is in the choice of the portraits of the diarist's wife that Mr. Wheatley has been most widely misled. It is unfortunate that the effigies of Mrs. Pepys is missing from its place in the folios of her husband preserved in Magdalene College, and that, as Mr. Wheatley tells us ('Pepysiana,' p. 23), the original picture by Hayls has disappeared, so that it is only represented in this edition by worn impressions from the old plate by Hollyer; still this is authentic as far as it goes. Far otherwise is the stone-ware bust reproduced for vol. ii. The description of this as a portrait of Mrs. Pepys is without a shadow of real foundation, and rests, I believe, upon the following anecdote. A clerk in the employment of a well-known collector of old English pottery fancied that he saw in another bust resembling that engraved by Mr. Wheatley a likeness to Elizabeth Pepys. The bust in question was destroyed in the fire at the Alexandra Palace, and the fancied resemblance somehow attached itself to the present bust. Here, again, the British Museum hesitates; Mr. Wheatley is positive. There is little to excuse this, for a perfectly authentic bust of Mrs. Pepys crowns the monument erected to her by her husband in St. Olave's, Hart Street, and although it is placed at a considerable height from the ground, the obstacles to photographing it are not insuperable.

It is interesting to note that while Mrs. Pepys imitated her attitude and costume for her picture by Hayls from "one of my Lady Peters, like a St. Katherine" by Lely, her husband, for his portrait by Lely, put himself into a similar garment and posture to Lord Sandwich when he was sitting to the same master for the picture engraved by Blooteling.

It is a pity that Mr. Wheatley has treated the drawings of Sir William Petty and Lord Sandwich which he reproduces as if they were original authorities of value, whereas the first certainly, and the second most probably, is no more than a copy made by an engraver to assist himself in his work upon his plate. The portrait of Sir William Petty is a reversed copy of part of the picture by Closterman at Lansdowne House, probably made by John Smith for his large mezzotint plate. In the same way the portrait of Sir Samuel Morland in vol. iii.—if, indeed, it be a drawing at all, which appears doubtful from the reproduction—must have been copied by Lombart from the picture by Lely which he engraved.

C. F. B.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 21st inst. the following drawings, the property of the late Mr. W. Dell: Rosa Bonheur, A Bullock Waggon in Spain, 68*l*. G. Cattermole, The Armourer's Shop, 52*l*. T. S. Cooper, A Cow and Three Sheep, Winter, 131*l*. D. Cox, Haddon Hall, 262*l*.; A Common Scene, 94*l*.; A View of Bolton Abbey, 141*l*. C. Fielding, The Wreck, 225*l*.; A View over an Extensive Landscape, 273*l*.; A Lake Scene, Evening,

73*l*.; A Woody Landscape, 52*l*. B. Foster, Bellaggio, 299*l*.; A River Scene, 273*l*.; A Girl at a Spring, 50*l*. Sir J. Gilbert, The Traitor, 141*l*.; Don Quixote in his Study, 105*l*. A. C. Gow, The Duellist, 131*l*. C. Haag, Bedouin Soldiers and Camel in the Desert, 257*l*. W. Hunt, The First Shave, 199*l*.; Purple and White Grapes, Pear, and Chestnuts, 178*l*.; Primroses and Hedge-sparrows' Nest, 115*l*.; Apricot, Grapes, and Berries, 57*l*. J. Holland, A View in Venice, 94*l*. J. F. Lewis, A Merchant in the Bazaar at Cairo, 136*l*. S. Prout, A Normandy Town, 225*l*.; View of an Old Building, 99*l*. J. M. W. Turner, The Sandpits, 178*l*.; A View of Kelso, 89*l*.; Ancient Rome, 325*l*. P. De Wint, A View at Bray, 351*l*.; Lincoln, 504*l*.; Sandpits, 60*l*.; A River Scene near a Mansion and Tower, 99*l*. C. Fielding's picture Sandhills by the Seashore fetched 105*l*.

The following drawings, from various collections, were sold on the same day: C. Fielding, A Landscape, with a stream and cattle, 120*l*.; View near Croydon, 73*l*. A. Neuhuys, A Dutch Peasant Woman and Two Children, 111*l*. H. W. Mesdag, A Sea Piece, 57*l*. J. Israëls, Fishermen waiting for the Boats, 81*l*. B. Foster, Witley, Surrey, 105*l*.; Palazzo d'Arana, Naples, 63*l*.; St. David's, South Wales, 60*l*.; Bath, 60*l*. W. Hunt, A Boy with a Pitcher, 84*l*.; A Warrior Bold, 54*l*.

The same firm sold on the 22nd inst. the following. Drawings: S. Prout, The Marketplace, Munich, 110*l*. F. Tayler, Gillie and Deerhounds, 55*l*. E. Duncan, A View of Spithead, 63*l*. C. Fielding, Cottages in Essex, 50*l*. Pictures: Dunkirk, from the Lower Harbour, 451*l*.; Loch Lusklin, Argyllshire, 252*l*. J. B. Burgess, The Promenade, 126*l*. T. S. Cooper, April Showers, 346*l*.; Evening, Canterbury Meadows, 236*l*. B. W. Leader, Colwyn Bay, 273*l*. E. M. Wimperis, A View in Sussex, 131*l*. P. Nasmyth, A Farm Scene, 105*l*. C. Stanfield, War, 105*l*. R. Madrazo, The Nosegay, 152*l*. R. Ansdell, Turning the Drove, Aviemore, 119*l*. J. F. Herring, sen., The Farmer's Home, 141*l*.; The Smitten Cavalier, 120*l*. (figures in both by C. Baxter). J. Linnell, The Hayfield, 283*l*. J. B. Pyne, View on the Avon below Bristol, 105*l*. W. F. Witherington, John Gilpin, 162*l*. Paris Bordone, The Baptism of Christ, 1,123*l*.

Fine-Art Gossip.

MESSRS. J. M. SWAN AND R. LITTLE were on Tuesday last elected full members of the Society of Painters in Water Colours.

THE Alpine Club has formed an exhibition of black-and-white drawings of Swiss, Austrian, and Caucasian views, the works of Mr. E. T. Compton, which will be open until the 27th prox., inclusive.

MR. R. BLIND exhibits at the Doré Gallery two pictures, respectively entitled 'The Golden Gates' and 'The Throne of Grace.' Mr. Blind takes "religious views" of his subjects.

THE third volume of Prof. Bode's 'Rembrandt' is nearly ready for publication. After correcting the final proof-sheets the learned Berlin director proposes visiting Florence.

THE French edition of Signor Bardini's catalogue of objects of art announces that the sale at Messrs. Christie's will commence on June 5th.

Two books of some interest to Scottish archæologists are announced. One of these is 'Scottish Market Crosses,' which will consist of a series of 90 to 100 drawings of old Scottish market crosses. They will be lithographed for the stone by the draughtsman, Mr. J. W. Small, and will occupy a plate from 9½ in. by 6½ in., with descriptive letterpress to each plate on a separate sheet. The work will be published by Mr. Eneas Mackay, of Stirling. The other is a republication of McIan's 'Clans of the Scottish Highlands,' which was published

half a century ago in two large quarto volumes, and of which Messrs. David Bryce & Son, Glasgow, have in the press a reproduction in one volume, crown octavo, which will contain the letterpress entire, besides two plates of coats of arms and seventy-two coloured illustrations of representatives of the clans.

DR. THEODOR WIEGAND has been appointed "Departmental Curator of the Royal Museums of Berlin," with an official residence at Constantinople. This post, which was originally founded in Smyrna for Karl Humann in 1884, has been reconstituted in order that the interests of the Berlin Museums in fresh Oriental discoveries may be cared for by a resident expert with a definite position.

ON the 12th inst. died in Paris the famous decorative artist Auguste Alfred Rubé, the *doyen* of his profession. He had attained to eighty-two years, and was distinguished chiefly by his decoration of theatres, in which, for nearly half a century, he had no equal, while, largely in conjunction with M. Chaperon, he worked with great success at the Opéra, Opéra Comique, Comédie Française, and Odéon. His last work is the curtain of the Nouvel Opéra Comique.

'LE RÊVE' of M. Bouguereau was recently sold in Paris for 13,200 francs.

TO-MORROW (Sunday) is the day of the *vernissage*. The Salon and the great show of the Société Nationale des Beaux-Arts are to be held on the Champ de Mars. The official opening will be, as usual, on May 1st (Monday next). The galleries will be closed finally on June 30th.

THE Russian sculptor Prof. Podozerow has died at St. Petersburg, where he was attached to the Imperial Academy. He was sixty-four years of age.

THE *vandalisme* of the English used often, and not quite without cause, to be denounced by continental writers. It appears now that the French are nearly as guilty. A Parisian journal tells us that the monument to Eugène Delacroix placed in front of the Mairie at St. Maurice, near Charenton, has been wantonly damaged, and some of its materials stolen, while an attempt was made by thieves, but fortunately interrupted, to carry off the bronze bust of the great painter. The culprits actually appropriated the palm and palette of massive bronze which formed important elements of the memorial.

MUSIC

THE WEEK.

ALBERT HALL.—Mr. E. Elgar's 'Caractacus.'

CRYSTAL PALACE.—Saturday Concert.

ST. JAMES'S HALL.—Mr. Gregory Hast's Vocal Recital.

MR. EDWARD ELGAR'S 'Caractacus,' produced at the recent Leeds Festival, was performed for the second time in London last Thursday week by the Albert Hall Choral Society under the composer's direction. We have already called attention to the elaborate structure of the music, and to the power and elevated thought manifested throughout the work generally. There are certainly pages, especially in the earlier scenes, in which skilled workmanship hides a certain lack of inspiration, and there are—so it seems to us—pages which might with advantage be cut; yet however much we may qualify our praise, the fact remains that 'Caractacus' is a work of high achievement, of earnest purpose. The whole has been carefully thought out, and the music not only deserves, but demands more than one hearing. It grows in interest, and the total absence of the commonplace is one of its most striking features. The performance, on the whole, was very good. The

solo vocalists, Madame Medora Henson and MM. Lloyd, A. Black, and Douglas Powell, all sang well; the difficult choruses, too, were effectively rendered by the choir. Mr. Elgar received quite an ovation at the close of the performance.

The Crystal Palace programme last Saturday opened with Mendelssohn's 'Scotch' Symphony, a work which Mr. Manns conducts with rare skill and enthusiasm; and to this latest performance he seems to have devoted much attention. The *scherzo* and finale were interpreted with special lightness and crispness. The programme-book reminded us that the opening *allegro* was a great favourite with Wagner. How times and tastes have changed! A quarter of a century ago such a reminder would have created little interest; to many it would probably have appeared absurd to print the opinion of a composer whose reputation then stood so far below that of Mendelssohn—of a composer whose great castle was still in the air. Miss Liza Lehmann's setting, for baritone solo, chorus, and orchestra, of Scott's 'Young Lochinvar' was performed for the first time at these concerts. This is a short work, but the quiet, unpretentious way in which the music reflects the spirit of the words deserves recognition. The baritone part was admirably rendered—or rather declaimed—by Mr. Kennerley Rumford. The Crystal Palace choir was at its best. Miss Gertrude Peppercorn was heard to advantage in Rubinstein's Concerto in D minor. There is charm in the middle movement, 'Romance'; for the rest there is greater attraction for the pianist than for the musician. The concert concluded with Dr. Stanford's clever setting of Patrick Connor's 'Phaudrig Crohoore.' Miss Susan Strong gave an expressive rendering of Massenet's 'Il est doux,' and took part with Mr. Rumford in the Mozart duet 'La ci darem.'

Mr. Gregory Hast gave a vocal recital at St. James's Hall on Wednesday afternoon. He has a tenor voice, and one, moreover, well trained. He sings in an artistic manner, though at times he is inclined to dwell on certain notes, to drag the *tempo*—to exaggerate, in fact, the sentiment of the music, as, for instance, in Schubert's 'An die Leyer.' Mr. Hast's selection included two moderately interesting songs by Drs. Blow and Arne. 'How deep the slumber of the floods!' by Carl Löwe, which the vocalist interpreted in his best manner, is a taking, if not great song. Miss Clara Butt displayed her fine voice in songs by Bemberg. The programme commenced with Beethoven's 'Kreutzer' Sonata, interpreted by MM. Pachmann and J. Wolff. The audience seemed to enjoy the performance; many, however, are satisfied if the music to which they are listening is by Beethoven, and if Pachmann is at the piano. The pianist afterwards played two Chopin solos, and the *menuetto* and finale from Weber's Sonata in C; but the music, especially the finale, was disfigured by additions which he probably regarded as embellishments. M. Wolff played with skill the slow movement from Mendelssohn's Concerto; also a graceful 'Sérénade' by M. Arthur Herve, accompanied by the composer.

Musical Gossip.

A VIOLIN and pianoforte recital was given at St. James's Hall on Monday evening by Mr. John Dunn and Madame Adelina de Lara. A first performance of a Sonata for violin and piano (Op. 18) by M. Richard Strauss was announced, but the work was unfortunately placed at the very end of a long programme. That was an artistic mistake which we were disposed to overlook. When, however, encores were readily accepted, now by one, now by another artist, we decided to wait for a more favourable opportunity of hearing and judging the novelty. Madame de Lara's first group of pianoforte solos included Mendelssohn's 'Charakterstücke,' Op. 7, No. 7, described on the programme, though apparently without authority, as a Capriccio, and Rachmaninov's Prelude in C sharp minor. Both pieces were admirably rendered, the first with remarkably crisp touch and light tone. Mr. Dunn is an accomplished violinist, yet in Bach's Chaconne he lacked breadth, and in some portions of Spohr's Dramatic Concerto there was not all the requisite grace. Madame Leslie Arnott was the vocalist.

Mlle. MARGUERITE HAERING created an agreeable impression at her first vocal recital at the Salle Erard last Monday evening. Her voice is a light soprano of bright and pleasing quality, produced with ease, and used with intelligence and skill. Mlle. Haering presented attractive and refined renderings of Pergolesi's 'Se tu m'ami,' two old French songs by Guédron and Dalayrac, and Bizet's 'Pastorale,' a dainty piece that suited her admirably. Engaging fluency and neatness likewise marked her interpretation of Rossini's 'Una voce poco fa,' and among other examples submitted were Schumann's 'Nussbaum' and Schubert's 'Haidenröslein.' She was assisted by Mr. Emil Kreuz and Miss Edith Meadows, who played three of Schumann's 'Märchenbilder' for viola and pianoforte. These expressive pieces have too seldom been heard in the concert-room, and rarely in accordance with the composer's intentions, the 'cello having as a rule replaced the viola.

Herr RUDOLF ZWINTSCHER gave a pianoforte recital at St. James's Hall on Tuesday afternoon. His programme opened with Bach's Chromatic Fantasia and Fugue. The reading was clear and intelligent, and the pianist was wise in not following the Bülow version. The next piece was Haydn's Theme and Variations in F minor, neatly rendered. In Beethoven's Sonata in A, Op. 101, there were many good points, yet the poetry of the music, especially in the finale, remained hidden. The freedom from all affectation or exaggeration in Herr Zwintscher's playing deserves note, for on former occasions by such faults he failed to do himself justice.

A HARP and violoncello recital was given at the Salle Erard last Tuesday afternoon by Mlles. Jeanne and Eliza Kufferath, both of whom have obtained considerable command over the instruments of their choice. The harpist played a number of solos in a tasteful and expressive manner, and the 'cellist's interpretation of pieces by Bach, Servais, Saint-Saëns, and Popper was marked by intelligent phrasing, the tone produced being full and round.

MESSRS. ROSS AND MOORE, artists who have made a speciality of *ensemble* pianoforte playing, concluded their series of recitals at St. James's Hall last Tuesday evening. Commencing with Brahms's difficult Variations on a Theme by Haydn, which they interpreted with complete unity of feeling and expression, the two pianists introduced an arrangement by Mr. Fuller Maitland of the Fantasia in G on Bach's choral 'Am Wasser flüssen Babylons,' a fairly effective piece, and then, returning to Brahms, played some of his graceful 'Walzer.' They also essayed with success two movements from Mozart's Sonata in D, a new and melodious study by Christian

Sinding, and pieces by Rubinstein, Jensen, Moszkowski, and Von Wilm. A creditable *début* was made by Mr. Alfred Ross, a brother of the pianist. The new violinist revealed a strong technique, bright if not powerful tone, and irreproachable intonation. He was tested in Vieuxtemps's Concerto in D minor and came well through the ordeal, his performance of the familiar Adagio Religioso being thoughtful and expressive. Madame Amy Sherwin offered an agreeable selection of songs.

MR. DEZSÖ KORDY, the young Hungarian 'cellist, who has studied to good purpose at the Royal Academy of Music under Chevalier Ernest de Munck, presented an interesting programme at his recital at the Salle Erard. His broad tone and neat execution served him well in the two engaging movements from Rubinstein's Concerto in A minor; and of two melodious solos by Miss Amy Horrocks he also gave a resourceful account. Mr. Kordy was joined by Mr. Stanley Hawley in the performance of Richard Strauss's Sonata in F, and introduced three effective 'cello pieces from the pen of his teacher, the 'Matinée de Printemps' being much liked.

THE sixtieth anniversary of Dr. Joachim's first appearance in public was celebrated in most enthusiastic manner at Berlin last Saturday evening. Few artists have ever been able to boast of so long, so honourable, so truly great an art career as Dr. Joachim. Many of the master's pupils, who had assembled from various countries, formed part of the orchestra for the performances of the evening. Dr. Joachim played the Beethoven Concerto, and as an interpreter of that work he still stands without a rival.

MADAME JUTTA BELL-RANSKE will deliver a lecture on 'Voice Production' in the Queen's Small Hall on May 1st at 8.30. Illustrations will be given by Madame Ranske's daughter, aged ten, concerning pure attack of tone, control of breath, &c.; she will also join with her mother in a duet.

AT Mr. Manns's benefit concert at the Crystal Palace on Saturday, May 6th, he will conduct Beethoven's 'Choral' Symphony for the twenty-seventh time.

THE Concorde Concert Control announces that, by permission of the King of Sweden and Norway, Court Capellmeister Kuhlau and thirty of the royal musicians will visit London during the season.

A COMMITTEE, including the names of Joachim, R. Strauss, Kretschmar, Reinecke, Kopfermann, and Mandyczewski, has been formed to secure the publication of eleven of the orchestral works of Carl Ditters von Dittersdorf, the centenary of whose death (October 31st) occurs this year. Dittersdorf, a contemporary of Haydn and Mozart, was a very popular composer in his day. He wrote many operas, one of which, 'Doktor und Apotheker,' is still to be heard in Germany. The works, which are to be published (score and parts) by the Gebrüder Reinecke, of Leipzig, consist of six of the twelve symphonies on Ovid's 'Metamorphoses,' some of which were only discovered last year; two symphonies in F and E flat; overture to the oratorio 'Esther' and some ballet music; and a divertimento, 'Il Combattimento dell' Umane Passioni.' The last-named work and the Ovid symphonies, as specimens of early orchestral programme music, cannot fail to interest. There will be in all ten volumes, which will be issued, at latest, by the end of August.

THE twenty-fifth anniversary of the production of Johann Strauss's well-known operetta 'Die Fledermaus' was celebrated in many German theatres. There is, perhaps, no other work of the kind which, after so long a period, has maintained its freshness and its popularity to the same extent. 'Die Fledermaus' was first heard in the Theater an der Wien, Vienna, on April 5th, 1874, with Marie Geistinger as Rosalinde.

M. VLADIMIR DE PACHMANN will give a farewell recital at St. James's Hall on May 1st. The programme will be devoted exclusively to the works of Chopin.

THE hundredth anniversary of the birth of the composer M. Jacques Halévy is expected to be appropriately celebrated at Paris on the 27th of next month, both at the Grand Opéra and by the Académie des Beaux-Arts, with which he was connected as secretary from 1854 to the end of his life. The town of Nice, where the composer died on March 17th, 1862, will also celebrate the anniversary.

LAST year A. Bösendorfer, the well-known pianoforte manufacturer of Vienna, offered three prizes for the three best concertos for pianoforte and orchestra. Seventy-two manuscripts were sent in; from these the judges selected three, which were recently performed in public in the Musikvereinssaal, when Ernst Dohnányi obtained the highest number of votes (607) for his concerto. The winners of the second and third prizes were MM. Brandts Buys and Ed. Behm.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	M. Pachmann's Pianoforte Recital, 3, St. James's Hall.
—	Miss H. Tregarten's Vocal Recital, 3, Steinway Hall.
—	Misses Lowe's Chamber Concert, 8.30, St. George's Hall.
—	Madame Bell-Ranske's Lecture on Voice Production, 8.30, Queen's Small Hall.
TUES.	Mr. Bispham's Vocal Concert, 3, St. James's Hall.
THURS.	Philharmonic Concert, 8, Queen's Hall.
SAT.	Mr. Mann's Benefit Concert, 3, Crystal Palace.
—	Mr. Bispham's Vocal Concert, 3, St. James's Hall.
—	Miss Pettifer's Pianoforte Recital, 8.30, Salle Erard.
—	Curtius Club Concert, 8.15, Princes' Gallery.

DRAMA

THE WEEK.

GARRICK.—'Change Alley,' a Comedy in Five Acts. By Louis N. Parker and Murray Carson.

THOSE content to look upon 'Change Alley' as an entertainment, and demand from it no dramatic thrill, and even no sustained interest, may derive from it a sort of pleasure. It has an agreeable antiquarian flavour, is free from strain or affectation, and, in fact, it is difficult as well as superfluous to quarrel with it. Its aim is to show the state of feeling in England at the time when the South Sea Bubble burst. Regarded from that point of view, it is on too small a scale. The scheme itself affects very slightly, and as a rule favourably, the fortunes of a small knot of people; and though the hero for a while is ruined, it is through the roguery of his lawyer, and in no sense through the influence of the South Sea scheme. So far as we can make out, indeed, his fortunes are in some mysterious fashion re-established by speculation in the shares, though how this could be when the bubble had burst is not easy to understand. A worse fault still is the manner in which legitimate expectations of the public are defrauded. When his fortune is lost the hero finds his friends, one and all, turn their backs upon him and refuse his proffered hand. The audience expect then some Timon-like railing against the world, and are not wholly disappointed. The hero sneeringly tells his companions that the entertainment in which they have shared is paid for, and they need not anticipate being called upon to furnish a part of the reckoning. Yet all this while the friends, one and all, are deeply interested in his welfare, and their faces are averted only that he should not see how much they suffer. So soon as his back is turned arrangements are made to win back for him his fortune, or in some way to contribute to his welfare. Now

frankly this is childish. Men who have themselves contrived to make their fortune, and have given him no timely hint of approaching calamity, are not likely to take so seriously to heart their friend's losses. When they see that he is misinterpreting their action, one surely among them should grip his hand, place an arm upon his shoulder, or say some word significant of sympathy with him in his ruin. But no, Messrs. Parker and Carson want to give their hero some cause for petulance. They have not succeeded in so doing, but they have at least wrecked their play. Each scene in 'Change Alley' has to stand for what it is separately worth, and there is no connexion between them, and no probability in any of the actions. Yet the work is not without literary merit, and the dialogue is better than in most plays of a similar class. Several of the characters are well played. Mr. J. H. Barnes has acquired of late a note of pathos that is eminently touching, and Mr. F. Terry makes a picturesque figure of the hero. 'Change Alley' cannot be regarded as a success, but it has claims of a sort upon attention.

Dramatic Gossip.

'THE KING'S OUTCAST,' a play by Mr. Gayer Mackay, produced on Monday at the Métropole Theatre, served to reintroduce to the London stage Mr. Charles Cartwright—his first appearance since his return from Australia—and Miss Sydney Fairbrother.

THE company with which 'Why Smith left Home' will be produced on Monday at the Strand consists entirely of Americans, all of them, with perhaps a single exception, new to the English stage.

A COMEDIETTA entitled 'Mr. Cynic' has been added to the bill at the Royalty, and is played nightly before 'A Little Ray of Sunshine.'

THE 8th of June is the day fixed for the first appearance this season of Madame Bernhardt at the Adelphi.

AFTERNOON performances recommenced on Monday at the St. George's Hall, with Mr. Brandon Thomas and Miss Lottie Venne in the comediotta 'My Milliner's Bill,' Mr. George Grossmith in a musical sketch, and other entertainments.

THE melodramatic farce of Messrs. Henley and Stevenson, 'Macaire,' has been performed for the first time. It was played on the 21st by a company of amateurs at Aberystwyth College.

THE last nights of 'A Court Scandal' are announced at the Court Theatre. The next production will be a comedy in three acts by Mr. R. C. Carton, in which Mr. Arthur Bouchier, Miss Compton, Miss Lena Ashwell, and Mr. Dion Boucicault will appear.

THE astounding price of 510*l.* paid on Tuesday last for the copy of 'The Troublesome Raigne of John, King of England,' 1591, seems to call for more than a passing notice, inasmuch as it puts quite into the shade all prices so far realized by the genuine quartos of Shakspeare. Of these latter, the *top* ones, so far as we can discover, are the following: 'Love's Labour Lost,' 1598, 346*l.* 10*s.*, and 'Richard III.,' 1597, 351*l.* 15*s.*, both at the Daniel sale in 1864; 'Merchant of Venice,' 1600, Domville sale, 1897, 315*l.*; and 'Merry Wives of Windsor,' 1602, at the Gaisford sale, 1890, 385*l.* Of course, none of these is so rare as the spurious play just sold, but they are the work of Shakspeare, which this production of 1591 is not.

ONE hears with much regret of the death of M. Édouard Jules Henri Pailleron, the well-

known dramatist, member of the Academy, and officer of the Legion of Honour. Born in Paris on September 17th, 1834, M. Pailleron began life as a notary's clerk. In 1860 he published a volume of satires, entitled 'Les Parasites,' and on September 1st of the same year gave to the Odéon 'Le Parasite,' a one-act sketch in verse of classical life, played by M. Thiron, Mlle. Delahaye, and Mlle. Debay. At the same house in the following year appeared 'Le Mur Mitoyen,' in two acts; and on the 10th of November, 1863, he produced at the Comédie Française 'Le Dernier Quartier,' a two-act piece depicting a scene of conjugal reconciliation, which, finely played by MM. Got and Lafontaine and Mesdames Royer and Deschamps, obtained a marked success. On January 24th, 1865, followed, at the Odéon, 'Le Second Mouvement,' three acts, which was scarcely a success; at the Gymnase, November 11th, 1868, 'Le Monde où l'on s'Amuse'; and on January 7th, 1869, at the Comédie Française, 'Les Faux Ménages,' four acts, a more sentimental piece, which won great popularity. To the same theatre he gave in 1872 'L'Autre Motif' in one act and 'Hélène' in three acts, followed in 1875 by 'Petite Pluie' in one act, in 1879 'L'Étincelle' in one act, and in 1881 'Pendant le Bal' in one act. He had meanwhile produced in 1878 at the Gymnase 'L'Age Ingrat' in three acts. On April 25th, 1881, at the Théâtre Français, he had his greatest triumph with 'Le Monde où l'on s'Ennuie,' a comedy in three acts, which has more than once been rendered into English. Played by the strength of the company as it then existed, including MM. Got, Delaunay, Coquelin, Leloir, Mesdames Madeleine Brohan, Reichemberg, Broisat, and Samary, it constituted one of the most popular pieces of its day. M. Pailleron subsequently contributed to the Français 'La Souris' in three acts; 'Les Cabotins' in four acts; 'Mieux vaut Douceur,' a *proverbe* in one act; and 'Et Violence,' a second given on the same day, January 29th, 1897; to the Porte Saint Martin, 'La Narcotique' in one act; and to the Châtelet 'Un Bel Enterrement,' a prologue to 'Les Cabotins,' given, apparently, for a single afternoon performance. M. Pailleron was son-in-law of M. Buloz, director of the *Revue des Deux Mondes*, to which periodical he frequently contributed. He is also responsible for some volumes of verse and other non-dramatic works.

THE next dramatic production of Gerhart Hauptmann will be a "Romantisches Ritter-drama," the heroine of which is the wayward and legendary Fräulein Kunigunde von Kynast. The same subject has been treated in ballad form by Theodor Körner and Rückert, and by J. R. Planché in his poem 'The Lady of Kienast Tower.'—Björnstjerne Björnson, we hear, is engaged on a new drama, entitled 'Laboremus,' the subject of which will, of course, be quite modern.

MISCELLANEA

A Suggestion.—Prof. Epifanio Dias writes to us from Lisbon: "Having read in the *Berliner philologische Wochenschrift* (1899, No. 10) that the line *καρκας—συνκα* in Papyrus cccclxxxi. in the British Museum is not yet explained, I beg leave to suggest that *carcæ* is the Latin *caricæ*, Carian figs, and, in general, dried figs (Pelagonius, 'Ars Veter.,' § 262, speaks of *caricæ Afræ*). The syncopated form *car[i]cæ* apparently belongs to the popular pronunciation, just as *soldus* instead of *solidus*, &c."

TO CORRESPONDENTS.—A. G. R.—R. B.—A. C. and H. & S.—R. P. E.—J. T. S. K.—A. J. G.—M. F. & Co.—T. B.—A.—G. H. S.—C. P. & Co.—received.

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LITERATURE

The Autobiography and Letters of Mrs. M. O. W. Oliphant. Arranged and edited by Mrs. H. Coghill. (Blackwood & Sons.)

ON her deathbed Mrs. Oliphant gave directions that no biography of her should be written. Consequently this book consists, not of a memoir of the usual character, but of fragments of an autobiography she left behind her, written at intervals during her life, and of a selection of her own letters along with some addressed to her, made intelligible by brief explanatory paragraphs. The letters, it may at once be said, are good letters, but not pre-eminently good. It is pretty evident that Mrs. Oliphant spent so much of her time on books and articles for a livelihood that she had little leisure or energy to spare for correspondence. She wrote frankly and unaffectedly to her friends, and better still to her sons; but there is obviously a certain economy of effort in her letters. She wrote them because she felt it a duty, but did not throw herself into them as women of far less ability have often done.

The tone of the autobiography is sad—singularly sad it will seem to those who knew Mrs. Oliphant as a bright, kindly woman who toiled on industriously and without complaint for many years, and did not know or remember how many sorrows had darkened her career and weighed down her inborn optimism. The reader who had a superficial acquaintance with her or who knew her only by her writings, and did not pay heed to such revelations of her deeper self as 'The Beleaguered City,' will be surprised by passages such as these:—

"I have lived a laborious life, incessant work, incessant anxiety—and yet so strange, so capricious is this human being, that I would not say I have had an unhappy life. I have said this to one or two friends who know faintly without details what I have had to go through, and astonished them. Sometimes I am miserable—always there is in me the sense that I may have active cause to be so at any moment—always the gnawing pangs of anxiety, and deep, deep dissatisfaction beyond words, and the sense of helplessness, which of itself is despair. And

yet there are times when my heart jumps up in the old unreasonable way, and I am,—yes, happy—though the word seems so inappropriate—without any cause for it, with so many causes the other way. I wonder whether this is want of feeling, or mere temperament and elasticity, or if it is a special compensation—'Werena my heart licht I wad dee'—Grizel Hume must have had the same."

At times she displays a certain feeling of envy of those whose writings had obtained more signal success than her own. She remarks, speaking of 'The Chronicles of Carlingford,'—

"a series pretty well forgotten now, which made a considerable stir at the time, and almost made me one of the popularities of literature. Almost, never quite, though 'Salem Chapel' really went very near it, I believe.....The story was successful, and my fortune, comparatively speaking, was made. It has never been very much, never anything like what many of my contemporaries attained, and yet I have done very well for a woman, and a friendless woman with no one to make the best of me, and quite unable to do that for myself. I never could fight for a higher price or do anything but trust to the honour of those I had to deal with. Whether this was the reason why, though I did very well on the whole, I never did anything like so well as others, I can't tell, or whether it was really inferiority on my part. Anthony Trollope must have made at least three times as much as ever I did, and even Miss Mulock. As for such fabulous successes as that of Mrs. Humphry Ward, which we poorer writers are all so whimsically and so ruefully unable to explain, nobody thought of them in these days."

The curious question, often started by her critics, whether she would have written better had she taken more time and written less was no stranger to Mrs. Oliphant.

"I always avoid considering formally what my own mind is worth. I have never had any theory on the subject. I have written because it gave me pleasure, because it came natural to me, because it was like talking or breathing, besides the big fact that it was necessary for me to work for my children.....When people comment upon the number of books I have written, and I say that I am so far from being proud of that fact that I should like at least half of them forgotten, they stare—and yet it is quite true; and even here I could no more go solemnly into them, and tell why I had done this or that, than I could fly. They are my work, which I like in the doing, which is my natural way of occupying myself, though they are never so good as I meant them to be. And when I have said that, I have said all that is in me to say."

We are inclined to agree with Mrs. Oliphant, for her talent was essentially the talent of an *improvisatrice*, yet certainly the best of her biographies was that which she had long meditated, and on which she had contributed an article to *Blackwood* before she began the book—her 'Life of Edward Irving.' It delighted Carlyle, according to his wife:—

"I never heard him praise a woman's book, hardly any man's, as cordially as he praises this of yours! You are 'worth whole cartloads of Mulocks, and Brontës, and THINGS of that sort.' 'You are full of geniality and genius even!' 'Nothing has so taken him by the heart for years as this biography!' You are really 'a fine, clear, loyal, sympathetic female being.' The only fault he finds in you is a certain *dimness about dates and arrangements of time*!—in short, I never heard so much praise out of his head at one rush! and I am so glad!"

The ups and downs of her literary fortunes are well illustrated by the following passage.

On one occasion she found herself much in need of money:—

"I had, I think, a novel written, but did not know where I should find a place for it. Literary business arrangements were not organised then as now—there was no such thing as a literary agent. Serials in magazines were published in much less number, magazines themselves being not half so many (and a good thing too!). The consequence was that I seemed to be at a dead standstill. It was like nothing but what I have already said,—a mountainous road making a sharp turn round a corner, when it seems to disappear altogether, as if it ended there in the closing in of the cliffs. I was miserably anxious, not knowing where to turn or what to do, hoping every morning would bring me some proposal, waiting upon God, if I may use the word (I did the thing with the most complete faith,—what could I else?), for the opening up of that closed way. One evening I got a letter from a man whose name I did not know, asking if he could come to see me about a business matter. I forget whether he mentioned the name of the *Graphic*, then just established,—I think not; at all events there was nothing in the letter to make me think it of any importance. I replied, however (I didn't always reply so quickly), appointing the second day after to receive him. I had decided to go to London next day to see if I could persuade some one to take my novel and give a good price for it. I think it was to Mr. George Smith I went, who was very kind and gracious, as was his wont, but would have nothing to say to me. I fancy I went somewhere else, but I had no success. I recollect coming home in a kind of despair, and being met at the door when it was opened to me by the murmur of the merry house, the cheerful voices, the overflowing home,—every corner full and warm as if it had a steady income and secure revenue at its back.....I used to work very late then, always till two in the morning.....I can't remember whether I worked that night, but I think it was one of the darkest nights (oh, no, no, that I should say so! they were all safe and well), at least a very dreadful moment, and I could not think what I should do. Next morning came my visitor. He came from the *Graphic*: he wanted a story, I think the first they had had. He wanted it very soon, the first instalments within a week or two; and after a little talk and negotiation, he came to the conclusion that they would give me 1,300*l.* The road did run round that corner after all.....It was seldom that an incident so dramatic as this little episode I have described took place in my life; but it was checkered with similar, if lesser, crises. It was always a struggle to get safely through every year and make my ends meet.If I had not had unbroken health, and a spirit almost criminally elastic, I could not have done it."

Her marvellous courage in taking burdens upon her is shown by her receiving her brother and his children into her house, sending the boy to Eton with her own sons, and afterwards to Cooper's Hill, and educating the girls abroad. The heroic way in which she met her difficulties is enhanced by the quiet manner in which she tells the story:—

"I had been obliged to work pretty hard before to meet all the too great expenses of the house. Now four people were added to it, very small two of them, but the others not inexpensive members of the house. I remember making a kind of pretence to myself that I had to think it over, to make a great decision, to give up what hopes I might have had of doing now my very best, and to set myself steadily to make as much money as I could, and do the best I could for the three boys. I think that in some pages of my old book I have put this down with a little half sincere attempt at a heroic attitude.

I don't think, however, that there was any reality in it. I never did nor could, of course, hesitate for a moment as to what had to be done. It had to be done, and that was enough, and there is no doubt that it was much more congenial to me to drive on and keep everything going, with a certain scorn of the increased work, and metaphorical toss of my head, as if it mattered! than it ever would have been to labour with an artist's fervour and concentration to produce a masterpiece. One can't be two things or serve two masters. Which was God and which was mammon in that individual case it would be hard to say, perhaps; for once in a way mammon, meaning the money which fed my flock, was in a kind of a poor way God, so far as the necessities of that crisis went. And the wonder was that we did it, I can't tell how, economizing, I fear, very little, never knowing quite at the beginning of the year how the ends would come together at Christmas, always with troublesome debts and forestalling of money earned, so that I had generally eaten up the price of a book before it was printed, but always—thank God for it!—so far successfully that, though always owing somebody, I never owed anybody to any unreasonable amount or for any unreasonable extent of time, but managed to pay everything and do everything, to stint nothing, to give them all that was happy and pleasant and of good report through all those dear and blessed boyish years."

And the manner in which she speaks of her eldest son—who had considerable abilities, but would never exert himself to earn his own livelihood, but contentedly lived on his mother's earnings—is most touching.

But the book is not all couched in this sad strain. Here is an excellent little sketch of Prof. Aytoun's weaknesses:—

"Miss Blackwood had asked him to dine with us alone, and he came, and we flattered him to the top of his bent, she half sincerely, with that quaint mixture of enthusiasm and ridicule which I used to say was the Blackwood attitude towards that droll, partly absurd, yet more or less effective thing called an author; and I, I fear, backing her up in pure fun, for I was no particular admirer of Aytoun, who was then an ugly man in middle age, with the air of being one of the old lights, but without either warmth or radiance. We got him between us to the pitch of flattered fatuity which all women recognise, when a man looks like the famous scene painter, 'I am so sick, I am so clevare'; his eyes bemused and his features blunted with a sort of bewildered beatitude, till suddenly he burst forth without any warning with 'Come hither, Evan Cameron'—and repeated the poem to us, Miss Blackwood, ecstatic, keeping a sort of time with flourishes of her hand, and I, I am afraid, overwhelmed with secret laughter. I am not sure that he did not come to himself with a horrified sense of imbecility before he reached the end."

We have left ourselves no space to speak of the letters, which are certainly, as we have hinted, inferior in interest to the autobiographical fragment. They, however, confirm the impression made by it of the brave woman who amidst great difficulties and sorrows lived a simple heroic life, never flinching from any sacrifice that appeared to her necessary, and never indulging in the whims and fancies that are supposed by many to be an essential part of the equipment of a man or woman of letters.

Mrs. Coghill has performed her task with modesty and judgment, and the result is a volume which will meet with the approbation of all Mrs. Oliphant's friends.

Short Histories of the Literatures of the World.—A History of Japanese Literature. By W. G. Aston, C.M.G., D.Lit., late Japanese Secretary to H.M. Legation, Tokio. (Heinemann.)

It is never easy to invest a study of Oriental literatures with any charm for the Western reader; but Mr. Aston has compassed this difficult task in a volume which, within the limits imposed upon the series of which it forms a member, is an exemplary (in the Saavedran sense) and extremely interesting and readable, while scholarly account of the literature of Japan. That literature began, or is alleged to have begun, its course some twelve centuries ago, and its earliest examples may be said with certainty to present the most ancient specimens extant of Ural-Altaic speech. But even in the *norito*, or rituals, and in the *uta*, or chants, of the 'Nihongi' and 'Kojiki' we find a well-developed language, bound, indeed, in a rigid syntax, testifying to an unwritten traditional literature of high antiquity, of which the substance possibly in part, but not the form perhaps in any degree, has been preserved in the early annals and poetical collections of the eighth and ninth centuries.

Passing from the archaic period, we come to the literature associated with the residence of the Court at Nara during practically the whole of the eighth century of our era. During this century the 'Kojiki,' or 'Records of Ancient Things,' of which Mr. Chamberlain has published a learned translation, and the 'Nihongi,' done into English recently by Mr. Aston himself, who has added a valuable commentary, saw the light, together with the well-known 'Manyōshū,' or 'Myriad Leaves,' a copious anthology, consisting mainly of short poems—*ko-uta* or *tanka*—in the form of quintains. By far the most interesting period of Japanese literature, however, is that known as the Heian age—the Augustan age of Japan—one of political torpor, but great literary activity, prolonged over four centuries (A.D. 800 to A.D. 1186). To the consideration of the work of this period we shall return; meanwhile, a rapid sketch may be given of the succeeding phases of Japanese literary history.

The thirteenth century, so productive in the West, together with the first third of the fourteenth century, was in Japan a time of social unrest and literary decadence. The establishment of the Shogunate by Yoritomo in the twelfth century was a step towards the unification of Japan; but nearly four centuries of internal war had to intervene before that final consolidation by Iyegasu which made possible, and indeed led to, the true sovereignty of the true sovereign of Japan, the successor of Jimmu, a little before the beginning of the last third of the nineteenth century. The Kamakura period, as Mr. Aston very properly terms it—for Kamakura was the Shogunate capital round which the fury of civil war raged during these long years—produced the 'Gempei Seisuiiki,' the story of the wars of the Gen and Hei families, the Guelfs and Ghibellines of mediæval Japan, written in imitation of the Chinese 'Yengi,' or 'Paraphrases of History'; the 'Heike Monogatari,' a sort of

semi-metrical part-replica of the 'Gempei'; and the 'Hōjō-ki,' or 'Notes of Hōjō,' a recluse-name (lit. "ten-feet-square cell") of Chōmei, a Shinto guardian of Kiōto, who, to make sure of both worlds, added Buddhism to his Shintōism, quite in the Japanese manner. Towards the close of the last-mentioned period the Hōjō regency was established—these Hōjō have nothing to do with the Hōjō recluse just described—and under their inefficient and oppressive rule letters could not flourish.

The period intervening between A.D. 1332 and A.D. 1603 Mr. Aston, following native writers, calls the Dark Age of Japanese literature. But we are not certain that the term is altogether deserved, and we venture to suggest that here, perhaps, the author somewhat too lightly follows the usual Japanese opinion. It was during this period that the famous 'Taiheiki,' 'History of the Great Peace'—in reality a narrative of incessant war and intrigue—was written, which, though scarcely pretending to historical accuracy, is nevertheless a literary performance of no small merit in its way. The stories of sieges and battles, though doubtless often imaginary enough, are told with spirit; if not true, they are at least *ben trovato*, for they undoubtedly afford a lively and fairly faithful picture of the times. It was during this period also that the curious and delightful *olla podrida* known as the 'Tsurezure-gusa'—'A Posy of Desultory Thoughts'—was produced by the priest Kenkō, who writes much as Montaigne might have written had he been a denizen of Dai Nippon in the fourteenth century, fed on Chinese and Buddhist literature. Lastly, it was the fourteenth century that saw the beginnings of the drama in the characteristic *no*, or lyrical *intermezzi* or masques, and *kiōgen*, or farcical comedies. Of one of the best known and most popular of the *no*—the 'Takasago'—Mr. Aston gives a partial translation. The whole, we may add, was translated long since, but with less accuracy, in an English version of the native romance founded upon the story of the Loyal Ronins, familiar to the readers of Mr. Mitford's charming collection.

The period which ended with the consummation of the revolution, the Yedo, or—as it might, perhaps, more justly be termed—the Tokugawa period, was marked by great literary activity, but no originality, and did not produce a single work comparable with any of those already mentioned. On the other hand, it was mainly during the seventeenth and eighteenth centuries that the philosophy and science of China were studied in Japan, while it was towards the close of the eighteenth century that the revulsion of literary taste and effort in the direction of ancient Japanese scholarship took place which lent so powerful an impulse to the movement that ended in the revolution of 1867–8, and the restoration, in some measure, to the Mikado of the power his ancestors had fitfully enjoyed in the centuries anterior to the usurpations of the Tō, Hei, and Gen families, themselves descendants of imperial foregoers.

Of the literature of Japan in its various phases Mr. Aston quotes some well-chosen and well-translated examples. But no translations can do even tolerable justice to literatures such as those of China and Japan.

What the Western reader will ask after a perusal of the choicest *morceaux* in their foreign dress is whether, after all, this is literature at all in the proper sense of the expression. We may at once admit that, according to Western canons, the literature of Japan—the case is not quite the same with Chinese literature—is not literature. It is lacking in originality, it is bald, literal, destitute of distinction or style, concerned with common, obvious things, devoid alike of spirituality and humanity, dealing with men as if they were mere things, not living creatures warm with passion and instinct with thought. The spirit of the warrior and of the lover are both absent from the poetry and the prose of Japan: there are no sonnets to a mistress's eyebrow, and the martial exploits of Yoshitsune read like acrobatic performances.

Nevertheless such a judgment is not altogether adequate. A literature must be considered in relation to its context, its environment past and present, whereof it is the expression, the resultant more or less of the action of the environment upon the mind of the literary artist. To the Western reader that context, in the case under consideration, is necessarily unknown; but for those who have made some study of it, the best literature of Japan, that of the Heian period, possesses a peculiar and unique charm, very difficult to describe, and far from being merely a reproduction of the more attractive aspects of the literature of the Middle Kingdom. To the present writer it sometimes appears that of this characteristic "fragrancy"—to use an Eastern expression—of mediæval Japanese literature the Western reader who has steeped himself in Japanese lore is often more sensible than the Japanese themselves; but it almost wholly disappears in translation, just as the spirit of Western literature cannot even faintly be rendered in the impersonal literal languages of the Far East—an almost insuperable obstacle to any adequate translation of the Bible. In the romance literature of the Heian period we find a quaint humour, a delicately conveyed suggestiveness, a daintiness of conceit, a simplicity of narrative, combined with a picturesque portraiture of the generalized types of the time, that possess a great attraction for those whose leisure and courage have enabled them to attain a sufficient knowledge of a difficult language to allow of their penetrating the secret of old Japanese life and thought. In Mr. Aston's translations of Heian literature much of this peculiar charm is to be found; but a little disappointment must be confessed at what we cannot but think is a somewhat inadequate treatment of the most productive period of Japanese imagination. In the Taketori romance, for instance, the Hōrai story is inferior to that of the wooing of the maiden by the Mikado, which is told with singular delicacy, reserve, and even pathos. To mediæval poetry a larger share of attention, too, might have been paid. As long ago as the early fifties Pfizmaier gave an admirable, if not minutely accurate account of Japanese poetry; and in 1870 an article on the same subject appeared in the *Westminster Review*, in which a juster appreciation will be found of this tract of Japanese literature. The *tanka*, or quintain, from the 'Stories of Ise' is all we can find space to quote from

this very pleasantly written volume. It is the complaint of a lover who

Per incertam lunam sub luce maligna
exhales his despair:—

Tsuki ya! aranu :
Haru ya! mukashi no
Haru naranu :
Wagami hitotsu wa
Moto no mi ni shite.

Moon? there is none.
Where are spring's wonted flowers?
I see not one.
All else changed, but I
Love on unchangingly.

We have ventured to alter slightly the last two lines of the translation. The original ends in a gerundive, and here comes in the suggestion characteristic of Japanese poetry, in which the moral, so to speak, of the quintain is indicated, but not expressed. It is the inconstant nature of the *varium et mutabile* that is thus delicately hinted at in this pretty stanza.

The Life of Charles Alan Smythies, Bishop of the Universities Mission to Central Africa.
By G. W. Edited by Edward Francis Russell. (Office of the Universities Mission to Central Africa.)

MEMOIRS of missionaries who have been neither pioneers nor martyrs necessarily appeal to a select rather than numerous circle of readers, and the life of the excellent man whose episcopate is the subject of this volume does not furnish an exception to the general rule. His story, though full of charm in its own way, is without passages that stand out in sufficiently bold relief to make it attractive reading to those who are not in direct sympathy with the religious motive of his work. But, on the other hand, all persons, of whatever orthodox denomination, who are in spiritual touch with Christianizing efforts among uncivilized races, will find in the copious excerpts from the good priest's own writings, which form by far the most important portion of the book, a mine of information and sage counsel concerning some of the most difficult problems and discouraging results which evangelists abroad have to encounter, or their supporters at home to discuss.

Charles Alan Smythies (born 1844) belonged to that school of Churchmen of which the late Alfred Gurney was a shining example, and his theological training was completed at Cuddesdon, while the present Bishop of Lincoln was Principal. In 1872 he became curate to the Rev. F. W. Puller of Roath, Cardiff, whom he succeeded as vicar in 1880. His untiring activity, strong personality, and capacity for organization caused him to be early noted as a force worth turning to some conspicuous account, and in 1883 the long-vacant bishopric of the Universities Mission to Central Africa was pressed upon him by the then Bishop of London. He sailed for Zanzibar, the headquarters of that mission, in his fortieth year, equipped, as it seemed, from a physical no less than a mental point of view, for his exacting post, being gifted with a noble presence, that went a long way with flocks to whom, at the beginning of his contact with them, his discourses were filtered through two native interpreters; with muscular strength above the average, and a Spartan adaptability of palate and habit that enabled him to feed and lodge

contentedly after the most primitive manner. It may be that the stalwart prowess of his frame tempted him to be a spendthrift of his bodily powers. His diocese spread over a vast extent of country, and he was wont to accomplish a great part of every survey on foot, often sleeping on the ground, and trusting for solid food to the chance of finding game or to the messes of porridge offered by friendly natives. But malarial fever claimed him as a subject from the outset of his travels upon the mainland; and, though his elastic temperament and vital energy helped him for some years to throw off such visitations readily, their sapping work was none the less surely done. Yet, so long as he was able to keep going, any change made in his travelling arrangements was aimed at reducing, rather than augmenting, his provision for the way. Thus we read how a three weeks' preaching tour was undertaken, some six months before his death, with an outfit consisting of "a waterproof sheet, a blanket, two tins of biscuits, two of milk, one packet of tea, and one of candles." Of this tour he wrote, "I have never had a happier time."

In 1892 the health of the Bishop had become seriously undermined, and he was harassed by the conviction that it was impossible for him to exercise efficient supervision of the stations in the neighbourhood of Lake Nyasa, owing to their immense distance from the mission's headquarters. He came, therefore, to England—for the last time, as it fell out—to press for a division of his diocese, to which the Archbishop of Canterbury was favourable only on condition that the necessary endowment was raised beforehand. Within five months a fund of ten thousand pounds was subscribed, and Smythies had the satisfaction of returning to Zanzibar, early in 1893, accompanied by the newly consecrated Bishop of Nyasaland. But his constitution was broken. Repeated attacks of fever followed his resumption of episcopal duty; and in May, 1894, he was carried from the hospital at Zanzibar (where he had been lying ill for three weeks) on board a French homeward-bound steamer, in the hope that a sea voyage would work the usual wonders, for his case was not thought to be desperate. But the fever never abated. He died at sea, and was buried in the Indian Ocean about half way between Zanzibar and Aden, being forty-nine years old, and having just completed the tenth year of his episcopate.

Bishop Smythies is described as a man whose simplicity of manner and "utter absence of self-importance" did not prevent him from being "every inch a bishop." However that may have been, the reader of this book will be quite sure that he was every inch a priest. There is no sign that he permitted himself any second interest that even passingly diverted his mind from his heart's work. He studied the natives with incessant care, and loved them both dearly and wisely. No missionary worker has seemed to have a better understanding of both their capacity for development and the weaknesses incidental to their superficial conversion and semi-civilization. Teachers of music contend that no instrument is too good for a child's use if you would train its ear together with its fingers, so he evidently thought no amount of gentle breeding and

spiritual culture could be wasted upon these children of the wilderness whom he desired to raise. "The natives," he said, "want very tender handling, and it is almost impossible, we find by experience, for the ordinary uneducated man to treat them properly." But if missions are to succeed in the long run, he declared that the work *must* depend mainly on the natives themselves. Hence his great joy at ordaining Petro Limo, "the first free-born scholar of the mission," to the priesthood, and his satisfaction whenever he heard that the people would regularly attend services conducted by a native teacher. For the permanent improvement of native scholars as members of their own society he relied, above all, upon making them understand the value of work.

Mr. Russell's own contribution to this volume consists of the first chapter, summarizing the main incidents of its hero's life previous to his consecration as Bishop of the Universities Mission, and a preface, into which he has thrown his personal impressions of the man. This brief sketch inspires regret that engrossing duties belonging to the writer's own special work made it impossible for him to continue the biography. But since that was so, he was fortunate in being able to hand over his materials to Miss Gertrude Ward, whose connexion with the Universities Mission at the important station of Magila has enabled her to write with direct knowledge of the country wherein, and people among whom, Bishop Smythies's work was done.

Feudal Aids, 1284-1431. Vol. I. (Stationery Office.)

THIS volume is the first of a new and valuable series, to which we are glad to call attention. For the backbone of English county history we must turn to those records which enable us to trace with certainty the descent of lands and their owners. We start, under Henry II., with the barons' returns of their fiefs (1166), and we then find in the 'Testa de Nevill' lists which—difficult to use though they are—help us for the reigns of John and of Henry III. But after this there is a sad lack of printed lists of fees. It is here that the Public Record Office now comes to our aid by printing the returns contained in this volume. The counties to which they refer are only eight—Bedfordshire to Devon, in alphabetical order. The whole series, therefore, we presume, will fill some four volumes or more.

The present instalment contains an excellent preface to the series, dealing with the sources of the returns included, and illustrating their constitutional interest. Earliest in order of these returns is that known as "Kirkby's Quest," under Edward I., and special attention is here given to the determination of its objects and its date. It is much to the credit of the Record Office authorities that they fully recognize the claim of Mr. Skaife in 1867 to have been the first to ascertain the date of this important return and to show that the "Quest," in the form in which it has survived, consists really of extracts made for a special purpose from original inquisitions covering a much wider field. The actual return for a Buckinghamshire hundred is printed in this

volume, and deserves to be carefully studied for the real scope of the inquest and for the light it throws on the sources of local revenue under Edward I. The conclusion drawn in these pages from the whole of the evidence now discovered is that this inquest was a necessary consequence of the reforms in the Exchequer ordained by the "Statute of Rhuddlan," or "Statute of the Exchequer" (1284). The *capitula* for Dorset and Somerset hundreds which are here printed confirm this conclusion, though no actual commission for the inquest has yet been discovered. In the preface the date assigned to this inquest is "1284-5" (12 & 13 Edward I.), and it is, therefore, somewhat difficult to understand why in the text it is dated "1284-1286." Next in order to "Kirkby's Quest" is the aid for marrying the king's daughter, 31 Edward I., the returns for which are printed from the original records. Under Edward II. we have the "Nomina Villarum" of 1316, which has much topographical value. Palgrave's text is here reprinted after collation, with some additional returns. An aid for knighting the eldest son of Edward III., which follows next, was a special grievance of the Commons in the Parliament of 1348. From this we pass to an aid for marriage of the king's eldest daughter in 1401-1402, while subsidies of 1428 and 1431 close the series.

After carefully examining these returns we can vouch that they will be of great service for the study of local history. Their value, moreover, is immeasurably increased by that careful identification of place-names, often corrupt in form, that one has now learnt to associate with the Public Record Office calendars. It is only fair to say that such identification would have been impossible without the aid of that topographical library which the wise liberality of the Treasury has, of late years, enabled the Office to acquire. Such an adjunct was obviously essential for the efficient performance of its work. Several officers are concerned in the editing of this volume, and have added to the workmanlike preface a useful "Table of Materials," so that we have to thank them for an excellent and scholarly production. It is unfortunate that on the first page we meet with "dnam hydram"; the "Corrigenda" substitutes *duam* for "dnam," but this hardly seems to help us. In the index of persons "Cyfrewast" should have been combined with "Siffrewast," and in that of baronies and honours, "Hardwyne" might have been identified as "de Scalers." But so far as we have tested the text and indices they seem singularly free from slips of any kind.

Mary Queen of Scots. Edited by Robert S. Rait. (Nutt.)

THIS is the second in a series, "Scottish History from Contemporary Writers," which opened well nine years ago with 'The Days of James IV.' by Mr. G. Gregory Smith. Mr. Rait's task has been far more onerous than his. For every page ever written about James IV. there must have been from a hundred to a thousand written about his granddaughter; no fact almost in her whole life but has formed the subject of bitter controversy, no actor in its drama but to

one seems a hero and to another a miscreant. The "Good" Regent Moray, John Knox, George Buchanan, Maitland of Lethington, and Queen Elizabeth are a few of those on whom the most opposite verdicts have been passed, as also on Mary's own dealings with Chastelard, Rizzio, Darnley, Bothwell, and Babington. To present these fairly and fully in a little booklet of fewer than three hundred pages seems impossible. Either one must leave out all controversial matter, when the result would be colourless, and often meaningless; or one must give known lies for possible truths, as one who in a life of Mr. Parnell should print unquestioned the forgeries of Pigott. Mr. Rait prints boldly Buchanan's 'Detectio' on the ride to Hermitage, and endorses it with a foot-note that "the distance from Borthwick Castle to Jedburgh is about sixty miles." It is not; it is less than forty. But the distance has nothing to do with Mary's guilt or innocence; for she stayed at Jedburgh nearly a week before riding over to Hermitage, and her escort then, which Buchanan deems so dishonest, included her half-brother, Moray. But that is nothing to the printing of the Casket Letters here. Mr. Rait has apparently studied Mr. T. F. Henderson's monograph thereon, reviewed in the *Athenæum* ten years since. He himself alludes to the long controversy waged in connexion with their genuineness. Yet here these letters are, practically unannotated, and side by side with them are 'Murray's Journal' and the 'Deposition' of Paris, which two conflict hopelessly. According to the former, Mary did not reach Glasgow till January 23rd, 1566, and Bothwell on the night of the 24th "tuik Journay towards Lyddisdail," i.e., to Hermitage Castle, seventy miles distant from Edinburgh; according to Paris, two days after Mary's arrival in Glasgow he was sent back by her with letters for Bothwell and Lethington, and Bothwell the next day sent him back from Edinburgh to Glasgow. This must have escaped Mr. Rait's own notice; at least, it is hard to conceive his putting such glaring contradictions before the reader and leaving him to grope to the truth between them. The best passages in the book are from Sir James Melville's 'Memoirs' and some of Randolph's despatches. The quotations from Knox are vigorous, unfair perhaps and harsh, but free from Buchanan's venom. More use might have been made of Queen Mary's own letters; that to Pius IV. of January 31st, 1563 (Labanoff, i. 177-8), should certainly have been given. The Latin letter to the Pope, from a MS. at Blairs College, is not so new as Mr. Rait imagines. There is a very similar one in Italian, from the Roman transcripts in the Record Office, in 'Diaries of the English College, Douay' (Nutt, 1878, pp. 335-6). Mr. Rait's letter is a petition for Papal privileges, among other things asking for a dispensation for twenty-five of Mary's Catholic adherents to "attend the blasphemous prayers and communion of the heretics." Mr. Rait assigns it to the last year of Mary's life; but the corresponding letter in the 'Douay Diaries' (probably an alternative petition or quasi-duplicate sent through some other channel) was enclosed to the Papal Secretary of State by the Nuncio in Paris, the Bishop of Rimini, on May 22nd, 1582, and demands the same

dispensation for *fifty* adherents. Mr. Rait says there is no trace of any reply to the request, but the Nuncio's letter suggests one. The request could not, of course, be complied with; the Popes had already committed themselves irrevocably. Mr. Rait's 'Ballad of Welcome' might, perhaps, have made room for 'Queen Mary's Homecoming,' by Alexander Scott, and his 'Dutiful Invective' for this curious contemporary account of the execution at Fotheringhay from William Warner's 'Albions England,' which, to the best of our knowledge, has never before been reprinted:—

This nature frended Lady (had she bin as wise as wittie,
Who by the Massacres in *France* had learnt to leaue of pittie.
Made there too apt for bloody acts, the Pope for it too blame)
To take her death, too much deseru'd, her selfe did meekely frame.
She bids commend her to her sonne, and will him to eschew
All practises, and policies, for thence her sorowes grew:
True *Romish*, *Scottish*, and true *French*, tell all my Friends I die.
When *Melwin* (vnto whom she spake) did, weeping, thus replie,
The wofulst Message, Madame, this that euer me befell,
When of my Queene and Mistresse death I shall the tidings tell,
She, kissing him, sayes pray for me, and bids him so farewell.
Then of a debt was due from her she did the payment craue,
And that her seruants might enioy those legacies she gaue,
And to attend her at her death some of her owne to haue.
All which the Earles commissioned did yeeld vnto, and so
She to the black-clad Scaffold, there to take her death, did go.
Now *Mary Stewards* troubles shall haue ending once or twice
She said, and not to mone for her did giue to Hers aduise.
And whilst the Writ in reading was no more regarded it,
Then if it had secured or concerned her no whit.
Beades at her Girdle hung, at end of them a Medall, and
An *Agnus-Dei* bout her necke, a crost-Christ in her hand.
They prayed her to set apart those popish Toyes, and pray
In faith to Christ, in only whom her whole saluation lay,
And, offering then to pray with her, that Offer she withstood,
Alleaging that our prayers can doe Catholique no good.
So doth the Popes false Calendar of saints of sense bereaue
Our Traytors, who dye Papists that therein it them receaue.
Was neuer yet Religion heard so pestilent as this,
Their murdering vs, for Lawfull, of their Creed a portion is:
So had they schooled her, and that her bloodie Mischiefs past
Were meritorious, which the Pope would honor so at last.
That, euen then, the Gospels Light illuminate her heart
Was prayd of Ours, whilst she with hers, prayd, as please her, apart.
Then to her wofull seruants did she passe a kinde a-dew:
And kissing of her Crucifix, vnto the block her drew.
And feareles, as if glad to dye, did dye to Papisme trew.

Mr. Rait's annotations on his authorities as a rule are accurate and to the point; but he is wrong in regarding "my Lord of

Hunsden" as a corruption of Huntingdon, and in the statement that "in 1559 the Protestants formed themselves into 'the Congregation of the Lord,' and signed the National Covenant to abolish Roman Catholicism." The true date here is December 3rd, 1557. The seven illustrations are quite good; but it is rather a pity they do not also include the splendid new photograph of the Westminster effigy.

NEW NOVELS.

The Game and the Candle. By Rhoda Broughton. (Macmillan & Co.)

HABIT is everything. Miss Broughton's gravity came upon one with something like a shock of mild surprise, but now it seems her established manner. The public have almost ceased to look for the quips and cranks, the conversational impertinences and lighthearted flippancies that once clustered round her perfections of method and arrangement and hid them from admirers. 'The Game and the Candle' is quite dull, and the hollow vivacity of the present tense is dismally out of place. Only once or twice the ghost of "dead replies," sprightly repartee, and clever nonsense meets one. The lovers and principals of this story are most uninteresting and more than a trifle vulgar. Lady Barnes is somewhat better observed or imagined. Her speech, manner, and the tyranny of her canine friends are as good as anything, and that is not saying much. The gift-seekers, two modern tailor-made girls, are also, if not really amusing, at least superior to Jane Etheredge and Jack Miles, who stand for heroine and hero. The doings of these two lovers are suggestive rather of the ways of the shop-walker and barmaid, or, at any rate, of people in some other station than that assigned to them by Miss Broughton. Of course, a beast of burden of the male persuasion is blindly devoted to Jane. This time he is a scholar and a gentleman, and the secretary of her late husband. His function is to be tediously careful concerning the reputation of the bouncing buxom beauty, who as wife and widow tramples on his heart. It is not possible to share this anxiety, nor, indeed, any sentiment or emotion of the actors.

Madame Izàn. By Mrs. Campbell Praed. (Chatto & Windus.)

"A TOURIST STORY" this, and Mrs. Campbell Praed has availed herself largely—we will not say too liberally—of descriptive digression. She has been successful in both the leading characters, while the valetudinarian Barradine, the rather lymphatic Mrs. Bax, who, in her capacity of chaperon to Izo, is considerably outclassed and outmanœuvred by that stately innocent, and the stumpy but self-sacrificing missionary Theodosia Gotch, provide much entertainment on a tour of unusual interest. Madame Izàn, an Englishwoman—or rather Irishwoman—Isobel or Izo O'Halloran by birth, whom we meet first at Hongkong, is travelling to Tokyo to meet the Japanese husband whom she left at the church door at home, and whom she has never seen, being blind at the time of her marriage. Izàn Shirazaka, a Japanese gentleman of high descent, and sometime a student of an Inn of Court, has

promised to give her her freedom if, after the three years of absence he has allowed her, she wishes to be relieved from the tie of wedlock. She is profoundly ignorant of matters of the heart, having until recently never seen a man. Therefore, when a young and rather blundering Australian, who makes her acquaintance on the journey, proceeds to love-making, she receives his advances in a provokingly childish spirit, which affords the novelist an opportunity.

Morals of the Midlands. By Mrs. Edward Kennard. (Hutchinson & Co.)

HUNTING in the Midlands and Norwegian fishing are topics which never fail of lively treatment by Mrs. Kennard, but on the present occasion she has not unsuccessfully endeavoured to deal with less superficial phases of modern life. The characters of the long-suffering wife of a handsome, but commonplace husband; of a worldly veteran who compels the ill-assorted union between them, and whose "Midland morals" are comprised in the commandment "Thou shalt not be found out"; and of the kindly "Moppy" Palmer, whose awkward exterior shrouds a generosity of heart which puts to shame the showy qualities of his false friend Rory, are drawn with a distinctness which marks an advance on anything she has hitherto done. Sport, as usual, fills a large proportion of the volume; but this is more than a mere sporting story.

The Golden Sceptre. By G. H. Thornhill. (Pearson.)

'THE GOLDEN SCEPTRE' is a romance woven of latter-day sentiment and incident. The adventures of Varna, queen of a small kingdom named Moritania, are the leading features. Varna, a young and attractive girl, has been driven from her realm by internal rebellion and the machinations of an ambitious and disappointed suitor for her hand. The result is the queen's flight to Derbyshire, where, under a hastily assumed identity, she undergoes dangers and escapes of various kinds, the work of the plotters and intriguers who follow her footsteps. A newspaper correspondent saves—in a railway accident in the neighbourhood of Constantinople—the life of the queen, who subsequently masquerades as an American heiress. The villain who seeks to capture her is a wicked count. The war correspondent is the lover. There is a noble and devoted baron, her countryman, who sacrifices his life to her cause. Some fashionable English people, including a guardsman, are also mixed up in it. We refrain from explaining the plot in detail, and only mention that the story is told by means of the different characters, who give their experiences. On the whole, there is perhaps more to say in favour of 'The Golden Sceptre' than against it.

The Faith that Kills. By Emeric Hulme-Beaman. (Hurst & Blackett.)

MR. HULME-BEAMAN constructs his novel on a double basis. There is, firstly, the love story, which is not particularly interesting; and, secondly, there is a suicide club, in which the surviving members gamble for their lives once a week, and take poison when the ace of spades is dealt

to them. The suicide club is an old idea in fiction, though, as far as we know, it has not occurred in recent publications. Mr. Hulme-Beaman contrives to make this part of his story sufficiently attractive, and the book may be read with pleasure by those in search of sensational fiction. 'The Faith that Kills' shows careful composition throughout. Such expressions as "jets of electricity" will excite comment, and there are several misused or misapplied epithets; but the book as a whole is of creditable workmanship.

SPORTS AND PASTIMES.

SALMON fishing with the fly ranks before all other angling; not because it is more scientific, but because of its surroundings, and by reason of the greater element of chance in the sport. The rivers are large and the scenery is romantic, whether pastoral as on Tweed or Highland as on Tay, each in its way fascinating; and then there is the noble game itself, the king of fish. Much has been written, good and bad, about the fish and its capture, and there is much in connexion with the subject on which opinions differ. In truth, nothing more is known of the salmon's ways in the sea, and but little more of its freshwater life, than may be found in Scrope's *Days and Nights of Salmon Fishing in the Tweed*, which forms the seventh volume of "The Sportsman's Library" (Arnold), edited by Sir Herbert Maxwell. Scrope was a close and accurate observer, a pleasant writer, and an enthusiast. "Your real professor," says he,

"who has youth on his side, should neither have boats nor boots, but be sufficient in himself. No delay, no hauling the boat up the stream, but in and out like an otter; even like we ourselves in the time of our prime, Fahrenheit being below zero."

Many have done this in their youth, but now prefer wading trousers and warm clothing when standing in a river full of floating ice. In certain matters, however, we agree with Scrope rather than with Sir Herbert, and here are two of them. If a fish does not come to the first dexterous throw, it is useless to go on casting in the same place. This may, perhaps, be too sweeping an assertion, but after the fly has been twice or thrice well presented, the fisherman, if he has scope, will do wisely to move on. And, again,

"if your fish misses the fly in making his offer, wait a while before you throw a second time."

On this the editor in a foot-note remarks:—

"This is not universal experience. A salmon frequently rises a second time *immediately* after he has missed the fly once. It is best not to waste precious minutes."

A salmon will occasionally come again immediately, but as a rule it is best to rest him a little; considerable experience and the practice of professional fishermen confirm this belief. Kelts are by no means so harmless as the remarks would lead one to suppose. They do not immediately hasten back to the sea after spawning, nor are they in condition to do so. They seek quiet waters, where they feed voraciously and recover condition, becoming what is called "well mended." They go to sea when in a fit state and as opportunity occurs, often late in April; and even if they devour and digest many parr and much roe, it is wise to speed their journey to the sea in the hope that they may return of great size, and fulfil their destiny either as a sportsman's trophy or as the parent of an innumerable progeny. Sir Herbert has written much on salmon and their ways, and his views have not been universally accepted. In instances this may be the result of the way he puts his case, for he often seems to come to a right conclusion by a road which is difficult to follow. Thus he seems to deny that salmon can discriminate between flies of different colours and patterns, to assert

that they can hear, to deny that they feed in fresh water, and so on; whereas we believe that his wish is to convey that fishermen attach too much importance to colour in flies, too little to keeping quiet when fishing, and that during a certain period of their stay in rivers salmon eat little. All these propositions may be conceded, and when he writes with certain restrictions, as in the excellent article on salmon fishing in the 'Encyclopædia of Sport,' Sir H. Maxwell is a safe guide. Yet it is impossible to avoid asking why he allowed his article to be illustrated by four plates which do not represent salmon fishing, or, at any rate, are by no means typical of it. In all of them the fisherman is shown equipped for trout or sea-trout fishing, his rod seems not longer than twelve feet, he carries a box on his back which would hold nothing over three pounds weight, and under his left arm is a landing-net into which a three-pounder could with difficulty be led.

Sir Herbert deals with the same subject at greater length in *Salmon and Sea Trout*, vol. iv. of "The Angler's Library" (Lawrence & Bullen), of which series he and Mr. F. G. Aflalo are editors. He claims that every statement in the book, save where otherwise specified, is made on his personal knowledge and observation; and, quaintly enough, he admits that no quotations from other sources are made except such as corroborate his views—an excellent plan, no doubt, for securing overwhelming testimony in his favour, but not specially convincing to those who differ from his theories. His pet one, perhaps, is that salmon take artificial flies not for food, but rather from curiosity, pugnacity, irritability, or playfulness, and for chief support of this, it would seem, he relies on the belief that salmon do not feed in fresh water. That is, perhaps, putting it too strongly, for Sir Herbert admits occasional intention to eat, as in the following instance:—

"An acquaintance of mine, whose testimony is perfectly trustworthy, told me that he once killed a salmon with a Mayfly, fished dry. It was in the Inver, in Sutherlandshire. The water was very low; of a large number of fish lying in a certain pool, not one would move at the daintiest salmon or grilse flies, and Mr. P— gave up the attempt to make them do so. Presently he noticed a remarkable thing. A common white butterfly came floating down the stream; a salmon rose quickly and took it. Mr. P— hunted out a Mayfly, attached it to his cast, floated it down over the fish, which rose, was hooked, and landed. In this instance the salmon, having ascertained that the butterfly was palatable, doubtless did take the Mayfly with gustatory intent, but it is surely too much to assume that all the lures we display are seized from similar motives."

Possibly not all; but it does not seem very far-fetched to infer that when a salmon takes a fly, a minnow, or a worm he generally means to devour it. At the end of the volume there is an appendix headed "Do Salmon Feed in Fresh Water?" and a report by the Scottish Fishery Board is quoted in proof of a negative reply. Now the report apparently refers only to those periods of a salmon's life during which the fish returns from the sea for spawning purposes, and even then it is carefully stated that much depends on what is meant by the word "feeding." Without these and possibly greater restrictions, there is but one reply which may correctly be given to the inquiry. Salmon are born in fresh water, live and grow there from the smallest size to the stage of smelts, when they first go to sea. On their return they probably eat less in the rivers till after spawning, when they again feed, and regain condition to some extent. We may quote a few words of the late Alexander Russel—by the way, Sir Herbert misspells the name of this noted editor and angler:—

"The nonsense about the salmon that has been published under the name of natural history, and thrust down the throats of Parliamentary Committees, is, when looked back upon, appalling in amount, variety, and worthlessness.....In questions regarding the natural history of the salmon it will almost always be found, except with regard to one or two points, settled by adequate experiment, that

those people who have seen most are inclined to say least, and that those who have thought most are most at a loss what to think."

The book contains some errors which might have been avoided. At p. 5, after "Licenses at 1s. each," the words "were issued," or some equivalent, are required; at p. 11, l. 23, "the" should be transferred from the right to the left of the line; at p. 46 the reader is referred to fig. 12 in illustration of an attachment of fly to gut, whereas fig. 12 is a single fisherman's knot; at p. 92 we read of "a lady starving in the house" instead of staying in the house; and at p. 139 among the friends of Prof. Wilson's home is Terrier, instead of Ferrier. The illustrations generally are fair, the coloured plates being the least successful; indeed, the Eagle (p. 160) is a libel on a well-tied fly. Nevertheless, the little volume is welcome, and its author's name is a guarantee that it is readable.

The Isthmian Library.—No. VII. *Figure Skating.* By Montagu S. Monier-Williams. (Innes & Co.)—*Combined Figure Skating.* By George Wood. (Robinson.)—The Gulf Stream, which has lately been held officially accountable for the eccentricities of the Irish temperament, is further culpable in taunting skaters with hard frosts at the end of March, after leaving them out of work for four years. But nothing daunts a skater. To begin with, in Mr. Monier-Williams's words, "It is the pride of figure skating that it claims to be one of the few sports absolutely untainted by professionalism and betting in any shape or form." Further, the figure-skater may plume himself, even before golfers, on the antiquity of his pursuit, for the oldest skating club—now, alas! fallen on evil days—claims existence "before 1642." Moreover, skill in this craft is only to be won by patience and leisure, and is therefore denied to the many, who have neither. As Walton said of angling, it is "of great antiquity, and a perfect art, and an art not easily attained to." All these things combine to make the skater proud, and not merely proud, but keen. Were all golf-links and tennis-courts to be closed for five years continuously, how many of their present tenants would ever return to them? Yet as soon as the Gulf Stream relents, and the ice bears once again, you will surely find all over England stately gentlemen circling in fours round an orange, or contentedly evolving tortuous figures in a quiet corner of a pond. It is, therefore, not surprising that books on skating appear with more seasonal regularity than the ice with which they deal. Mr. Montagu Monier-Williams is an old and trusted guide to the figure-skater, and by his third contribution to the literature of his favourite craft he has more than sustained his reputation. We need only here direct attention to such points in the book as are new—at any rate, in published form. He gives an interesting classification of the working parts of the blade in various movements (pp. 66 and 239), which is novel and, though startling, apparently correct. Another point of interest is a discussion of the angles at which the various pairs of skaters should leave the centre (pp. 158-61)—a question too technical for these columns, and one likely to lead to controversy. We incline to believe in the soundness of the author's views. Of more importance is a chapter on "Continuous and Miscellaneous Skating," which is so far the best thing that has been done in this branch of the craft.

Mr. Wood is well known as one of the best of those fortunate performers who go to Davos every winter for the sake of their sport. While Mr. Monier-Williams ranges over the whole field of figure skating, Mr. Wood deals only with that essentially British growth, "combined" skating. He upholds, naturally enough, the correctness of the Anglo-Swiss style, which looks well enough with such brilliant exponents as himself, but in many cases caricatures the repose and strength of English form into the stiff atti-

tudes and jerky movements of a marionette on new springs. While English skating undoubtedly owes something to its Engadine offshoot, we cannot help thinking that a good deal of beauty of curve is sacrificed to pace by the Davos school, owing to the flat lines on which its exponents leave and approach the centre. A comparison of Mr. Wood's fig. 1 (p. 45) and Mr. Monier-Williams's plate ii. will show the difference at a glance, by the number of "bogey" quadrants occupied. These, however, are faults of the school, not of the author, who writes clearly and pleasantly. His work will be found most helpful to the combined skater. We are glad to note the recognition accorded to the National Skating Association, which for years has been looked at askance by figure-skaters. Both our authors devote explanations and illustrations to its more difficult tests.

SHORT STORIES.

The Death that Lurks Unseen, by Mr. J. S. Fletcher (Ward, Lock & Co.), cannot be called an entertaining collection of stories. It is difficult to say exactly what is the matter with them, but they all arouse the expectation that they will be something out of the common, and end by proving very ordinary affairs. Mr. Fletcher gets a good idea, but he spoils it by working it out in a commonplace way. 'Immediately Afterwards,' for example, the story of a disembodied soul seeing his previous surroundings immediately after death, contains the germ of a fine story, but as the author works it out it is simply tiresome and ridiculous. And so it is with all the rest. We should like to suggest to Mr. Fletcher not to be in too much of a hurry, and so to waste himself. When he gets one of his numerous good ideas, let him work at it and make sure that his point is really brought out in the most satisfactory and effective manner.

A scarcely perceptible thread of narrative strings together an otherwise disjointed collection of "detective" stories in *The Brotherhood of the Seven Kings*, by L. T. Meade and Robert Eustace (Ward, Lock & Co.). The object of detection is described as an Italian lady, who is the head centre of a secret society, and who lends herself and the machinery of the brotherhood to the perpetration of a series of crimes. Medical and physical science play a large part in these narratives, some of which are well imagined; though of several it can only be said that they are absurdly impossible. Thus in one instance a precious vase is shattered by means of music carefully composed for the occasion. The explanation is thus recorded:—

"It was not till some hours afterwards that the whole Satanic scheme burst upon me. The catastrophe admitted of but one explanation. The dominant note repeated in two bars when all the instruments played together in harmony must have been the note accordant with that of the cup of the goblet, and by the well-known laws of acoustics, when so played it shattered the goblet."

It is curious that in this and in another independent book lately read by us the word "hæmoglobin" should occur. It is a word infrequently used to mean a constituent element of blood. In one case the word is used metaphorically, and in the other literally. 'The Brotherhood of the Seven Kings' is a highly readable volume of its kind.

There are thirteen stories in Col. R. H. Savage's *An Awkward Meeting, and other Thrilling Adventures* (White & Co.), which are well worth the attention of those who like sensation served up in the form of literary mince-meat. All are stories of adventure, and all are more or less "thrilling." They relate to events, real or imaginary, between the years 1860 and 1890, and they range over America and Asia, with a preponderance in favour of the United States shortly after the Civil War. The narratives are written with skill and effect, and are very readable specimens of the class to which they belong. There is nothing in them that

would prevent a reader from entrusting the book to boys and girls. The literature is wholesome and good of its kind.

When two things are so like one another as *More Methodist Idylls*, by Harry Lindsay (Bowden), and its predecessor, what has been said of one applies in most essentials to the other, with this difference—the sameness and monotony of tone and matter not unapparent in the first are still more visible in the second. The strongly local flavour, the sense of an horizon limited religiously as well as socially, become more and more perceptible as one passes from one incident to another. The very episodes and situations in their nature and the sentiment that pervades them read so much like those of the earlier volume that one turns the pages with a sense of familiarity, a knowledge of what will happen amounting almost to the same thing as a foregone conclusion. A Welsh valley is once more the background for the erring daughters, backsliding brothers, and prodigal sons of the "Connexion." Most of them repent and are restored to the fold—for in London or "a far country" the teachings of Sunday schools and the admonitions of "class leaders" have a way of coming back to the mind of the wanderers. They frequently retrieve the past, make peace with their heavenly and other fathers, and give the village the pleasant surprise of witnessing their return, clothed and in their right minds. Avonlwyd has a warm corner in the heart of its inhabitants and in the author's, and his amiable and sympathetic touch will be a pleasure to readers who have the same interests and recollections in common.

Probable Tales, edited by Mr. W. Stebbing (Longmans & Co.), is a collection of little satires of an indescribable naïveté. But for internal evidence that the author is a lawyer, one would have supposed him to be a school-boy. However, a book so nicely printed and making so little demand upon the intellect will always have some attractions for a generation which lives largely in railway trains.

OUR LIBRARY TABLE.

WHEN Dr. Johnson was young and hungry he made a dash at all the "established wits." In somewhat the same spirit the late Francis Adams seems to have attacked some big men of the day—Tennyson, Mr. Swinburne, and Mr. Kipling—in his critical *Essays in Modernity* (Lane). We confess that he does this with a good deal of ability. He has found weak points in the armour of the best equipped of them; but the spirit and style in which this is done are irritating in the extreme. By gross exaggeration, by belabouring and thwacking the subject of his criticism, he makes one forget that he has any finesse or discernment. Thus on Tennyson he says that Hallam was "a tenth-rate person," and the late Laureate "had never given himself the trouble to seriously think at all." Some of the sneering is so cheap that one can hardly think, if the author had been alive to reconsider it, he would have wished to perpetuate it. It is surprising to find Mr. Kipling's 'Incarnation of Krishna Mulvaney' classed as "rubbish." We do not think it will "strangle his reputation" just yet. Good points are made here and there—as regards, for instance, the superior purity and the authorized limits of French style and prose as compared with English. But verbs like "interviewer" are creeping in on the "authorized vocabulary" of our neighbours. Two dialogues on 'The Hunt for Happiness' and 'Democracy' are rather sombre. The book gives the impression of talent obscured by bitterness and the unsated desire for appreciation.

Tennyson: a Critical Study, by Stephen Gwynn (Blackie & Son), is not so good a piece of work as Mr. Gissing's 'Dickens' in the same "Victorian Era Series." It shows ability, it is generally interesting, but it is unequal,

and reads in places not like the work of a man who has really studied and mastered his author. The short account of Tennyson's life is good. The story of the pension given here and in the 'Life' is, we now know, hardly fair to Peel, and we suppose the time has not yet come for repeating Mrs. Cameron's criticism that people who came to see Alfred looked for a lion and found a bear. The chapter on the treatment of love in Tennyson is good. Mr. Gwynn does not think much of 'Guinevere,' and rather than quote William Morris, he favours readers with an idea of how the theme should be treated from Mr. Stephen Phillips, whom elsewhere he describes as "the most considerable poet among us,—since Mr. Swinburne has ceased to write." Such whole-hearted advocacy is a pleasing spectacle; but it is permissible to doubt its wisdom. "We are still too near to estimate him justly," says Mr. Gwynn of Tennyson; then why pronounce so pontifically about a nearer contemporary? There does not seem much of value in the comparison of Tennyson's views on religion with those of the inevitable Omar Khayyam, judged from the popular standpoint, of course, as a plain Epicurean. And why not say something on the important subject of freewill, where Tennyson's views varied? Once he finds that "man is man and master of his fate," but later "man can half control his doom" only. The poet is rightly credited with a finer and more searching eye for nature than most poets, though the best evidences of this hardly seem to us to be quoted, and, curiously enough, the passage in 'Cymbeline' which is referred to as showing the learning of Shakespeare in flowers is the one to which botanists have often demurred as unsatisfactory. Mr. Gwynn's judgment on the poems severally is sound as a rule, but at times he surprises. The well-known tropical description in 'Enoch Arden' is styled "a gorgeous passage set in a narrative otherwise studiously simple." These last three words are sheer nonsense. We have heard a most intelligent reader hopelessly non-plussed by the inversions and elaborations of 'Enoch Arden.' It is full of ornate paraphrase; indeed, mockers have always fixed on

Ocean-spoil in ocean-smelling osier

as one of the few absurdities of the sort in Tennyson. 'The May Queen' is said to appeal "to the public which now reads *Tit-Bits*." This does not seem a very illuminating statement; we should prefer to say that it appeals to the public of the parish pictorial almanac. The discussion of the 'Idylls' is inadequate, and somewhat impertinent. Really it is a little too much to find over twenty pages simply occupied by a quotation from Malory. Malory is accessible in more than one cheap form, and the excuse that "few except professed students read the old knight" will not stand. The chapter on Tennyson's style is distinctly disappointing. A good many things worth saying have not been said by Mr. Gwynn or anybody else. Certainly Tennyson is not original as regards language, and only close students of his works know how very largely he borrowed from other poets, particularly in adjectives. His bold use of compound adjectives, as in "fell shoulder-slipt," and such effective phrases as "the useful trouble of the rain," might well have been noticed; while the main point to make about his work is surely his freedom from

Was uns alle bündigt, das gemeine.

And this he achieved largely by his study of earlier models, classic and English. Mr. Gwynn equates him with Gray, but does not make the significant point that they were both fine scholars—a rare thing in poets nowadays, be it said. The reference to Virgil is by this time somewhat of a commonplace; but if we need class a poet with anybody (and why leave "the Muse's haunts to turn The crank of an opinion-mill"?), Tennyson has most right to be called Virgilian, though he is like the learned and charming Callimachus too. Vatiemations as to the

verdicts of posterity are rather profitless, and we shall be much surprised if, at any rate, the first half of this depreciation comes off: "It is pretty certain that in ten years it will require a certain courage to praise openly 'In Memoriam' or the 'Idylls.'" Mr. Gwynn has written cleverly, if not always satisfactorily. A little bibliography of sources for those who desire to study Tennyson more fully would have been a useful addition to his volume.

MR. T. H. S. ESCOTT is responsible for *A Trip to Paradoxia*, published by Messrs. Greening & Co. This volume contains a number of little humorous sketches based on politics, but frankly styled by their author "political fiction." He constantly suggests real episodes and real persons, but always as they are seen in dreams, with distortions which, imitated from those of Disraeli in his political novels, prevent recognition. A key to this work would be as misleading, and as promptly repudiated by the writer, as were the keys to 'Coningsby' and 'Sybil.' There are a good many rather pretty epigrams scattered about Mr. Escott's pages, and they are like Disraeli's in the fact that the author probably would not claim them, or at least all of them, as new, and that many of them were possibly found in his reading. Perhaps, like Disraeli, he also may repeat them occasionally from some early writing or early conversation of his own. There is a Randolph Churchill flavour about the statement that our political leaders have "ceased to be statesmen and become auctioneers." As Mr. Escott was once a leader-writer, the following passage comes from the inner circle:—

"You will have no difficulty about it; the editor will give you your subject, and the rest will follow as easy as lying. The leading article of the approved Dumdum type is simply an essay written in three paragraphs, never containing more than three ideas, and consisting of a series of identical propositions so worded as to avoid tautology and to conceal repetition."

Mr. Escott has had a long illness, and he writes, therefore, of doctors with the same inner knowledge with which he discusses "leaders." The medical men of Dumdum are the most scientific in the planet, according to themselves, as we are told by the author, but now declare, when "treatment" is suggested to them, "My dear sir, you are sadly behind your time, or you would have known that treatment is an anachronism." The best chapter in the volume is the one entitled 'How the House of Commons became a Cycling School,' which is an excellent piece of fooling. Mr. Balfour (not named) explains that under the arrangement described "the existence of the House of Commons was not terminated, but only suspended." The situation is this. A steady Conservative majority has discovered that a working House of Commons is

"either unnecessary or dangerous. If its decrees coincided with those of 'another place,' it was superfluous; if they contradicted that higher wisdom, then the Popular Chamber must clearly be a source of public mischief."

The ablest representatives of wealth and trade have come to be members of the House of Lords:—

"Either the Administration of the hour possessed the confidence of the Hereditary Chamber or did not possess it. In the former case the Bills sent up to the Lords from the Commons were passed by the Hereditary Legislators before they went home to dine; in the latter case those measures were never passed at all.....At first popular opinion was amused.....It often propounded to itself the question whether an Assembly which was really privy to its own effacement could be worth preserving."

On the other hand, the members of the House of Commons were either born to a reversionary interest in a peerage, or looked forward to promotion, and the assembly had ceased to believe in itself. The leadership of the House of Commons was divided between a gentleman who played golf and a gentleman who rode cycles, and neither of them could spare much

time from these pursuits and from society for the House; while, as able men, they "had an intellectual contempt for the dull prosers by whom they found themselves to be surrounded." The inevitable result is that newspapers cease to report Parliamentary debates, the attendance falls off so far that the quorum is reduced, then the House agrees to sit only on certain days in the week for a few months in the year. It is voted "bad form" to be anywhere but on the Terrace or in the smoking-rooms when a debate is going on, and ultimately it is generally agreed to retain the Terrace, and to use the House as a cycling school.

MR. W. BLAKE ODGERS, who is a high authority on the subject, publishes through Messrs. Macmillan & Co. a little volume on *Local Government*, which virtually consists of the lectures which he delivered on the subject for the Council of Legal Education last year. The treatise is mostly an account of what exists, prefaced by historical introductions to each part, and it contains little statement of opinion or suggestion for change; but the chapter on the metropolis somewhat differs from the rest of the book. Our author here makes a distinct suggestion which bears on the discussions now taking place in Parliament. He points out that a proper audit ought to be introduced, and suggests that the vestries and district boards should be converted into urban district councils. His main reason is the superior character of the audit in such cases, and the fact that women, who are ineligible for borough councils, can be district councillors, as they can be members of metropolitan vestries.

In reading the single-volume revised edition of Mr. Bodley's *France* (Macmillan & Co.) we are struck by the small extent to which change has been found necessary, carefully as the author has, it is clear, been through it. To the preface we have already made allusion. It is as good as was the original book, and it is difficult to bestow higher praise. To-day we turn to one or two specimens of the new matter introduced into the text or notes. Mr. Bodley wrote powerfully in his original work upon the absence of all regard for personal liberty, in the locking up in solitary confinement of accused persons for the purpose of interrogation day by day by a magistrate who strives to extort avowal. He now adds that, after exposure of the evils of what is called the "secret instruction" by an eminent public prosecutor, the procedure was recently modified by allowing the accused person to employ counsel during the private preliminary inquiry. Mr. Bodley points out that reformers are sceptical as to any practical result, inasmuch as there is no prospect either of the magistracy adopting, or of public opinion enforcing, our doctrine, which presumes the possible innocence of the untried prisoner, and he adds that, since the new plan came into force, Col. Picquart's case has shown that there exists in France no general indignation as to the old treatment of untried prisoners. There are partisans of both sides in this case, but no protest by the general public on the abstract question of the liberty of the citizen. Where Mr. Bodley has to write of the new President he finds himself in a certain difficulty which involves either making considerable modifications in the text or letting passages stand with regard to M. Faure which read as though the late President were still living. He has chosen the latter course, but has not acted on it consistently by placing all new matter in notes, which might, perhaps, have been a wiser practice. He points out that M. Loubet now becomes (with Charles X.) a second exception in 120 years to the rule against the succession of the executive power in France by the natural death or the normal lapse of the powers of the predecessor. We have again nothing but praise for Mr. Bodley's work.

The Weird of Deadly Hollow (White & Co.) is a republication of an early work by Mr. Bertram Mitford. It now appears in a corrected and cheaper form, with illustrations by Mr. Harold Piffard, specially drawn for this edition. We obtain these facts from the publishers, for there is no hint of them in the volume itself. It would be to the convenience of the public and the trade alike if the fact of reissue or republication were invariably stated in the volume itself, and not left to the inquirer or to chance discovery. Mr. Bertram Mitford's story is a romance of life in South Africa, and in this respect resembles several of his other books.

The Autobiography of a Child (Blackwood & Sons) may safely be recommended to all whom the title attracts. There are probably many persons to whom nothing could be more forbidding than such a subject. From one such reluctant reader the nameless author has compelled an unwilling admiration, and this grudging tribute is tinged with envy of all whose complete sympathy with childhood may enable them to appreciate without reserve a very clever piece of work.

MESSRS. DENT & Co. have added *Dombey and Son* to their neat little edition of Dickens's novels with coloured illustrations.—A sixpenny reprint of *My Friend Jim*, by W. E. Norris, has been issued by Messrs. Macmillan. It is greatly superior to the ordinary sixpenny reprint, which is usually, like sixteen-shilling trousers, remarkable for the stinginess of its get-up.

MR. SAMUEL PALMER continues, in spite of rivalry, to publish his *Index to the Times Newspaper*, which has long been of great service to journalists and historians. We have before us the parts indexing the *Times* for the autumnal quarters of 1824 and 1898. His industry remains unabated.

WE have on our table *Memories of Oxford*, by J. Bardoux, translated from the French by W. R. Barker (F. E. Robinson),—*Idylls of Old Greece*, by A. N. Blatchford (Bristol, Arrow-smith),—*Select Poems of Shelley*, edited by W. J. Alexander (Boston, U.S., Ginn & Co.),—*The Intermediate Text-Book of English Literature: Part II. From 1660 to 1832*, by W. H. Low and A. J. Wyatt (Clive),—*French as Said*, by E. Aldred Williams (Burleigh),—*The Victoria University Calendar for the Year 1899* (Manchester, Cornish),—*A Genealogy of Morals: Poems*, by F. Nietzsche, translated by W. A. Haussmann and J. Gray (Fisher Unwin),—*The United Temperance Gazette for 1898* (The Ideal Publishing Company),—*Vaccination: its Natural History and Pathology*, by S. M. Cope-man (Macmillan),—*The Economic Foundations of Society*, by A. Loria, translated by L. M. Keasbey (Sonnenschein),—*Truth and Error*, by J. W. Powell (Kegan Paul),—*The Right to the Whole Produce of Labour*, by Dr. A. Menger, translated by M. E. Tanner (Macmillan),—*The Nursing Profession: How and Where to Train*, edited by Sir Henry Burdett (Scientific Press),—*Friendly Visiting among the Poor*, by Mary E. Richmond (Macmillan),—*Morals and Mistakes*, by C. Gordon Winter (Simpkin),—*The Victim*, translated from the Italian of Gabriele d'Annunzio by G. Harding (Heinemann),—*Railway Sketches*, by M. F. Cross (F. V. White),—*Selam, Sketches and Tales of Bosnian Life*, by M. Mrazovic, translated by Mrs. Waugh (Jarrold),—*Knives of Diamonds*, by G. Griffith (Pearson),—*In Danger's Hour* (Cassell),—*The Twentieth Door*, by C. M. Sheldon (S.S.U.),—*Belling the Cat*, by P. Primm (F. V. White),—*The Incarnation, and other Poems*, by H. Hacon (Simpkin),—*Sonnets and Lyrics*, by F. E. Kappey (Simpkin),—*St. Paul's Epistle to the Romans*, by C. Gore, D.D., Vol. I. (Murray),—*An Introduction to the Creeds and to the Te Deum*, by A. E. Burn, D.D. (Methuen),—and *L'Avenir de la Philosophie*, by H. Berr (Hachette).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Butler's (H. M.) Public-School Sermons, cr. 8vo. 5/
 Culture of Christian Manhood, edited by W. H. Salmon, 3/6
 Evans's (A. J.) A Primer of Free Church History, cr. 8vo. 2/6
 Robertson's (J.) The Christian Minister, cr. 8vo. 3/6
 Stevens's (G. B.) The Theology of the New Testament, 12/
 Strange's (C.) Instructions on the Revelation of St. John
 the Divine, cr. 8vo. 6/
 Taylor's (W. M.) Limitations of Life, and other Sermons,
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 Jonson Anthology, 1617-37, ed. by Prof. Arber, cr. 8vo. 2/6
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 Shakespeare's Sonnets, illus. Henry Osipov, 16mo. 3/6 net.
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FOREIGN.

Theology.

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 Kösterle (J.): Die Tempelsänger im Alten Testament, 3m.

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THE HISTORICAL MANUSCRIPTS COMMISSION.

THE publication at one time of three Reports of the Commission places an almost embarrassing wealth of material at the disposal of historical students, who will, however, doubtless know how to make good use of this generous supply. In the case of each of these Reports it will be noticed that the authorities have dispensed with the formality of describing what is practically an independent publication as an appendix to an antecedent Report. The system now adopted, like that which prevails in the case of the old complex appendices to the Deputy Keeper's Reports, is probably a considerable convenience to busy readers. Another distinct improvement is seen in the preparation of a table of contents to most of the recent volumes issued by the Commission, a plan which also facilitates the grouping of their contents into distinctive subdivisions. This is well seen in the case of the second volume of the Ormonde MSS., which comprises papers of a most miscellaneous character. The editor not unnaturally claims for these a "great historical interest," but it would perhaps be more correct to limit their general importance to the department of military history, at least if we may judge from the specimen cited by the editor from a newsletter of an unknown writer, who informs us that "this afternoon the attainder of the Earl Strafford passed the House of Commons," and that the Prince of Orange's son "is a very fine young man." On the other hand, this Report furnishes invaluable and, in some cases, unique materials for the state of the establishment of the regular forces and of the militia in Ireland in the second half of the seventeenth century. Most valuable of all, however, are perhaps the Ordnance Office Reports prepared under the direction of Lord Dartmouth and Thomas Phillips, which will probably be found to supplement the Ordnance Records in official custody. These Reports enable us to ascertain the strategical importance of several of the military positions during the post-Revolution war, and serve further to remind us of the unpleasant attention bestowed upon the defences of Ireland by French experts from those days to the contemplated invasion by Napoleon. There are certainly several curious matters included in a miscellaneous assortment of proclamations and public notices, but we can scarcely think that a "proclamation on the suppression of vice" is a very "remarkable" document to have been issued by good Queen Anne.

The seventh instalment of the important calendar of manuscripts, or rather of State Papers, preserved at Hatfield House gives little hope of the work reaching an early conclusion, for here, again, the papers of one year are with difficulty compressed into the compass of six hundred pages. The year in question is 1597, though some confusion of practice appears to prevail in respect of the use of the double date in the earlier part of the volume. The historical interest of these papers is fully described in an excellent introduction, which takes account not only of foreign politics, but of economic measures, such as the importation of corn from Russia in time of dearth and the relief of the poor. A section is also devoted to topography, especially that of London, which will be of interest to our latest learned society.

The third Report issued by the Commission deals with the valuable family collection of the Duke of Buccleuch and Queensberry. This includes, with the Montagu papers, which are of real historical importance for the early history of the Great Rebellion, the Montagu-Arlington correspondence, which is of still greater value for the secret history of negotiations with France in the days of the Cabal. We notice that Ralph

Montagu gives a very disparaging estimate of the character and abilities of that most astute agent William Perwick, whose name, by the way, is printed here as Perwich. A large mass of papers relating to the official career of Sir Ralph Winwood have also been preserved in this collection, together with some unique patents of Charles I. issued to Gervase Holles and Montague, Earl of Lindsey.

NEW LIGHT ON JUNIUS.

III.

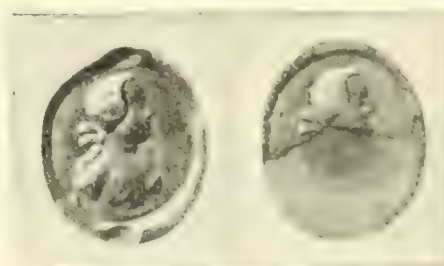
NOT a scrap in the handwriting of Junius, nor a single letter addressed to him by H. S. Woodfall, has been produced from the vast mass of papers which Sir Philip Francis left behind him. This ought to have surprised John Taylor, who confidently expected that documents would be found after Francis's death proving him to have been the author of the letters signed Junius. Sir Philip had told Taylor, when conversing on the subject, "You may depend upon it you are quite mistaken" (De Morgan's 'A Budget of Paradoxes,' p. 312). But Taylor had made up his mind, and, like those who rashly accepted his conclusions, he became indifferent to evidence and impervious to argument. The nearest parallel to Taylor affirming that Francis was Junius, despite Francis's protests, is Martine, in Molière's 'Le Médecin malgré lui,' proclaiming that her peasant husband, Sganarelle, is an eccentric physician, and Sganarelle being compelled, sorely against his will, to play the part.

Manuscripts from the pen of Junius, some being the rough drafts of his letters, were in existence when Francis died. In 1820 George Woodfall received a letter, signed Crito, which is now in the British Museum. It contained a comment upon statements in the 'Preliminary Essay' to the collection of Junius's letters first published in 1812, and a request that they might be altered. Crito added that a communication would receive his attention if sent to the *Gentleman's Magazine*. A second letter, accompanying the first, made it unnecessary for George Woodfall to reply. Yet he might have taken pains to identify Crito, who said that he possessed "most of Junius's papers" and his "manuscript memorandums," and who must have been able to disclose the real name of Junius. A writer using the same pseudonym as George Woodfall's correspondent had defended Junius in the *Public Advertiser*, and George Woodfall included in his edition of the 'Letters' what had appeared in the newspaper.

Crito was a correspondent of the *Gentleman's Magazine*: an answer to some queries from him appeared in the number for April, 1819. His first letter to George Woodfall was written in the country, and dated August 25th, 1820. A second bore the date of August 27th, 1820. The first was enclosed in it, and the two were sent through the twopenny post. On the cover is the stamp of the Charing Cross Post Office. The paper is black-edged, and the wax of both seals is black. One of the seals is in a

Seal used 1820.

Seal used 1770.

CRITO TO
G. WOODFALL.JUNIUS TO
H. S. WOODFALL.

state of perfect preservation. It is identical with a seal used by Junius to fasten a private note to H. S. Woodfall. Thus Crito possessed one of Junius's seals as well as "most

of his papers" and his "manuscript memorandums." Lest any one should imagine that Crito was Francis, I may add that Francis had been upwards of a year and a half in his grave when Crito's letters to George Woodfall were written and posted, and that Lady Francis, to whom all his papers and books were bequeathed, had been eagerly, but vainly, engaged in searching among them for authentic evidence in support of the delusion that her deceased husband was Junius. Moreover, four years before his death Francis was presented by George Woodfall with a copy of the edition to which Crito refers, but he did not write anything about it.

The first letter runs:—

SIR,—In the 'Preliminary Essay' to your Junius, Page 72nd, there is a sentence which I could wish you would alter if ever you publish a third Edition. I will transcribe the passage in question from your 2nd Impression, which is the only edition I have seen.

"Even Scævola, an anonymous writer whom he knew not, is a 'blockhead' and a 'fool' for opposing him. Swinney for his impertinent enquiry of lord

the transcript, he has expressed himself obscurely in the conclusion. What he meant to say was, that Junius applied the term '*vagabond*' to David Garrick, in consequence of his erratic excursion to Richmond, which Junius was led to consider in the light of an idle avocation from his dramatic Pursuits. It is evident from the context of the Sentence following:—'*Return to your Pantomimes &c. &c.*' 27th Aug^t 1820."

The word "Return" has a significance which may not be apparent to every reader. In the letter addressed to Garrick, to whom H. S. Woodfall forwarded a copy, preserving the original, which is now in the British Museum, the phrase runs, "Keep to your pantomimes." By using "Return," Crito gives an unconscious proof of his good faith. He wrote what he saw in the rough draft before him, the fair copy being then in George Woodfall's possession. This circumstance, as well as Crito's use of a seal which had been used by Junius, gives value to his letter and inspires confidence in his statements.

"But why," it may be asked, "should Junius

she died; they were not written in London, but in the neighbourhood, a few miles from thence, and I had the pleasure of knowing some part of Junius's family."

The solution of the Junius problem is now simplified. Hypothetical explanations may be wholly disregarded; they are out of date. Neither have they been of any service, not having helped to prove that Hugh Boyd or Philip Francis wrote the letters signed Junius, while misleading many persons who put their trust in Almon, who believed in Boyd, or Taylor, who believed in Francis. Both were blind guides. If Macaulay had not treated the guesses of Taylor and others as authenticated facts, and laboriously polished a fiction till it bore the semblance of truth, the Franciscan myth would much sooner have followed that of Hugh Boyd into the land of oblivion. Had Macaulay lived to read the letters which Francis wrote from the War Office and in the *Public Advertiser*—had he learnt that H. S. Woodfall

*Crito presents his Compts to Mr. Woodfall, & finds
(since sealing the enclosed) on an inspection of the
transcript, he has expressed himself obscurely in
the conclusion. What he meant to say was, that
Junius applied the term "vagabond" to David Garrick,
in consequence of his erratic excursion to Richmond,
which Junius was led to consider in the light of
an idle avocation from his dramatic Pursuits.
it is evident from the context of the sentence following:—
"Return to your Pantomimes &c. &c."
27th Aug^t 1820.*

G. Sackville, 'a wretched but a dangerous fool,' and Garrick on the same account 'a rascal and a VAGABOND.'

I have been particular in marking the concluding word of this Sentence, because you seem to think that Junius applied it in a general Sense, as any Person in the present day w^d apply it colloquially. Having most of Junius's Papers in my Possession, I have been looking over many of his Manuscript Memorandums, & I am led to believe he applied the above Appellative to the late Mr. Garrick not as a term of general reproach, but entirely & altogether as it had reference to his histrionic situation.

I remain Sir

Your very obdt Servant,
CRITO.

25th August 1820.

Should you have any wish to communicate with me, an article or notice in the *Gentleman's Magazine* for the ensuing Month, referring to the above Signature will meet with attention.

Along with the foregoing letter another was sent, as I have already said, of which a facsimile is now given in the hope that collectors of autographs may see and recognize the handwriting, and aid in detecting the personality of Crito. The second letter runs:—

"Crito presents his Compts to Mr Woodfall, & finds (since sealing the enclosed) on an inspection of

leave documents to identify him, after having written in the dedication to his Letters, 'I am the sole depository of my own secret, and it shall perish with me'?" This was his declaration. Others have resolved with equal firmness to make their wills, yet they have died intestate. The convenient season upon which they had counted never arrives. Death takes no heed of good resolutions, and has a reprehensible habit of cutting the thread of life without warning. Junius was but a mere mortal, and he, too, may have unintentionally failed to give effect to his determination.

Other eyes than those of Crito may have looked upon the papers which Junius had not destroyed. Now that Sir Philip Francis has been shown to be a spurious Junius, investigators can resume their search for the real one. I offer for their consideration and further guidance the following paragraph from the *Gentleman's Magazine* for August, 1822, p. 98:

"Amongst the various conjectures as to the real author of Junius's Letters, Mrs. Sarah C. Twisleton, of Osbaston Hall, Leicestershire, appears to possess some clue to the mystery.....She states that 'the secret was confided to me by a near Relation who had seen them in Manuscript a short time before

solemnly stated he was unaware who Junius was, but he knew he was not Francis, and that both William Pitt and Lord Grenville had affirmed they knew the name of Junius and that it was not Francis—he would doubtless have reconsidered his conclusions, and might have changed his opinion on the subject for the fourth time.

I have shown in the *Athenæum* (No. 3666) that Francis was a contributor to the *Public Advertiser* at the same time as Junius, and that Junius commented on some of his letters. In No. 3667 of the *Athenæum* I gave extracts from letters in which Francis defended George III. and Lord Mansfield in the *Public Advertiser* against the envenomed charges of Junius. If Francis and Junius were one, then Francis was able to write two hands and two styles as different from each other as anything in this world can be. Francis would have been infamous to a degree almost incredible, and in a fashion never exemplified, if he had been Junius. I have removed the terrible stigma from his memory. Let him now rest in peace.

In the present paper I have shown that "Crito" had a knowledge of Junius such as no

other person has yet displayed. Those who wish to identify Junius have but to ascertain who "Crito" was. He was alive in 1820. His papers and books may be extant still. Among them may be found the "two setts in blue paper covers" and the "sett bound in vellum, gilt, and lettered Junius I. II." which Junius asked H. S. Woodfall to send him, which Woodfall did send, and about which Junius said, "This is all the fee I shall ever desire of you." Whoever shall discover "Crito" will probably learn the real name of Junius.

W. FRASER RAE.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE continued on Wednesday and Thursday last week the sale of valuable books and MSS., some of the chief prices of which we gave in our last issue. The following occurred in the third and fourth days: Walton's Angler, first edition, 1653, imperfect, 91*l*. Sir W. Scott, Tales of my Landlord, First Series, and Third Series, Vols. I. and II., boards, uncut, 28*l*. 10*s*. Tennyson's Enone, 1857, 35*l*. Goldsmith's Vicar of Wakefield, Vol. II., 1766, 15*l*. 5*s*. Thackeray's Esmond, presentation copy, 1852, 43*l*. Lyndwode, Constitutiones Provinciales, Oxford, Rood & Hunte, 1483, wants three lines, 51*l*. Horæ on vellum, 16 miniatures, Sæc. XV., 44*l*. Nef des Folles, Paris, 1501, 24*l*. 10*s*. Milton's Paradise Lost, the first issue, 1667, 89*l*. A Collection of Seven Thousand Postage Stamps, collected by the late Col. Chard, V.C., 73*l*. Cruikshank's Original Drawings for the two etchings 'The Steam Excursion' in 'Sketches by Boz,' 38*l*. Psalterium cum Canticis, &c., MS. in old London binding, Sæc. XV., 31*l*. 10*s*. Guido de Chauliac, Collee-torie of Medicine, English MS., XIV. Cent., 130*l*. John Milton's Signature to a Deed of Mortgage, 1657, 13*l*. R. L. Stevenson, Macaire, 1885, 14*l*.; Beau Austin, 1884, 20*l*.; Admiral Guinea, 1884, 19*l*. 15*s*.; Kidnapped, the original unpublished leaflet edition printed for the author by James Henderson, n.d., 30*l*.; Father Damien, Sydney, 1890, 41*l*.; Intermittent Lighthouses, 1871, 12*l*.; Rob and Ben, three woodcuts, Davos-Platz, 13*l*.; The Graver and the Pen, Edinburgh, Osbourne, n.d., 12*l*. 15*s*.; Not I, &c., Davos-Platz, 1881, 22*l*.; The Surprise, 21*l*. 5*s*.; Moral Emblems, both collections, with advertisements, Davos-Platz, n.d., 30*l*. 10*s*. Scott's Waverley, first edition, original boards, uncut, 1814, 150*l*. Horn-Book of the Seventeenth Century, 17*l*. 5*s*. Kelmscott Press Publications: Poems by the Way, 1891, 13*l*. 15*s*.; Keats's Poems, 1894, 26*l*.; Shelley's Works, 1895, 23*l*.; Chaucer, 1896, 56*l*.; The Earthly Paradise, 1897, 25*l*. Total realized by the four days' sale, 5,568*l*. 3*s*. 6*d*.

The same auctioneers sold on Monday last valuable MSS. from the Appendix collection formed by the late Earl of Ashburnham, and recently sold privately to a gentleman. High prices were realized, some of the chief of which follow: Biblia Sacra, fourteenth century, 125*l*.; another of the eleventh century, 146*l*. Evangelia Quatuor, twelfth century, 110*l*. Horæ B.V.M., with five miniatures, sixteenth century, 300*l*. Biblia Sacra, fourteenth century, from the Escorial Library, 120*l*. Froissart, Chroniques, fifteenth century, miniatures, 151*l*. La Vie des Saints, par Jean de Vignay, with miniatures, fourteenth century, 120*l*. Ven. Bedæ Historia Ecclesiastica Gentis Anglorum, eighth century, 230*l*. Officia Liturgica, &c., fine miniatures, formerly in Dennistoun's collection, fifteenth century, 467*l*. Chaucer's Canterbury Tales, fourteenth century, 130*l*. Evangelia Quatuor, ninth century, 121*l*. York Miracle Plays, fifteenth century, 121*l*. Chroniques de Monstrelet, fifteenth century, 100*l*. The Troy Book of Guido Colonna, fifteenth century, 142*l*. Chaucer's Canterbury Tales, fifteenth century, Dalisson copy, 100*l*. Sahih Muslim, Traditions of Mahomet, vellum MS. in Arabic,

eleventh century, 170*l*. Officia Liturgica, miniatures, fifteenth century, 167*l*. Another Codex of the Canterbury Tales, imperfect, fourteenth century, 101*l*. Evangelium S. Matthæi cum Expositione Rabani Mauri, ninth century, 166*l*. Evangelarium, twelfth century, with fine miniatures, 300*l*. Wycliffe's Bible, later version, Bramhall MS., complete copy, fully described by Prof. Skeat, 1,750*l*. The 177 lots composing the day's sale reached the sum of 8,595*l*. 5*s*.

CARLYLE AND BACON.

YOUR reviewer calls attention to Carlyle's injustice to Bacon. Permit me to point out that when Carlyle wrote those passages about Bacon, Spedding's 'Life and Letters' had not been published. In 1862 (Sir Henry Taylor's 'Autobiography,' ii. 204) Carlyle, acknowledging the gift from Spedding of the volumes which had then been issued—that is to say, the first two volumes only—says:—

"You are much to be envied with the goal now in view to such a pilgrimage as few or none in our day have made. A more honestly done bit of work I do not anywhere know; and in these times I may further call it unique in that respect."

In 1874 the 'Life and Letters' were completed, and Carlyle tells FitzGerald ('Letters of Edward FitzGerald,' ii. 176) that the book is

"the hugest and faithfulest bit of literary navy work I have ever met with in this generation. Bacon is washed clean down to the natural skin; and truly he is not nor ever was unlovely to me; a man of no culpability to speak of; of an opulent and even magnificent intellect, but all in the magnificent prose vein."

W. HALE WHITE.

MR. H. O. WAKEMAN.

WE are sorry to hear of the death, at the age of forty-six, of Mr. Henry Offley Wakeman, whose 'History of the Church of England' attracted a good deal of attention not very long ago. The younger brother of Sir Offley Wakeman, he passed from Eton and Christ Church, Oxford, to a Fellowship at All Souls'. But his principal work was done at Keble College, to which his ecclesiastical sympathies attracted him, and for which he did most valuable service as bursar and historical tutor. For some years he enjoyed the reputation of a luminous and incisive lecturer and a most inspiring and suggestive tutor. Even when failing health compelled him to resign the direction of his department in the college, he was always willing, when in residence, to continue to discharge his share in the work. Later on he was bursar of All Souls', where until his marriage, not a year ago, he had retained his Fellowship. As a member of the Board of the Faculty of Modern History and of the Hebdomadal Council Mr. Wakeman took an active part in University business. Of a singularly prompt and comprehensive judgment in relation both to men and to affairs, he had connected himself with every institution and movement emanating from the University which sought to perpetuate and impress the teaching of the Tractarian party within the Church of England. He was an active and consistent High Churchman, and in his books better than almost anywhere else may be found a statement of the historical position adopted by the party which accepted him as one of their leading spokesmen. His high character, straightforwardness, and kind-heartedness commanded the affection as well as the respect of those who were most strongly opposed to him.

Mr. Wakeman's literary works were chiefly concerned with the history of the Church of England. His 'Life of Charles James Fox' for the "Statesmen" series cannot have been a congenial task, and can claim no permanent place in historical literature. The 'Ascendancy of France' in Rivington's "Periods of European History" was the outcome of many courses of lectures on the seventeenth century, and furnishes an admirable introduction to the subject.

His 'Religion in England' ("Highways of History" series) was a slight performance; but 'The Church and the Puritans' ("Epochs of Church History") gained commendation from Mr. S. R. Gardiner, and is noteworthy, among other things, for a remarkably judicious account of the policy of Archbishop Laud. On the whole, Mr. Wakeman's best-known work is his 'History of the Church of England,' which is in its fifth edition. Picturesque and vigorous in treatment, and uncompromising in attitude, it combines religious conviction, adequate historical knowledge, and a well-balanced literary style, and is likely for some time to be accepted as the best popular account of the Anglican position. Mr. Wakeman's style may be criticized as artificial; his sentences are too carefully moulded and balanced. It is the individual phrase rather than the whole description on which he seems to have spent his care. Still everything that he wrote conveyed a high ideal of literary appreciation. It is to be lamented that his premature death has prevented him from achieving the position as an historian which his intellectual powers and his industry led his many friends to hope for.

THE PHILLIPPS MANUSCRIPTS.

ANOTHER portion—making the eleventh—of the collection of manuscripts and autograph letters of the late Sir Thomas Phillipps will be sold by Messrs. Sotheby, Wilkinson & Hodge on June 5th and five following days. It is thirty-seven years since Phillipps died (at the age of eighty), and thirteen years since the dispersal of his vast collection of manuscripts commenced. There yet remain, it is understood, sufficient documents and printed books to furnish a sale annually until well into the next century. A writer in the *Quarterly Review* for May, 1843, doubted if "all Europe could produce another individual gentleman who, in his ardour for collecting books and manuscripts, has disbursed, like Sir Thomas Phillipps, 100,000*l*., or 2,500,000 francs." As the passion for collecting increased with his age, and as he was collecting with great keenness for about thirty years after this was written, it is quite likely that the sum total of his expenditure on books was not much short of 150,000*l*. The present writer possesses a few short letters from Phillipps to his book-sellers, and in these his hatred of Halliwell and his passion for books are curiously blended. In one of the letters he enumerates about three hundred books from a recently published catalogue, the total amount being 156*l*. 17*s*. In another letter, written from Thirlestane House, January 8th, 1864, is this passage:—

"The detestable scoundrel H. refuses to come to any agreement, and so I am determined to leave M. H. [Middle Hill], and I am constantly backwards and forwards from M. H. to this. The scoundrel is such a thief that nothing would be safe from him."

In everything relating to his son-in-law Phillipps's language is more picturesque than truthful. Let us hope that they have accomplished what the politicians call an *entente cordiale* in the Elysian Fields.

The new portion of the Bibliotheca Phillipica is not so interesting as some of the others—it does not include, for instance, such a desirable lot as the original MS. of Scott's 'Life of Swift,' which in 1893 sold for 230*l*.; but the selection is exceedingly varied, and there is something to suit the tastes of all autograph collectors. There are upwards of two hundred MSS. on vellum, dating from the ninth century, comprising English, French, Italian, German, and Belgian works. The first four lots in this portion are of some interest to students of the drama, and consist of collections for the lives of Alfred Bunn and his wife, Ralph and Miss Wewitzer, of various other actors, actresses, &c., made by James Winstone, manager of Drury Lane, and proprietor of the Haymarket Theatre. Another lot from Winstone's collection is a series of original letters

to John Poole ("Paul Pry"), addressed to R. W. Elliston at Drury Lane Theatre; whilst another comprises twenty-three volumes octavo, entitled 'Diary of Theatrical Performances in London and the Provinces during the Years 1790-6,' with the names of the actors, plays, &c.

There is also a considerable quantity of letters and other documents which throw much side-light on the journalism of the end of the last century and of the earlier part of the present one. One lot alone consists of a very extensive collection of papers, letters, poems, and literary and political collections of Charles and John Almon, of the *General Advertiser*, in seven volumes, folio and quarto. Another lot consists of thirty-one autograph letters of Calcraft to John Almon, with sixteen draft replies, 1769-72, which are said to exemplify "Calcraft's cunning, his thirst for Court News and poor Almon's obsequiousness." Two lots are composed of letters addressed to E. Moran, editor of the *Globe*—was it not Moran whose "base body" Disraeli wished to "kick"?—many of them coming from Downing Street and Dublin Castle, and marked "private and confidential." Scattered throughout the sale are many lots of letters addressed to R. Davenport, editor of the *Poetical Register*. The correspondence of B. H. Bright and Dr. Bliss of the Bodleian, 1822-32, ought to yield some good "bookish" gossip.

Of authors' letters, perhaps the most interesting and important is the original correspondence of Pierre Bayle, the famous author of the 'Dictionnaire Historique et Critique,' comprising 150 letters from 1670 to 1706, most of which are long. The correspondence of Sir Egerton Brydges and other memoranda relating to Lee Priory, to the peerage, to poetry, &c., are in about thirty volumes, and some of the material ought to be very interesting. Several of the lots relate to events *temp.* Charles I. and Charles II., and of these perhaps the most important is 'The Autograph Journal of Walter Yonge, containing Notes of Public and Parliamentary Proceedings both at Home and Abroad from 1627 to 1642.' It is unpublished, and is apparently a second volume or continuation of a work printed for the Camden Society in 1848, under the title of 'Diary of Walter Yonge, J.P., and M.P. for Honiton in Devonshire.' The most interesting of the "Household Books" is that of George, Duke of Clarence, 1468, "The Stablisshements and Ordinances made at Waltham the Xth daye of December," of the above-mentioned year. In this connexion mention may be here made of the household roll of Anne, Duchess of Buckingham, wife of Humphrey Stafford, and daughter of the first Earl of Westmoreland. It dates from 1463, is about 13 feet long, and is written on both sides. There is also the original Wardrobe Roll of the ninth year of Elizabeth's reign, with the queen's signature.

The crisis in the Church ought to impart special piquancy and value to the MS. catalogued as "The Controversie between Bishop Ridley and Bishop Hooper, whether the Vestments as they be now appointed by the auctorite of the Church of England be thinges lawfull to be used, or may be used w^{out} the breache of God's Lawe." This valuable sixteenth-century MS. has been in the hands of Archbishop Whitgift, who refers to it in one of his works as "the true copy whereof I have." Of the various Elizabethan documents, perhaps the most interesting is the unpublished journal kept by Sir Henry Wotton of the "Cheef Thinges Happened in our Journey from Deepe the 14th August."

Of special series of documents mention may be made of the Imperial MSS., an extensive and valuable collection made by Cardinal Giuseppe Renato Imperiali, who was elevated to the purple by Alexander VIII. in 1690; the Sandys Papers, chiefly relating to the family of that name and to the county of Kent; and also a highly important series of MSS., in twenty-five

volumes folio, illustrative of the history of Turkey from 1537 to the middle of the eighteenth century, the greater part of which appears to be inedited. Of several lots relating to Venice, one is in thirteen volumes folio, 'Storia Cronologica de Dogi di Venezia' from 421 to 1762, and another, 'De Rebus Gestis Venetorum,' 741-1409, a folio of 1,440 pages, and having the book-plate of Lord Guildford.

Among the classical and other early MSS. special mention may be made of a twelfth-century Aristotle; an interesting MS. of Thomas à Becket, also of the twelfth century, comprising the oldest MS. of the 'Miracula' known; a fifteenth-century poem, apparently unpublished, in praise of the city of Perugia and commemorative of all the remarkable events in its history, written by Bonifacio, a prince or noble of Verona; a fourteenth-century Lucan, 'Pharsalia'; and a finely written MS. of Lucretius, 'De Rerum Natura,' with initials illuminated in gold and colours.

W. R.

Literary Gossip.

MR. THEODORE BENT's last journeys were in Southern Arabia and the Eastern Sudan, and he was, as usual, accompanied by his wife. An account of these adventurous journeys has been written, partly by the late Mr. Bent and partly by his widow, and will be published, with illustrations and maps, by Messrs. Smith, Elder & Co. without delay.

DR. GEORGE MAC DONALD has made so good a recovery that he hopes to come to England in a few days and again take up his quarters at Haslemere.

DR. RICHARD GARNETT is going to employ his newly acquired leisure in collecting in a volume his scattered articles on librarianship and bibliography.

THE novel which Mrs. Lowndes (Miss Belloc) is going to publish, called 'The Philosophy of the Marquise,' is in dialogue form, and describes the feelings of a Frenchwoman suddenly introduced to country life in England. It also touches on some phases of modern society journalism.

MR. JOHN MURRAY has not published any novels for some time, but he intends the week after next to bring out one, entitled 'Lesser Destinies,' written by Mr. Samuel Gordon, author of 'A Handful of Exotics' and other works. It deals with many aspects of life in the East-End, and is the outcome of the author's acquaintance with the inhabitants of that part of the metropolis.

THE Cardiff Town Council have agreed to provide a site for a national museum for Wales, including a national library and art gallery, and to contribute towards its maintenance. The offer is dependent upon the receipt of a Government grant and the selection of Cardiff as the town in which the museum is to be established.

THE subscriptions and donations at the Newsvendors' Dinner last Wednesday amounted to 1,441*l.* The annuitants now number thirty-six, the men receiving 20*l.*, and the women 15*l.* Sir E. Lawson and Mr. Harmsworth were both present, and listened attentively to Lord Rosebery's condemnation of seven-day journals.

MR. H. H. WILLIAMS, Fellow and Lecturer of Hertford College, Oxford, is preparing an edition of Bishop Butler's 'Analogy.' It will be furnished with a long introduction and an

elaborate equipment of notes and appendices. Messrs. Methuen are the publishers.

THE Athenæum and the Reform Clubs were the first which set the example of making a good library one of the chief attractions. That of the Athenæum has long been famous, while the Reform Club, though ten years younger, has now a very useful collection of books, which has been made on the scheme of Sir Anthony Panizzi, an original member of the Club. The present year is the fifty-sixth since the Library Committee issued their first report. The number of volumes was then about twelve hundred. It now approaches sixty thousand. The Athenæum has reached still larger figures.

THE Central Welsh Board of Intermediate Education have determined to urge upon the Government their claim to be represented on the Consultative Committee which is contemplated in the Board of Education Bill.

THE translation by M. Félix Rabbe of Dr. Moncreu Conway's 'Life of Thomas Paine' will be published by Messrs. Plon, Nourrit & Cie. in September, with the title 'Thomas Paine, et la Révolution dans les Deux Mondes.' The two volumes have been compressed into one by the abridgment of documents and the omission of personal and polemical details of comparatively slight interest in France. On the other hand, further facts relating to Paine's career in France are added, and there is printed as an appendix a memorandum, hitherto unpublished, by Genet, the famous ambassador sent by the Convention to the United States. This memorandum is of private incidents and consultations which took place during the struggle in the Convention over the fate of Louis XVI.

THE decease is announced of Dr. Büchner, the author of 'Kraft und Stoff,' a work now pretty well forgotten, which made a sensation when it was published some five-and-forty years ago.

THE philosophical faculty of the University of Göttingen has announced as the subject of the next "Benecke prizes," which will be conferred in 1902, 'A History of Book-Prices in Germany since the Invention of Printing.' Competitors, who may write in any of the principal modern languages, must send in their essays, provided with a motto, on or before August 31st, 1901. The first prize is a sum of 1,700 marks, the second 680. The names of the writers will be announced at a public sitting of the Göttingen philosophical faculty on March 11th, 1902, the anniversary of Karl Gustave Benecke's birthday.

A. F. BYTSCHKOFF, the Director of the Russian Imperial Library, died at St. Petersburg on April 14th in his eighty-second year. He was a member of the Academy of Sciences, an imperial councillor, and since 1893 had been President of the Section for Russian Language and Literature in the Russian Academy. As the author of a series of works on Russian history, and as the editor of collections of Russian historical documents, his name has become known beyond his own fatherland. The latest of Bytschkoff's works was the two-volume edition of 'The Letters of Peter the Great.'

THE Parliamentary Papers of the week include a Report on Commercial Education

in Japan (2*d.*); Abstract of Accounts of the University of St. Andrews for the Year ended September 30th, 1898 (3*d.*); Schools, Scotland, Number of Scholars, &c. (3*d.*); and some further Reports on the Endowed Charities of Carmarthenshire Parishes.

SCIENCE

MR. COOTE.

WE regret to record the death on the 30th of April, at the age of fifty-nine, of Mr. Charles Henry Coote, of the British Museum. In addition to a wide knowledge of the history of cartography in general, Mr. Coote had, during his long service of forty-one years in the Museum, obtained such an intimate acquaintance with the details of old maps, that he became one of the first authorities on the subject. In 1878 he published in the New Shakspeare Society's *Transactions* a paper on 'Shakspeare's New Map in Twelfth Night'; in 1886, with Mr. E. Delmar Morgan, he prepared for the Hakluyt Society 'Early Voyages and Travels to Russia and Persia'; in 1888 he edited, with an introduction and bibliography, 'A Reproduction of Johann Schöner's Globe of 1523'; in 1894 he published, with prologue and notes, 'The Voyage from Lisbon to India, 1505-6, by Albericus Vespuccius'; and in 1894-5 he supplied the explanatory text to F. Muller & Co.'s reproductions of 'Remarkable Maps of the Fifteenth, Sixteenth, and Seventeenth Centuries.' He also wrote the introduction to the Earl of Crawford's 'Autotype Facsimiles of Three Mappemondes' recently issued. Mr. Coote contributed many articles to the ninth edition of the 'Encyclopædia Britannica' and to the 'Dictionary of National Biography,' and he had been for several years a contributor to this journal.

SOCIETIES.

ROYAL.—April 27.—Lord Lister, President, in the chair.—The following papers were read: 'Data for the Problem of Evolution in Man: I. A First Study of the Variability and Correlation of the Hand,' by Miss Whiteley and Prof. Karl Pearson; 'The Luminescence of the Rare Earths when heated *in vacuo* by means of Cathode Rays,' by Mr. A. A. C. Swinton; 'On a Quartz Thread Gravity Balance,' by Messrs. R. Threlfall and J. A. Pollock; 'On the Electrical Conductivity of Flames containing Salt Vapours,' by Mr. H. A. Wilson; 'On a Self-recovering Coherer and the Study of the Cohering Action of Different Metals,' by Prof. J. C. Bose; and 'On the Presence of Oxygen in the Atmospheres of Certain Fixed Stars,' by Dr. Gill.

LINNEAN.—April 20.—Dr. A. Günther, President, in the chair.—Mr. L. V. Lester was admitted a Fellow.—Mr. G. Murray exhibited several slides of new *Peridiniaceæ*, and gave some account of the method of collection by pumping, which had been found most efficacious with these organisms.—A discussion followed, in which Sir J. Murray, Mr. C. B. Clarke, and Mr. H. Groves took part.—Mr. J. B. Carruthers made some observations on the localized nature of the parent characters in hybrid fruits of *Theobroma cacao*.—Mr. H. H. W. Pearson read a paper on the botany of the Ceylon "patanas." These "patanas" appear to maintain their limits for long periods; but whether they thus exist on account of the burning of the grass in autumn, or by reason of some peculiarity in the climate or exposure, is a question on which some difference of opinion has been expressed.—A discussion followed, in which Messrs. C. B. Clarke, J. B. Carruthers, A. P. Young, and I. H. Burkill took part.—The Rev. O. Pickard-Cambridge communicated a new list of British and Irish spiders. After reviewing the existing literature on the subject, and the materials which had come to hand since 1881 for a new and revised list of species, the author pointed out that the present paper was not intended merely for the use of authors or collectors interested in local faunas, but to give (with references to primary authorities) the spiders at present known to belong to Great Britain and Ireland, leaving the question of their distribution, abundance, or scarcity to be dealt with at some future time, when the present scanty number of spider-collectors might have

increased. At present large areas of varied natural characters, in some cases whole counties, and many maritime districts, were entirely unexplored, so far as the arachnology is concerned. With respect to nomenclature and systematic arrangement, the author had mainly followed the plan of 'The Spiders of Dorset' (1881); but in dealing with the large groups represented by Mr. Blackwall's *Nerine*, *Linyphia*, and *Walckenaera* he had to a great extent followed M. Simon's lead in breaking up these genera in order to bring a large heterogeneous mass of material into a fairly workable form.—Prof. R. J. Anderson read a paper entitled 'Imitation as a Source of Anomalies.' Commenting upon the statement made by Profs. Krause and Testut, that muscular anomalies are rare in the lower animals whilst in man they are very common, the author considered it remarkable that no single instance had been authenticated in recent times of a mammal fairly attempting to utter a human voice-sound, although this did not apply to birds. He suggested that, in the attempt to imitate, the mental act or volition, if sustained, might favour a change of a moderate nature, and that such a change might be either progressive or retrogressive. He might put it thus: (a) an animal brings its nervous actions into harmony with its surroundings, *i.e.*, sets itself to do what some other creature is doing; (b) the offspring may inherit this disposition; (c) the offspring may strike off a muscle-slip to do certain work more efficiently. In the power to imitate or extemporize he thought we might have a source of certain anomalies that are often regarded as a proof or sign of reversion.

CHEMICAL.—April 20.—Prof. Thorpe, President, in the chair.—The following papers were read: 'Some Dipyrilid Derivatives from Citrazinic Acid,' by Messrs. W. J. Sell and H. Jackson; 'On the Interaction of Mercurous and Mercuric Nitrites with the Nitrites of Silver and Sodium,' by Dr. P. C. Ray; 'The Synthesis and Preparation of Terebic and Terpenylic Acids,' by Mr. W. Trevor Lawrence; 'The Allotropic Modifications of Phosphorus,' by Mr. D. L. Chapman; '3-Isopropyl Glutaric Acid,' by Messrs. F. H. Howles and J. F. Thorpe; 'Ethyl Ammoniumsulphite,' by Messrs. E. Divers and Masataka Ogawa; 'Ethyl Ammonium Selenite and Non-Existence of Amidoselenites (Selenosamates),' by Messrs. E. Divers and Seihachi Hada; 'Position-Isomerism and Optical Activity: the Comparative Rotatory Powers of Methylic and Ethylic Ditoluylglycerates,' by Messrs. P. Frankland and H. Aston; 'Action of Hydrogen Peroxide Carbohydrates in the Presence of Iron,' by Dr. R. S. Morrell and Mr. J. M. Crofts; 'The Condensation of Oxalic Acid and Resorcinol,' by Messrs. J. T. Hewitt and A. E. Pitt; 'Fencholenic Acid,' by Mr. G. B. Cockburn; and 'The Action of Certain Acidic Oxides upon Salts of Hydroxy Acids,' Part IV., by Dr. G. G. Henderson and Messrs. T. W. Orr and R. J. G. Whitehead.

MICROSCOPICAL.—April 19.—Mr. E. M. Nelson, President, in the chair.—The President called special attention to two old microscopes. The first, which had been presented to the Society by Mr. J. M. Offord, was signed "Adams," and was a very interesting model, which filled up a gap in the historic collection of the Society. Its probable date was about 1785-95. The second microscope, which had been presented by Dr. Dallinger, was one full of interest, and evidently constructed about the end of the last century; it was the earliest example of a microscope with rackwork limb in the Society's collection.—Dr. Hebb exhibited on behalf of Miss Latham two slides of blood which had been stained with methylen blue: one was of normal blood, which had retained the blue stain; the other was of blood from a diabetic person, but in this the blue had been discharged, probably by the action of the glucose which is present in the blood in this disease.—The President regretted to have to inform the meeting that Prof. Lionel Beale had been taken ill, and was unable to be present to read his paper.—Dr. Hebb read a letter from Mr. Bryce Scott, who said, if any Fellows cared for West India dredgings rich in Foraminifera, he would be pleased to forward them some.—The President then, on behalf of the Society, presented to Mr. T. H. Powell an enlarged framed copy of the portrait of his father, the late Mr. Hugh Powell, which is issued as a frontispiece in the current number of the *Journal*.—Mr. Powell returned thanks for the gift.—The President said that as they had been disappointed in not hearing Dr. Beale's paper he would make a few remarks upon the theory and construction of eye-pieces for the microscope, and proceeded to explain the subject by means of diagrams upon the black-board.

SOCIETY OF ENGINEERS.—May 1.—Mr. J. C. Fell, President, in the chair.—A paper was read on 'Petroleum Motor Vehicles' by Mr. J. D. Roots.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—May 2.—Prof. A. H. Sayce, President, in the chair.—A paper was read by Mr. F. Legge, entitled 'Recent Discoveries at Abydos and Negadah.'

HELLENIC.—April 27.—Mr. Talfourd Ely in the chair.—Prof. W. Rhys Roberts read a paper 'On Aristophanes and Agathon,' the object of which was to examine, in the light of other evidence, the literary estimate of Agathon suggested by Aristophanes in the two extant plays in which reference is made to him. (1) In the 'Thesmophoriazuseæ' the space Agathon occupies is considerable, and his poetry is criticized by the indirect process of parody. The substantial justice of the parodies may be inferred from the extant fragments of Agathon preserved from the speech (after the manner of Gorgias) attributed to him in Plato's 'Symposium,' and from a passage of Dionysius of Halicarnassus (1033 R.). In two lines quoted by Athenæus can be detected each of the three figures of language which are commonly associated with the name of Gorgias, namely, *antithesis*, *parison*, and *paromoion*, or parallelism in sense, form, and sound. (2) In the 'Frogs' (l. 83) there is a single line which seems to convey a direct judgment of Aristophanes himself. The praise thus accorded is neither enthusiastic nor altogether unambiguous, but the context seems to warrant the conclusion that Aristophanes, having attained something like the true critical equilibrium as between his liking for a friend and his prejudice against a follower of Euripides, intends to assign him a position of importance as a tragic poet. It is true that Agathon's name does not occur in the so-called "Alexandrian canon" of five tragedians, but the prominence given to him by Aristophanes (whose caricatures may to some extent be regarded by modern interpreters as oblique compliments), as well as various references of Aristotle to his poetry generally and his 'Flower' in particular, show that he was a poet of some originality and one far removed from the crowd of servile imitators ridiculed in the 'Frogs' and elsewhere. It might be added that a systematic treatment of the literary references and criticisms found in Aristophanes was much to be desired.

MEETINGS FOR THE ENSUING WEEK.

- MAY. Royal Institution, 5.—General Monthly.
- Aristotelian, 5.—Dreams, some Observations and Inferences, Prof. J. H. Muirhead.
- Society of Arts, 8.—'Leather Manufacture,' Lecture IV., Prof. H. K. Procter. (Cantor Lectures.)
- Geographical, 8½.—'Explorations in the Bolivian Andes,' Sir M. Conway.
- TUES. Royal Institution, 3.—'Electric Eddy-Currents,' Lecture II., Prof. S. P. Thompson. (Tyndall Lectures.)
- Asiatic, 4.—Annual Meeting.
- Colonial Institute, 8.—'The Colonies and the Century,' Sir John Robinson.
- Anthropological Institute, 8½.—'Ethnographical Notes on the Fang,' Dr. A. L. Beckett.
- WED. United Service Institution, 3.—'The Yankee Soldier during the late War,' Mr. P. Ingelew.
- Society of Arts, 8.—'Fruit-growing in Kent,' Mr. G. Bunyard.
- Geological, 8.—'The Geology of the Davos District,' Mr. A. V. Jennings; 'Contributions to the Geological Study of County Waterford, Part I. Section I.,' Mr. F. R. Cowper Reed.
- THURS. Huguenot, 8½.—Annual Meeting; President's Address.
- Royal Institution, 3.—'Embroidery,' Lecture II., Mr. L. F. Day.
- Society of Arts, 4½.—'Agrarian Conditions under British and Native Rule: a Comparison of the Revenue Systems of British India and Rajputana,' Mr. M. F. O'Dwyer.
- Mathematical, 8.—'The Zeros of a (Certain) Spherical Harmonic considered as a Function of *n*,' Mr. H. M. Macdonald.
- Society for the Encouragement of the Fine Arts—Conversazione.
- FRI. Philological, 8.—'Notes on English Etymology,' Prof. Skeat.
- Royal Institution, 9.—'Magnetic Perturbations of the Spectra Lines,' Prof. I. Preston.
- SAT. Royal Institution, 3.—'To Iceland in Search of Health,' Lecture II., Mr. W. L. Brown.

Science Gossip.

MESSRS. KEGAN PAUL & Co. will publish very shortly a translation of Dr. Alfred Binet's work on 'The Psychology of Reasoning, based on Experimental Researches in Hypnotism,' by Mr. A. Gouans Whyte, B.Sc.

THE Hon. John Collier is painting a replica of his portrait of the late W. K. Clifford (in the possession of Mrs. Clifford) for the National Portrait Gallery.

DR. PALISA has given the name Slatin to the small planet which was discovered by him on the 9th of March last.

It may be considered a sign of the times that Dr. Regel, the first Professor of Geography at the University of Würzburg, is going to deliver a course of lectures on 'The German Colonies.'

FINE ARTS

THE NEW GALLERY.

THIS exhibition is superior to those of its forerunners to which Burne-Jones did not contribute and at which Mr. Alma Tadema was not represented by any contribution important enough to be considered a masterpiece. The general average of the contributions is certainly higher than usual, and, what is quite unusual, no monstrosities nor specimens of perversity are to be found. No doubt the work which attracts the most attention is Mr. Holman Hunt's *The Miracle of Sacred Fire in the Church of the Sepulchre, Jerusalem* (No. 80), a piece of wasted labour, it is to be feared, yet a marvellous collection of carefully designed figures and expressive countenances out of harmony with one another. There is no massing of any sort, no dominating idea, and, in fact, the work can hardly be called a picture at all. In an artistic sense it has no coloration, though it is a wilderness of colours, and no composition, although there is a profusion of episodes of amazing vigour scattered and uncombined. In short, the work resembles a mosaic, and, though it bears looking into piecemeal, fails to give any idea of the impressiveness of the subject or of its eminent picturesqueness from a pictorial point of view. A critic who looks at No. 80 will inevitably ask himself, "How would Rembrandt have dealt with such a theme?" for the subject is one that pre-eminently requires epic treatment. In more than one sense it takes us back to the infancy of art, and yet, like most real "primitives," it contains some wonderful passages, fragments of noble quality. Unluckily that rare firmness of touch which is almost peculiar to Mr. Hunt is lacking here, while the figures in the galleries of the great church are out of proportion to those on the floor below.

Another important picture is Miss A. Alma-Tadema's picture of a lovers' parting, significantly named *The Closing Door* (85). The agony of a lady whose lover has bidden her farewell is portrayed with a veracity that is almost painful. The artist has concentrated the pathos of the scene in the girl's heart-wrung face and attitude, and the design of the whole is as simple as its elements are. At the same time the execution of the lady's dress, of the table and bookshelves behind her, and the furniture of the room is wonderfully searching and complete, while the coloration as well as the light and shade of No. 85 suffer from an unnecessary, though slight blackness and coldness.—Another lovers' tragedy has employed the artistic faculties of Mr. G. Harcourt, whose feeling for style is exceptional, and whose technical attainments are considerable; but his *Forgiven* (228) does not quite succeed in telling its own story.—Mr. Watts's *Dedication* (103), the figure of an angel clad in blue, kneeling before an altar on which is an offering of flowers, is marked by a passionate simplicity as well as by nobility of style. In its technique, it may be pointed out, it is quite the antithesis of Mr. Holman Hunt's picture. Mr. Watts also contributes a portrait of *Lord Roberts of Kandahar* (126), a characteristic face which, apart from technical considerations, deserves to be studied.

We turn now to a few pictures that can be praised for possessing a certain amount of novelty. There is much freshness of conception, combined with a sympathetic and appropriate technique, in Mr. C. Smithers's *All Hallows' E'en* (156).—*Cupid and Sea Nymphs* (189), by Mr. H. S. Tuke, is also original, artistic, and homogeneous, but unluckily Cupid is not a young immortal, only a comely boy prying at some bathing damsels.—Mr. G. S. Watson's *Mother and Child* (174) is also original in its motives, and an excellent composition, distinguished by animated and sound painting; but the lady's arm is too small.—Miss M. L.

Gow was in her most charming mood when she painted in pearl-white, rosy, and ivory tints *His Lordship the Baby* (176), a young mother and the prettiest of infants, and the picture's complement *Corinne* (185), where the pearl-white and rosy hues combine with pale amber.

Mr. W. J. Hennessey has surpassed himself in *Le Feu de Joie, a Calvados Custom* (5), a theme similar to, if not identical with that of M. Breton's famous group of peasants dancing round a bonfire upon St. John's Eve; yet, while some of the dancers are most vigorous, the work as a whole is flat, thin, and the painting is dull. The *Suspiria* (7) of Mrs. H. M. Stanley is artificial, but its lighting and coloration are almost charming, and the lady has painted it with quite unusual care. Yet we do not know what the picture aims at beyond the brightness and luminosity of its Venetian tints. At any rate, it is decidedly pretty.—*Caught* (37), girls chasing each other on a sandy beach at twilight, by Mr. G. Wetherbee, is fresh and spirited, and its softness, tonality, and colour are all in its favour, but the heads are too small.—Mr. C. E. Hallé is seen at his best this year in *Violets* (42) and *The Wishing Well* (99). In the latter the knight in armour is thoroughly well painted, and he is decidedly the most masculine of Mr. Hallé's figures, which are not always virile. The most pleasing part of his *Fleeting Beauty* (113) is the spontaneous and animated face of a child.—*Beauty receiving the White Rose from her Father* (90) is a Mantegnesque eccentricity by Mr. Southall, possessing several elements of great merit and charm, especially the face of Beauty; and there are some delightful phases of colour and not a few proofs of the artist's artistic gifts, marred by a quaintness, artfully assumed, that leads the critic to question the painter's judgment, taste, and training. Yet he never to our knowledge did so well before.—*The Question* (83), by Mr. W. Onslow Ford, does not explain its title; but it contains a very finely painted life-size figure of a damsel, and her saffron dress makes charming colour with her dark ivory-like carnations and black hair. A picture which happily emulates the technical methods of such a master as Botticelli demands such praise. Soundly painted, and drawn in a large style, it is at once fresh and original, harmonious, powerful, and sincere.—Mr. H. Speed's *At the Fall of the Leaf* (46), a nude figure seated amid autumnal foliage, possesses considerable artistic value. It seems to us to be an Academy study developed into a subject picture.—Mr. W. G. von Glehn's *In a Garden* (47) is clear and bright, but it is hard, and lacks breadth. Still its solidity and good drawing of the academical type redeem its want of repose and simplicity.—*Lamplight* (51), a capital exercise in amethystine hues ably graded, will make the reputation of Miss E. Walker for the present season at least.—Smooth, pretty, and almost destitute of suggestiveness of any sort, and, though sentiment is aimed at, not quite inane, is Mr. J. M. Strudwick's *Falling Leaves* (73). Thoroughly antipathetic, and yet by no means quite unlike, are the characteristic defects and affectations of Burne-Jones and Mr. Strudwick.

Mr. Boughton's *Pamela* (54) is injured by his characteristic technical shortcomings and certain mannerisms which are doubtless ineradicable, still it is unusually agreeable; but far be it from us to say why the picture is called 'Pamela.'—We have only to go to Burlington House to convince ourselves that Mrs. Alma Tadema has painted more ambitious pictures than *The Great Reward* (118). On the other hand, the accomplished artist never produced a more homogeneous, soft, and solid picture—one more delicately touched or more perfectly in keeping. The interior of a Dutch room of the seventeenth century is rendered to perfection.—A beautiful face, a fine figure, excellent colouring, and able painting distinguish Mr. T. M. Rooke's *The Wonder of the Wood* (125), which marks the

artist's abandonment of certain ideals and methods by which he has been known during many years. In technical respects this is perhaps the most satisfactory work Mr. Rooke has produced.—In the portrait of *Miss D. M. Latham* (188), by Mr. Watson, the face is finely painted, and the style is excellent.—A charming face, skilfully painted and extremely pretty in every respect, is Mr. J. H. Walker's *Beatrice* (157), which may be a portrait with a "fancy" name.—The life-size nudity called *Eve* (160), by Mrs. M. Stokes, may be said to mark how far modern ladies who paint have departed from the ways of their mothers, without attaining power to do justice to nature, at which so realistic an exercise obviously aims. Apart from her imperfect legs, certain crudities in the colour of her carnations, and an inexplicable lower jaw, Eve is naked, and, as she should be, not ashamed. Indeed, she is too inanimate for that, and as a nudity owes most of her characteristics to an unwisely chosen model. The figure is an Eve of a tapestry, and has the merits of the weavers' craft, such as simplicity of design and commendable colour.—Possibly, the artistic model Mrs. Stokes set before herself is Mrs. A. L. Swynnerton, whose *Dream of Italy* (213), a large canvas portraying a naked damsel life size, dancing in sunlight, is undoubtedly powerful, though sadly unrefined. Mrs. Swynnerton has outdone her former achievements, which the *Athenæum* has never been backward to praise. In the case of both these ladies it is remarkable that the practice of painting nude figures from the life, especially when the scale of nature is adopted, has not had the effect (which should be its justification as well as its aim) of regulating, elevating, and chastening the style and taste of those who devote themselves to it; for such has not been the case with Mrs. Swynnerton's and Mrs. Stokes's studies. The 'Dream' lacks refinement, while 'Eve' is a model no artistic Adam would have looked at twice.

The Hon. J. Collier's *Evil* (236), a beautiful witch-like woman clad in red and crouching by the side of the fire she has kindled in a darkening glen, is not only his best and freshest design, but it is much the best of his paintings, powerful in its melodramatic way, and inspired by a thought which was really worth painting. The last has by no means always been the case with Mr. Collier. In the Balcony are a certain number of examples by artists more or less known. Eminent among these, and more than ordinarily pleasing, are the *Noontide Heat* (264) and *Frolic* (271), both comprising nudities of somewhat slight execution, by Mr. H. J. Ford; the *Goose Girl* (280) of Mr. I. Fripp; the *Study of a Head* (336), by Mr. H. S. Tuke; pencil drawings by the Marchioness of Granby; *A Portrait Study* (393), by Mr. H. Hardy; and some noteworthy landscapes, to which we need not return.

Several of our best portrait painters are represented in these rooms, but their achievements are not generally, perhaps, of exceptional merit. Mr. J. S. Sargent is, as usual, an important contributor, for the head of *Col. I. Hamilton* (149) is a masterpiece of felicitous brushwork, and the insight into character it displays worthy of the best time of the art. In these respects nothing here excels this picture.—Another favourite portrait painter, Mr. J. J. Shannon, adds to his laurels by the delightful *Lady H. Cavendish-Bentinck* (199), dressed in white and walking in a garden. Given a little more clearness, richness, and limpidity, this portrait would be quite worthy of Gainsborough. Mrs. Senior (170) is far from being one of Mr. Shannon's best portraits, but his *Magnolia* (222), the whole-length, life-size figure of a beautiful girl in black and white robes, is most harmonious, piquant in its freshness and vivacity, and delicate in its colour.—A beautiful face is worthily painted in Mr. W. R. Symonds's *Miss M. Rygate* (219).—The best of the remaining portraits are

Mr. G. P. Jacomb-Hood's *D. O'Sullivan, Esq.* (27); the Hon. J. Collier's *Sir F. R. Pollock* (58), which, though heavily handled, is truthful and animated; Sir G. Reid's *Prof. Masson* (77), which has been engraved, and, though hard, "cut up," and uncompromising, is sound and sympathetic; *The Rev. A. McLaren* (153), another masculine piece by Sir G. Reid, which, as is frequent with the artist, is excessively hard, sternly expressive, and rather demonstrative; Sir J. Linton's *A. T. Hollingsworth, Esq.* (81), excellent in its soundness and solidity; *Mrs. Barrett* (132), by Mr. J. W. Godward, fine in style, full of charm and character; Mr. Alma Tadema's *Mrs. G. Lewis and her Daughter* (135), a miniature excellent in technique and tone, and noteworthy for the animation of the faces; and Mr. T. C. Gotch's *Portrait of a Child* (137), lifelike, brilliant, and not so deplorably over-defined as is usual with Mr. Gotch.

The landscapes, always attractive and admirable at the New Gallery, are as varied or artistic as usual. *Evening* (36), by Prof. G. Costa, is notable for dignity, pathos, and colour; and Mrs. E. Corbet's *Lower Farm* (50), a stormy sunset with a fierce wind blowing, is highly expressive.—Mr. A. East, too, is at his best in depicting *The Land that Shakespeare Loved* (200) in a manner which not unhappily emulates Corot without plagiarism; while *The King River, Tasmania* (211), the powerfully painted and richly coloured view of a swift flood of dark green waters rushing through a rocky pass between banks clad with forest, commends itself to artistic as well as to untravelled eyes. It is one of the fruits of Mr. C. W. Wyllie's antipodean travels.—*A Stack-yard* (13), by Mr. R. Onslow Ford, is welcome because of its beauty, breadth, and luminousness; and the dignity and sadness of late autumnal evening are feelingly emphasized in Mr. W. Ball's *Evening Mists* (62), an extremely homogeneous picture by a capital etcher who seldom paints in the serious mood apparent in this work.—*A Dream of Life* (97), by Mr. R. Little, is dreamlike and poetical beyond his wont.—Miss A. Alma-Tadema's *Rainbow* (119) lifts us into the upper regions of the air. Wonderfully delicate, it is none the less solid and harmonious.—*Santa Fosca, Venice* (142), by Mr. W. Logsdail, is far from being his best work, yet there is much in it that is enjoyable.—Mr. J. Olsson is unprecedentedly happy in his *Frosty Evening* (144), a choice exercise in blue and rose.—Mr. J. McWhirter's *Birks and Bracken* (145) would be more attractive if he had painted the same things less frequently.—*Where the Avon meets the Sea* (171), by Mr. W. H. Bartlett, is full of colour and light harmoniously combined.—Despite its heavy touches and a rough surface, which are repugnant to nature, Mr. C. N. Hemy's storm-piece called *A Derelict Boat* (180) is intensely powerful and fine in colour. The incident is treated with exceptional skill and knowledge.—Mr. Nettleship's zoological incidents are seldom equal to *Pursuing* (201), a bear prowling in a snowclad landscape. It is painted with more solidity than usual.—Full of light and colour, and for him unusually solid, is Mr. Thorn Waite's *The Down Farm* (220).—Mr. I. Hetherington deserves to be thanked for his view of a garden, which is called *Evening* (204), while the *Nightfall* (229) of Mr. E. Parton is serene, tender, and true.—Exceptionally fine, masculine, and beautifully graded is that choice panorama Mr. A. Parsons calls *Sea Holly and Sea Lavender* (237), a luminous and homogeneous picture.

Among the sculptures in the Central Hall we can only name Miss A. M. Chaplin's *Indian Cattle* (429); Mr. E. Onslow Ford's animated and skilful *Folly* (432); Mr. W. Goscombe John's *Memorial Figure* (437); M. Legros and the Countess F. Gleichen's *Sketch for a Wall Fountain* (464); and Mr. G. Simonds's *Music* (447), a panel in gesso-duro, beautifully designed and sumptuously coloured.

A NEW REMBRANDT.

107, Harley Street, April, 1899.

You were good enough to insert a letter of mine in your issue of January 28th respecting the discovery of an unknown picture by Rembrandt, painted in his early youth.

Unfortunately, the picture in question came to light too late to be contributed to the recent Rembrandt Exhibition at the Royal Academy, and it has since been difficult to find any suitable means of its being exhibited elsewhere, so as to have made it accessible to art critics and the public in general. I have, however, had the picture photographed, and copies have been sent to several well-known authorities, both here and on the Continent. In the meantime I hear that there have been some published notices of it in foreign art publications, and that more are forthcoming. Some adverse opinions have, I believe, been expressed, but as yet nothing seems to have been advanced against it of any weight.

One critic thinks that the picture must be by some other Van Ryn than the great Rembrandt Van Ryn, and asks why the artist should have taken the unusual, and perhaps unique course of signing it with his surname only. If it were worth while, various conjectures, more or less reasonable, could be offered to account for this. Suffice it to say that Rembrandt, over and over again during the course of his career, varied his signatures, seemingly in an entirely capricious manner. For this matter, I well remember, when some twenty years ago it fell to my lot to discover the then earliest known signed and dated work of Rembrandt, the well-known 'Moneychanger,' dated 1627, now in the Berlin Gallery, presented by myself to that institution through the gracious medium of Her Majesty the Empress Frederick, that very much the same objection was at first made. Rembrandt's monogram on that picture, a combination of the letters R and H, was scouted as an unlikely signature, until it was pointed out that the family name of Rembrandt was Harmens, when the matter was at once settled, perhaps rather in consequence of that indication than of the style and technique of the picture itself, which, nevertheless, were alone convincing enough to the very few to whom the early and ever-varying productions of the great painter were familiar. In any case, the inscription, signature, and date on the present picture are clear and precise, and most certainly authentic.

Therefore the objector has to find this other supposed Van Ryn painting in the year 1621, and in a style, moreover, corresponding exactly with that of the other early works of Rembrandt. Such a discovery is, of course, not impossible, but it would be at least a very surprising coincidence. I myself have never heard of any such painter.

I stated in my former letter that in the catalogue of Rembrandt's effects after his insolvency two of these 'Vanitas' pictures are mentioned, and that both of them are specified as "retouched," an indication, I think, that they were early works of the master, which he had to some extent improved by repainting at a later period. Now the present picture bears very obvious indications of this process. Furthermore, to the inventory notice of one of them is appended the remark that a sceptre was depicted in it. This, again, is a pregnant indication. There were two 'Vanitas' pictures—one with a sceptre and the other without that detail. The picture now in question is the one without the sceptre. There can be little doubt that both these pictures, whilst they were substantially simple academy still-life studies, had at the same time, according to a usual custom of the time, a definite allegorical meaning. The present picture was obviously intended as an illustration of the "vanity" of learning and the arts, typified by the piles of books, scrolls of manuscript,

painting utensils, mathematical instruments, and casts of antique busts; and it may almost certainly be inferred from the note about the sceptre in the other composition that it was an allegory of the "vanity" of wealth and worldly power.

If ever this last 'Vanitas' comes to light, it may safely be predicted that it will be found to be a composition of rich gold and silver vessels, jewels, coins, ornamental arms, coronets, sceptres, &c., since of such aggregations there are any number of examples by other painters still extant, given to the world at the period in question.

I venture, then, to state my belief that these two pictures were the first important efforts of the great Dutch painter; and that he should have kept them in his own possession as long as he could, and almost to the end of his career, having, moreover, lovingly retouched them in the meantime, is an interesting evidence of his own estimate of the value of these first efforts of his budding genius.

In conclusion I should state that a correspondent in the *Paris Chronique des Arts* of March 11th points out that the first line of the Latin inscription, "Servare modum, finemque tueri," is a quotation from Lucan in his characteristic of Cato. Whether the following line, "Naturamque sequi," was Rembrandt's own addition or furnished to him by some one of his classical friends, I think that no more apt or pregnant motto could have been furnished to characterize the immortal works of the great artist, for truly he "followed nature," such as it came within his ken, with a truthful power surpassed by no mortal hand either before or since.

J. C. ROBINSON.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS dispersed on Saturday last the important collection of ancient and modern pictures formed by the late M. Jean Louis Miéville from twenty to thirty years ago.

Of pictures by old masters: A. Brauer, An Interior, with card-players, brought 430 guineas. J. van de Capelle, A Frozen River Scene, 1653, 460 guineas. Gonzales Cocques, Dr. van Ruyter (Smith's No. 15), 300 guineas. A. Cuyp, A River Scene, 410 guineas; Two Peasants conversing with Two Men, 450 guineas; A Landscape, 980 guineas. F. Hals, Portrait of Count Falkenstein, 260 guineas. J. van Huysum, Flowers in a Terra-cotta Vase (Smith's No. 36), 700 guineas. A. de Lorme, Interior of a Cathedral, figures by Terburg, 360 guineas. F. Mieris, A Jester playing a Hurdy-gurdy, 400 guineas. W. Mieris, An Interior, 680 guineas. A. van der Neer, River Scene, sunset effect, 210 guineas. G. Netscher, Lady in White playing a Violin, 360 guineas; Lady in Pink and White doing Needlework, 200 guineas. Ruysdael, Landscape near Haarlem, 850 guineas. Jan Steen, The Unexpected Return, 760 guineas. D. Teniers, Portrait of the Artist, signed with initials, 370 guineas. W. van de Velde, Seapiece, 270 guineas. P. Wouvermans, An Army on the March, 380 guineas. J. Wynants, A River Scene, 105 guineas.

The principal pictures of the Italian and Spanish schools were: F. Guardi, A View of the Doge's Palace and the Piazzetta, 530 guineas. Murillo, The Nativity, 100 guineas. Velazquez, Portrait of the Artist, in black dress with white collar, 260 guineas. The modern English pictures included David Cox, A Shepherd, with Dog, driving Sheep (dated 1850), 305 guineas. G. F. Watts, A Fair-haired Girl, nude, reclining on white and crimson drapery, 620 guineas; A Nymph, nude, holding an orange, 780 guineas. There were nine examples of the eighteenth and early nineteenth century school: G. Romney, A Young Boy in White Dress, nursing a dog, 1,650 guineas. J. Opie, A Girl in White Muslin, 1,480 guineas. R. P. Bonington, Landscape, 310 guineas. G. Morland, Gipsies seated round a Fire, 730 guineas; Interior

of a Stable, with a white horse and peasant picking up straw, 230 guineas. P. Nasmyth, River Scenes, 270 guineas and 250 guineas. Sir J. Reynolds, Portrait of Dr. Hawkesworth, 240 guineas. R. Wilson, A View of Sion House, 530 guineas. There were four Troyons: The Dairy Farm (dated 1857), 6,400 guineas; A Cattle Market and Fair by the Sea, 3,600 guineas; A View on the Coast, 2,600 guineas; A Flemish Peasant Woman driving Geese, 1,550 guineas. P. J. Clays, A Breeze on the Scheldt, fetched 215 guineas. Corot, The Moat, 900 guineas. N. Diaz, A Nymph, 270 guineas. Dupré, River Scene, 265 guineas. E. Frère, A Scene in a Bedroom, a little girl in blue dress, seated, a small boy kneeling before her saying his prayers, 260 guineas. L. Knaus, A Rustic Interior, 850 guineas. Baron Leys, Interior of a Renaissance Apartment, 300 guineas; The Arrival, 360 guineas. A. Mauve, A Landscape, a man and woman in a cart, 265 guineas. A. Stevens, Lady in Black Dress, seated on a red sofa, 390 guineas.

Among the sales of the season M. Miéville's will certainly hold a high place, not only on account of the merits of nearly all the pictures, but because a large proportion of them were practically unknown to amateurs, and some of the modern pictures went direct from the artist's easel to M. Miéville's walls. The two pictures, for instance, by Mr. Watts are masterpieces never before shown. The fact that Cuypp's 'Landscape' has darkened considerably may account for the comparatively small sum it realized on Saturday, unless, indeed, some freak of fashion or "process of the dealers" has told against it. The Frank Hals 'Count Falkenstein,' which belonged to Mr. A. Levy, fetched at that sale 299*l.*, yet, despite this and the still smaller price it fetched last Saturday, it is quite as fine a specimen as other Halses which have realized 2,000*l.* and 3,000*l.* each. Netscher's 'Lady in a White Dress' is a first-rate specimen, almost as good as the Duke of Rutland's very precious example. Ruysdael's 'Landscape' could hardly be excelled in its way. Cox's 'Shepherd driving Sheep' fetched 294*l.* at the Levy Sale in 1876, when a fine series of Coxes changed hands at what were then exceptionally high prices. Wilkie's 'Digging for Rats' is the study in small for the painter's diploma picture at the Royal Academy, and once belonged to Mr. Gillott; it fetched 157*l.* Mr. Swan's 'Shepherd Boy' is an excellent work, and brought 131*l.* Opie's 'Portrait of a Girl,' though it realized an enormous and unprecedented sum, is only a little above his usual level, and that is not high. Bonington's 'Landscape,' when sold with the Gillott Collection, fetched only 210*l.* Morland's 'Gipsies' was one of Mr. Levy's pictures, and brought in 1876 441*l.* It is known by W. Ward's excellent print. Reynolds's 'Dr. Hawkesworth' belonged to Lord Ormond, and in 1861 realized only 170*l.*; when sold again, in 1878, with the Munro Collection, 210*l.* was obtained for it. It is still in admirable condition, and is best known by James Watson's print, published in 1773. The Romney belonged to the Mendel Collection, and was sold in 1875 for 230*l.* 10*s.* The immense difference between this and the present price is to be ascribed to the influence of fashion rather than to the development of knowledge and taste. Wilson's delightful 'Sion House' was lately at the Academy; it belonged to Mr. H. A. J. Munro, and in 1878 was sold with his pictures for 283*l.* Leys's 'After the Banquet' is a fine version of a much larger picture Mr. Gambart exhibited in the French Gallery when, practically, he introduced Leys to England. 'The Arrival,' or a larger version of it, was at the International Exhibition. Troyon's 'Dairy Farm' is a superb and characteristic piece, and the 'Cattle Market' is equally fine; the third Troyon belonged to Creswick, a capital judge of a good picture, and fetched at his sale in 1870

609*l.* 'The Flemish Peasant Woman' belonged to Mr. E. Bullock, and was sold in 1870 for 210*l.* only.

The same auctioneers sold on the 25th ult. the following works. Drawings: Sir J. Gilbert, Don Quixote and Sancho Panza, 74*l.* J. F. Lewis, A Street in Cairo, 126*l.* Sir E. J. Poynter, The Snake-Charmer, 52*l.* D. Cox, A Landscape near Bolton Abbey, 56*l.* G. D. Leslie, The Nutbrown Maid, 73*l.* E. Nicol, A Contented Mind is a Perpetual Feast, 63*l.* F. Tayler, Highland Drovers and Cattle, 52*l.* Pictures: R. Ansdell, The Highland Bothy, 152*l.* T. Creswick, The Windmill, 304*l.* T. Faed, The Forester's Daughter, 441*l.* B. C. Koekkoek, A Forest Scene, Winter, 189*l.* B. W. Leader, On the Hills above Bettws-y-Coed, 199*l.* J. T. Linnell, Uplands, 252*l.* E. Nicol, An Irish Pair of Bellows, 189*l.*; The Ultimatum, 215*l.*

Fine-Art Gossip.

MESSRS. DOWDESWELL exhibit at 160, New Bond Street forty cabinet pictures in oil suggested by passages from British poets, and painted by Mr. B. Shaw.—At the Graves Galleries may be seen water-colour drawings of French, Italian, and English subjects by Mr. L. C. Powles, which will remain on view till the 20th inst.—At the Carlton Galleries, 46, Pall Mall, the collected works of Mr. L. Palmer, the able horse painter, will be shown from Monday next until July 1st.—At 235A, Regent Street is a collection, open to the public, of paintings by Messrs. Bosboom, Israëls, Maris, Mauve, and others.—Messrs. Boussod, Valadon & Co. exhibit at 5, Regent Street, S.W., many portraits and pictures of children by several modern artists, the best of whom are Messrs. Watts and J. Maris.—The promoters of the Second Exhibition of International Art, Knightsbridge, will hold a private view on the 9th inst.

The drawings of English landscapes, by Mr. G. Lucas, now on view at 118, New Bond Street, are in what auctioneers call "the Linnell taste," somewhat feverish in colour and crude in their tones, but not at all destitute of pictorial qualities nor devoid of a certain degree of merit. The most refined are 'Off Margate' (No. 3), a seapiece of somewhat "violent" blueness; 'Seashore' (6), which possesses some good colour; 'A Wild Shore' (28), which is picturesque; and the panorama called 'Declining Day.'

SIGNOR A. PISA's representations of 'London and its Life,' which are now on view at the Fine-Art Society's galleries, are, so far as his perception and delineation of English town life and London buildings go, rather above the average in merit of the numerous series foreign artists have exhibited. Most of them are truthful and characteristic, and several of them have considerable artistic value. The best are 'A Flower Girl' (No. 3); 'The Flower Market, Covent Garden' (14), a capital subject not done justice to; 'Hyde Park Corner' (18); 'The Thames from Blackfriars Bridge' (33), a good study of foggy twilight; the excellent 'Westminster Bridge after Rain' (42); and 'A Bit of Old London' (58), a remnant of the Clare Market region.

A SMALL book entitled 'Kensington Palace, the Birthplace of the Queen,' by Mr. Ernest Law, will shortly be published by Messrs. Bell & Sons. It will consist of an historical sketch, besides a descriptive guide to the State rooms and a catalogue of the pictures, and will contain much new information derived from the State Papers and 'Declared Accounts' in the Record Office. It has been prepared in connexion with the opening of the State rooms to the public, which will take place on May 24th, Her Majesty's birthday.

M. A. VAUTHIER-GALLE, the grandson of Galle, the celebrated medalist of the Revolution and the First Empire, died in Paris on Tuesday.

Born in 1818, he gained the Grand Prix de Rome for medals in 1839. He was responsible for most of the French coinage from about 1846 till lately, and executed a number of medals.

It is said that Prince Chigi has decided to offer his well-known Botticelli for sale at a private auction, to take place at Rome on the 24th inst.

AN extensive burying-ground has recently been discovered near Bassecourt, in the Bernese Jura, which is conjectured to be of Burgundian origin and to date from the fifth or sixth century. Most of the finds consist of weapons in the shape of swords, daggers, lances, &c. A number of ornaments have also been unearthed, and it is a pity that the finds were not kept together, but have been distributed among the museums of Delsberg, Berne, and Bâle.

It is proposed to "inaugurate" at Chantilly a life-size equestrian statue of the late Duc d'Aumale, the work of M. Gérôme, which has already been placed in the hands of the founder.

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Mr. Walter Handel Thorley's Orchestral Concert.

CRYSTAL PALACE.—Saturday Concert.

QUEEN'S HALL.—Curtius Concert.

MR. WALTER HANDEL THORLEY gave an orchestral concert at St. James's Hall yesterday week, when some of his compositions were performed under his direction. Of programme music we have of late had enough and to spare, so that a tone-poem entitled 'Impressions of Shakespeare, "Macbeth,"' seemed of doubtful promise. The "programme," however, was of a very general kind, and with the exception of one or two passages of specially dramatic character, which seemed in need of a key to explain their meaning, the play which prompted the music engages little of one's attention. Mr. Thorley's thematic material is in itself attractive, and his developments are interesting; he handles, too, the orchestra with skill and effect. Another piece was an 'Allegro Symphonique,' clever, though less imaginative than the 'Macbeth,' and when the composer wrote it he was evidently under strong Schumann influence. A setting of Lessing's 'Der Tod,' well sung by Mr. Francis Harford, represented the composer at his best. There was strength and dignity in the music, and here, again, the orchestral colouring proved a striking feature. There were, besides, three short songs, interesting, yet less distinctive. The programme included the 'Meistersinger' Overture and Beethoven's c minor Symphony. Mr. Thorley has evidently had some experience as a conductor.

The programme of last Saturday's Crystal Palace concert commenced with Mendelssohn's 'Fingal's Cave' Overture. Then came Sir Arthur Sullivan's Symphony in E minor, surnamed 'The Irish.' It was produced at the Palace thirty-three years ago, and since then has only been performed there twice. The composer is principally known by his humorous operas and songs; but this symphony shows that by devoting himself to the highest form of instrumental music he might have achieved fame, if not fortune. When Sir Arthur wrote this work he was only just out of his teens, and the absence of all straining after effect, the charm of the themes, the clear treatment, and the

masterly orchestration are quite remarkable. We will not indulge in flattery; we will not assert that this symphony, as regards originality, will compare with those of recognized masters; but it shows much promise, and we hope with Sir George Grove that the great qualities manifested by the composer "may not pass away without leaving some enduring monument of his mature powers." Sir Arthur conducted his work, which was cordially received. Prof. Xaver Scharwenka, who has not appeared at these concerts for many years, played his new Concerto in c sharp minor, No. 3, Op. 80. It consists of three movements, of which the first seems to us the best. The subject-matter, Slavonic in character, is highly attractive. The slow movement has charm, but it lacks contrast. The mazurka-like finale is spirited; it displays, however, skill rather than inspiration. The pianoforte writing is of the virtuoso order—too much so, in fact. The composer is an accomplished pianist, yet for power and brilliancy he cannot compare with some of the prominent players of the present day. He afterwards played short solos with great success. A Suite for Orchestra, No. 2 in E minor, by Mr. Reginald Steggall, came at the end of a long programme. It is clever and interesting, though not of striking originality. The work was well performed under the direction of Mr. Manns. Mr. Andrew Black was the vocalist. One of his songs was "Leap to the light," from Mr. Elgar's 'Caractacus,' and this he sang with marked vigour.

The first Curtius Concert on Tuesday evening at the Queen's Hall attracted a large audience, which evidently enjoyed a programme, with one exception, devoted to Wagner. We have from time to time protested, on principle, against Wagner's dramatic music in the concert-room, but that need not prevent us from acknowledging Herr Mottl's great gifts as a conductor, specially, of Wagner's music. Herr Anton van Rooy sang two excerpts from 'Tannhäuser' and Wotan's 'Abschied.' We know him as a great artist, and on this evening he was in splendid voice and form generally. Herr Mottl conducted his clever and effective arrangement of ballet music from Gluck's operas, which has been heard at the Queen's Hall under Mr. Wood.

Musical Gossip.

MADAME BLANCHE MARCHESI gave the first of two vocal recitals at St. James's Hall on Friday afternoon, April 28th. This was her first appearance since her return from America. She was in splendid voice, and her programme was well selected. She displayed deep pathos in Monteverde's 'Lament of Ariadne' and tragic power in the recitative "Cette nuit j'ai vu le palais de mon père"; and then in songs of quite different character, light, arch, or humorous, she seemed equally at home. Her versatility is indeed striking. Madame Marchesi sang for the first time a setting of Heine's 'Die Wallfahrt nach Kevlaar' by Dr. C. V. Stanford, and was accompanied by the composer. The music is exceedingly clever, but it reflects the body rather than the soul of the poem; it appeals more to the understanding than to the heart. The rendering was excellent. There was a large audience, and the recital evidently gave the utmost satisfaction.

THE Chaplin Trio commenced a series of three chamber concerts at Steinway Hall on Friday evening of last week. The talented sisters played Beethoven's Trio in c minor, Op. 1, No. 3, with notable care and artistic feeling, the variations in the *andante* being presented in a particularly clear and thoughtful manner. Their performance of Rubinstein's Trio in B flat was also praiseworthy, none of the graces of the charming *andante* being overlooked. All three ladies played solos, Miss Nellie Chaplin, the pianist, choosing Mozart's Rondo in A minor, Miss Kate Chaplin offering an expressive rendering of Wilhelmj's transcription for violin of Wagner's 'Siegfried Idyll,' while in the Hebrew melody 'Kol Nidrei,' so often played by Signor Piatti at the Popular Concerts, Miss Mabel Chaplin drew from her instrument a full, rich tone.

MR. TIVADAR NACHÉZ and Herr Ludwig Strakosch were associated in an agreeable concert given at St. James's Hall last Saturday afternoon. The Hungarian violinist in the solo passages of Vieuxtemps's Concerto in A minor, fifth of the six composed by the famous violinist, displayed his usual strength of technique and no little command of expression. Of Beethoven's Romance in F he gave a satisfactory rendering, and also submitted pieces by Bach, Handel, and Bazzini. Herr Ludwig Strakosch, who made his *début* here last summer, has a fine baritone voice, used a trifle roughly at times, but he sings with a good deal of effect, and pays attention to the character of each piece that he interprets. Haydn, Schubert, Mendelssohn, Brahms, and Massenet were all represented in the scheme, and two graceful little ballads by Hermann Zumpfe were pleasantly rendered.

M. VLADIMIR DE PACHMANN'S farewell Chopin recital at St. James's Hall on Monday afternoon was well attended. He commenced with the Sonata in B flat minor, Op. 35. His rendering of the work was very fine, and his quiet deportment during the performance deserves recognition; for the pianist often spoils magnificent playing by distracting gestures. He might, perhaps, have thrown a little more warmth into his rendering of the middle section of the 'Funeral March,' yet for delicacy and refinement the playing could not have been surpassed. It is unnecessary to speak in detail of the rest of the programme. As an interpreter of Chopin's music M. Pachmann is perhaps unrivalled.

MISS CLARA BUTT gave her annual Paris concert on Tuesday in aid of the British and American Orphanage at Neuilly. She was assisted by MM. Kennerley Rumford, Joh. Wolff, Hollman, and Sewell. The orphans, led by Miss Clara Butt, sang 'God save the Queen.'

At his concert at St. James's Hall on Tuesday afternoon Mr. David Bispham sang Schubert's cycle of songs entitled 'Die schöne Müllerin.' The story of the "pretty Maid of the Mill and her lovers two" is told by Schubert with delightful *naïveté* and charm, and Mr. Bispham's rendering of the twenty songs was most artistic. Mr. Bird's excellent playing must not pass without a word of praise; in Schubert's songs the pianoforte part is almost always of importance. The programme included Madame Liza Lehmann's 'In a Persian Garden,' admirably rendered by Miss E. Palliser, Madame Marian Mackenzie, and Messrs. Hast and Bispham. The earlier numbers were accompanied by the composer.

AN interesting vocal and pianoforte recital was given by Herren von Dulong and von Bose at the Salle Erard on Wednesday evening. The former has a tenor voice of pleasing quality, and in numerous songs by Schubert, Schumann, and Brahms he proved himself a most accomplished artist. To skill in the management of his voice he united intelligence and feeling.

Herr von Bose, professor at the Leipzig Conservatorium, is an able pianist. Two delightful duets by Von Fielitz were sung by Herr von Dulong and Mr. Hugo Heinz.

INCORRECT or exaggerated reports having been circulated with regard to the improvements at Covent Garden for the coming season, the directors of the Grand Opera Syndicate have officially announced that, owing to the shortness of time at their disposal, there will be no new stage machinery this season, nor will the auditorium be lighted by electricity. The most important stage alteration is the installation of electric light in four colours, red, white, blue, and yellow. The works are being carried out under the personal supervision of the directors, and of Mr. Edwin O. Sachs, their able technical adviser.

Two anthems, "O be joyful in the Lord" and "Here in Thy Temple, Lord," have been specially composed by Dr. Ebenezer Prout for the centenary of Union Chapel, Islington, of which the Dublin professor was for many years organist. Mr. Fountain Meen, the present organist, has also contributed two hymn tunes. This centenary music has been published by Messrs. Hazell, Watson & Viney.

SIR WALTER PARRATT, the Queen's "Master of the Musick," is preparing a series of madrigals in imitation of 'The Triumphes of Oriana,' a collection of twenty-five pieces written by distinguished musicians of the period in honour of Queen Elizabeth.

THREE hymns, with tunes by Sir Frederick Bridge, Sir George Martin, and Mr. John E. West, for the Queen's eightieth birthday (May 24th) have just been published by Messrs. Novello & Co.

THE *Allgemeine Musik-Zeitung* and the *Musikalisches Wochenblatt* both speak in high terms of August Klughardt's new oratorio 'Die Zerstörung Jerusalems,' recently performed at Solingen and Magdeburg. The first of the above-mentioned papers is about to give a detailed notice of the work.

THE series of Gürzenich Concerts for this season has come to a close. At the last one 'Heldenleben,' the new tone-poem of Richard Strauss, performed under the excellent direction of Dr. Wüllner, was received with great favour. The list of works performed during the season bears testimony to the judgment and eclectic taste of Dr. Wüllner.

BERLIN papers report the death, at the early age of thirty-four, of the Roumanian singer Rafaela Pattini. In spite of enjoying a considerable reputation, she had almost constantly to struggle with poverty, and she actually died in abject misery.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7. Queen's Hall.
MON.	London Festival Concerts, 3 and 8.30. Queen's Hall.
—	Miss Edith Evans and Herr J. Fomseha's Pianoforte and Violin Recital, 8. Queen's Small Hall.
—	Opera, 'Lohengrin,' 8. Covent Garden.
TUES.	London Festival Concerts, 3 and 8.30. Queen's Hall.
—	Miss Kate Elmn's Concert, 3. Steinway Hall.
—	Opera, 'Cavalleria Rusticana' and 'Pagliacci,' 8.30. Covent Garden.
WED.	London Festival Concerts, 3 and 8.30. Queen's Hall.
—	Elderhorst Chamber Concert, 3. Steinway Hall.
—	Curtius Concert, 3.15. St. James's Hall.
—	Miss Mabel Phillips's Concert, 8. Queen's Small Hall.
—	Opera, 'Carmen,' 8. Covent Garden.
THURS.	Herr Wieniawski's Chamber Concert, 3. St. James's Hall.
—	Opera, 'Tristan und Isolde,' 7.30. Covent Garden.
FRI.	London Festival Concerts, 3 and 8.30. Queen's Hall.
—	Opera, 'Faust,' 8. Covent Garden.
SAT.	London Festival Concert, 3. Queen's Hall.
—	Opera, 'Aida,' 8. Covent Garden.

DRAMA

THE WEEK.

ST. JAMES'S.—'In Days of Old,' a Play in Five Acts. By Edward Rose.

STRAND.—'Why Smith left Home,' a Farce in Three Acts. By George M. Broadhurst.

WE are indulging in a debauch of romantic drama, and our hosts, perceiving that we have drunk all the good wine, are now setting before us that which is worse.

Very far from content are we with the lees that are now provided. Romance has never been our forte in England, and when our stage was most flourishing the plots of our plays were rarely of home growth. Mr. Rose has collaborated with Anthony Hope, one of the few modern Englishmen of inventive power, and out of his novels has constructed plays which have attained popularity. He has now parted from his associate, and has given to the stage a work in which the method, machinery, and trappings of romantic drama are employed, but in which there is no breath of dramatic life. With so much spirit is this acted by the exemplary company Mr. Alexander has collected and trained, and so splendid is the historical pageant devised, that we lose sight for a moment of the fact that it is all in a double sense 'Much Ado about Nothing.' It is the story of Claudio and Hero enacted by phantoms—phantoms, that is, as regards dramatic life; as regards movement and noise they are living enough. Very lovely look the ladies in their rich robes and picturesque hennins; and the knights in mixed armour of steel and chain mail, with salades upon their heads, and the men-at-arms with halberds and partisans, make a goodly show. But the former have nothing to do but to look pretty or stately and to dance, and the latter to act as men with human motives never act. So careful has been Mr. Rose to obtain the atmosphere of the early fifteenth century that he has neglected everything else. He has taken what he can from Shakspeare, reminding us now of one character or situation, now of another, and he has introduced a really marvellous imitation of Browning; but of his own he has contributed nothing. At the outset there is some promise. We are prepared to be interested in these stormy Beddarts of the Cliff and of the Vale—the former a nest of robbers, plundering with praiseworthy impartiality the partisans of the red rose and the white (the period is the Wars of the Roses); the latter, if fiery and injudicious gentlemen, staunch to a falling cause. So soon as the action, or what purports to be such, begins our faith wanes and dwindles till it disappears. Not a character is there whose motives to action are comprehensible. The whole seems to challenge a sort of criticism such as Byron in 'English Bards and Scotch Reviewers' bestowed—most unjustly, of course—upon Scott's 'Lay of the Last Minstrel.' There is promise in the dialogue, but it remains unfulfilled. The predictions of a Lollard who is introduced might easily have been made impressive—and, indeed, are so for a while; but the death of the man whose fate is foreseen is too distant and too remotely concerned with the words employed not to leave behind a feeling of disappointment. There is some admirable acting, though the exponents are not all fitted to their parts, and there is a series of superb tableaux. But the play is verbose and incoherent.

In a piece diverting, but extravagant, which has obtained a great success in New York, a company of comedians wholly American and new to England has appeared at the Strand. The performance generally was bustling and overcharged. It had, however, distinct merits, and revealed in Mr. Arbuckle, Mr. Barnum, and Miss Annie

Yeamans actors of very genuine ability. Mr. Barnum supplies a caricature of a German nobleman which is masterly in all respects; Mr. Arbuckle has a thoroughly comic appearance and method; and Miss Yeamans is one of the drollest and most extravagant low comedians we can recall. Nothing like the types of character she presents is known in this country; but her quaint ways prevailed over all difficulties. The general performance was on a high level.

Dramatic Gossip.

MOST actors and actresses of note took part on Tuesday afternoon at the Lyceum in the farewell benefit of Miss Lydia Thompson. Some novelties of the highest order were given, and Miss Thompson reappeared in her old part of the Duchess of Market Harborough in 'The Wedding March.' The chief feature in the entertainment consisted in the recitation by Miss Thompson of an occasional address by Mr. W. S. Gilbert, which was, in its way, a model. The house was crowded, and remarkable prices for seats were realized.

'A MAN ABOUT TOWN,' given as a *lever de rideau* at the Strand, is a story of self-sacrifice. It is well acted by Mr. Edgar Davenport and Mr. Barnum, and constitutes an acceptable addition to the bill.

MR. ROBERT TABER, whom illness (to which we have once and again drawn attention) prevented from appearing at the Lyceum as the son of Robespierre, has returned to America, in the hope of benefiting by the voyage and his native air. His present purpose is to reappear in England later.

MRS. CRAIGIE has undertaken to write a comedy of modern life for Messrs. Maude and Harrison.

THE first appearance of Madame Bernhardt will take place in 'La Tosca.'

THE performance of FitzGerald's rendering of Calderon's 'Vida es Sueño,' promised for Friday in last week, has been postponed until the 15th inst.

'THE BISHOP'S EYE' is the title of a three-act farce by Miss Clo Graves which has been accepted for production by Mr. Yorke Stephens.

A RENDERING of 'Madame de Lavalette' by M. Emile Moreau, the latest success at the Vaudeville, has been secured by Mr. Tree, and will be given by Mrs. Tree during the present month if a theatre can be secured for its production.

THE first novelty to be given by Mr. Martin Harvey will consist of an adaptation by Mr. Herman Merivale of 'Don Juan Tenorio.' The character of Don Juan as painted by Tirso da Molina is said to have been drawn from a member of the Tenorio family of Seville. The character is, however, found in the second and third acts of 'Dineros son Calidad' of Lope de Vega.

'THE ELIXIR OF YOUTH,' adapted by Mr. George R. Sims from the 'Bocksprünge' of Hirschberger, will, it is said, be the next novelty at the Vaudeville.

MR. CHARLES FROHMAN will, it is believed, open the Criterion in October next with Mr. Wyndham as lessee.

MISS ESTELLE BURNEY has written a duologue entitled 'The Ordeal of the Honeymoon,' which is to be produced by Mr. Cyril Maude and Miss Winifred Emery.

'A MAN WITH A PAST' is the title of a play that has been written by Mr. Charles Brookfield for Mr. Hawtrey.

TO CORRESPONDENTS.—E. S.—T. B.—G. & Co.—H. W. C. B.—received.
No notice can be taken of anonymous communications.

MESSRS. BELL'S LIST. THE CHISWICK SHAKESPEARE.

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MESSRS. SOTHEBY, WILKINSON & HODGE will **SELL** by **AUCTION**, at their House, No. 13, Wellington Street, Strand, W.C., on **THURSDAY, June 1**, and **Two Following Days**, at 1 o'clock precisely, **BOOKS and MANUSCRIPTS**, including a **PORTION** of the **MERIDALE LIBRARY**, the **PROPERTY** of **W. W. WALTON, Esq.**, the **LIBRARY** of the late **J. ADDISON, Esq.**, a **PORTION** of the **LIBRARY** of **S. P. JACKSON, Esq.** (of Twickenham), a **SELECTION** from the **LIBRARY** of a **LADY**, and other Properties, comprising Standard Works in the various Branches of Literature—fine Books on Art, Crowe and Cavalcaselle—Wm. Blake's Illustrations—George Cruikshank's Plates—very rare First Editions of the Writings of S. T. Coleridge, Chas. Lamb, Wm. Wordsworth, Rob. Southey, &c.—Milton's Poems, 1645, and other old and rare Books—a Series of Works on Bibliography, County Histories, and Local Topography—Sporting Books, Racing Calendars, &c.—First Editions of Modern Authors, &c.

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SATURDAY, MAY 13, 1899.

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LITERATURE

The Life of William Morris. By J. W. Mackail. 2 vols. (Longmans & Co.)

No single writer could hope to produce an adequate record of the life of the extraordinary genius—"poet, artist, manufacturer, and Socialist, author of 'The Earthly Paradise'" — William Morris. He enlarged over and over again the limits of English verse; in 'The House of the Wolfings' he invented a form of literary art so novel that fresh canons of criticism had to be formulated and applied to it; he was a main factor in the revolt of public taste from the tasteless profusion of the early Victorian epoch; he proved that goods may still be produced as well as wares. Rarely did he master a subject without enlarging its borders, and his relaxation was found only in some new development of the restless energy which was his distinguishing characteristic. But of what was in one man's power to do Mr. Mackail has left little undone.

William Morris was born at Walthamstow on March 24th, 1834. His father was a prosperous City man of Welsh descent; his mother was one of the Sheltons, a family which, in the female line, was descended from the famous Throckmorton stock. He entered Marlborough in 1848, and Exeter College, Oxford, in June, 1852. Intending at first to take Orders, he abandoned this ambition for architecture, and joined Street's office in January, 1856. In August of the same year Street removed to London, and Morris came up with him. The next three years were the *Wanderjahre* of his life, divided between poetry, painting, and travelling. Part of 1857-8 was spent on the decoration of the Oxford Union; but in 1859 he married, and from that time forward London was the centre of his activity. His marriage led, in due course, to the foundation of the firm of Morris, Marshall, Faulkner & Co. (April, 1861). The succeeding years were amongst the busiest of his life, yet in them he found time to write not only 'The Life and Death of Jason' and 'The Earthly Paradise,' but a vast quantity of hitherto unpublished verse. We need not catalogue his works from this time

forward; a reference to our columns will show that for thirty years we have been foremost in admiring his wonderful genius.

As time went on his passion for architecture led him to take a prominent part in the endeavour to stay the "restoring" mania of this century. The *Athenæum* had always set its face steadily against "those acts of barbarism which the modern architect, parson, and squire call restoration," and in March, 1877, Morris wrote to it a letter headed "Society for the Preservation of Ancient Monuments," suggesting the formation of an association for that purpose. In April of the same year we chronicled the first meeting of the Society, to which Morris acted as secretary. The list of original members included Carlyle, Sir E. Poynter, Burne-Jones, Calderon, Mr. Stopford Brooke, Mr. Sidney Colvin, Mr. Leonard Courtney, and Mr. Philip Webb. Mr. Mackail tells the story of how Carlyle was induced to join, partly out of opposition to Sir James Stephen, and partly out of admiration for Wren's churches. Morris's work on the "Anti-Scrape," as its friends call the Society, had the effect of bringing him into a position which had the most important results on his future activities.

The visits to Iceland in 1871-3, the diary of which furnishes forth one of Mr. Mackail's chapters, are of prime importance in the history of Morris's literary art. The chapter will, we fear, be found dull by the general reader, and should, indeed, have been broken up by some of the anecdotes the poet used to relate of his journey. It is printed here, we apprehend, because the diary will never be published. Traces of the impressions he obtained appear in almost every book he afterwards wrote. Nor can we but think that the existence of the wild, friendly, ungoverned communities with which Northern history had made him familiar contributed much to his future belief in the possibility of a communist life.

The history of the modern Socialist movement in England cannot be written for many years. It first began to show vitality within the Democratic Federation, an organization designed to link together the various working-men organizations into one body in favour of Radical (not Socialist, as Mr. Mackail puts it) aims. The elements on which it counted were the London Reform League, the scattered remnants of the International, the Radical trades unions, and finally, and most important, the section which followed Bronterre O'Brien, a section of the old Chartist party which had always taught that social rights, and not Socialism, should be the aim of the working men. Mr. Hyndman entered this organization with the intention of diverting it to Socialism; politicians of little experience saw in it a means of weakening London Liberalism. In a short time the organization was captured; a split took place, and the Democratic Federation became the "S.D.F." In January, 1883, Morris joined the Social Democratic Federation. Two years later he left it, unable to work with the doctrinaire section of the followers of Karl Marx, and founded the *Commonweal*, a journal which contains much of his writing for the next few years, notably 'John Ball' and his pastoral Utopia 'News from Nowhere.'

As the Socialist movement widened and grew shallow, fresh interests shared with it his activity. In 1889 'The House of the Wolfings' appeared. The judgment of the *Athenæum* of that date is still that of all competent critics. It is one of the most remarkable contributions to pure literature of our time. A mixture of prose and verse, the unmetrical portion of the narrative is more poetical than the metrical. Its beauty lies in the texture of the prose style. Satisfied with its reception, he modified the form—which he never used again, though Mr. Mackail says that 'The Well at the World's End' is written in it—and produced 'The Roots of the Mountains,' in his own opinion and that of many others his finest prose work. A series of romances followed which betrayed more and more the influence of Irish legend upon his imagination, an influence specially notable in 'The Water of the Wondrous Isles.' It is not generally known, we believe, that Mr. Morris once began a story of Roman life, the other side of 'The House of the Wolfings,' but abandoned it in disgust.

Closely interwoven with his romance-writing was his last enterprise—the foundation of the Kelmscott Press. We have too often expressed our sense of the services this latter has rendered to typography to dwell upon them here. We can only repeat our warning against similar excesses in book decoration to those of Morris's feeble imitators in the past, who made the æsthete to be a byword among the Philistines. Morris died October 3rd, 1896, worn out by the labour of forty years, each of them crowded with the toil of half a dozen ordinary men.

Mr. Mackail's biography tells us all this, and more. It is one of the handsomest books of the sort we have seen. The illustrations by Mr. New are well drawn, and the photogravures by Messrs. Walker & Boutall of the portraits and of Morris's famous picture are models of what such work should be. And yet we are not quite satisfied with the book—we feel that it is written from a special point of view. We miss the names of lifelong friends of Morris; we find relations with others minimized to a vanishing point. Worse still, we have criticisms of Morris's poetry from the classical point of view—for a special example of which see Canon Dixon's remarks on the early poems on pp. 52 and 92 of vol. i. Of course, we have not 'The Willow and the Red Cliff' before us; but to talk of reaching perfection at once in such immature work as the specimens Mr. Mackail furnishes is absurd. Better still, take Mr. Mackail's criticism of the epic 'Sigurd the Volsung,' with which should be read the notice of the same book in our columns of December, 1876; or, again, his criticism of 'Love is Enough,' with its emphasis of a metre casually used amongst twenty others in Middle English plays, as a conscious model of Morris's alliterative verse; or, lastly, to cite no more, his coupling Chaucer and Piers Plowman, and his want of appreciation of Chaucer's real place in literature.

But we have a further quarrel with Mr. Mackail. He may be unable to produce adequate criticism, but we expect at any rate from him English of a high standard.

all the more as slipshod and debatable phrasing has already become common in an age devoted to rapid scribbling. The first sentence of the book has a personal pronoun "he," of which the noun is to seek. And how does Mr. Mackail know that the greatest names are sooner or later overwhelmed in oblivion? And why does he write Gibbon-and-milk? And why does he tell us that an English "park abounded in wild birds and beasts"? What other kind of birds and what kind of wild beasts did he expect? And how can a loss be replaced (p. 53)? It may be repaired. And why "an old veteran"?—to quote no more. Let us hope that another edition will afford him an opportunity of revising these slips, excusable enough in a writer of whom less is expected.

In truth, Mr. Mackail has done a good piece of work, and brought forward sides of Morris's life too often ignored. It may, and ought to, be supplemented; it can never be superseded. Most of all do we thank him for the extracts from the Troy poems hitherto unprinted. If, as we learn from Mr. Mackail, there are six of these completed, we venture to represent to Mr. Morris's literary executors that it is their bounden duty to publish them. With the other short poems known to exist they would, we understand, amount to a volume.

Highways and Byways in Donegal and Antrim.

By Stephen Gwynn. With Illustrations by Hugh Thomson. (Macmillan & Co.)

DONEGAL is not an easy country to write of, for it has neither architecture nor other art, and its commerce seldom rises above the level of cottage industry. That it has had a full share in the making of Irish history is true, but that history is completely in the past, and must always have lacked grandeur, since it has disappeared, leaving no monument and no mark upon the world. The kings of Tyrone and Tyrconnel were brave and warlike, but they did little for their country, and the one really great man of their blood, Columba, was destined to make history in Scotland, not at home. Why it has come to pass that the Irish saints or missionaries, who built large churches as far east as Ratisbon, have left so little monument at home, we know not; probably the internecine petty warfare not only destroyed what was done, but greatly deterred from doing, and the best men, wearying of a constant strife that was both ignoble and un-Christian, followed the example of Columba and severed all earthly ties by voluntary exile. But for whatever reason, we look in vain for an Arthur, an Alfred, a William, a Henry, an Edward. Donegal has its separate history until after the death of Elizabeth, but we cannot compare it with the contemporaneous history of any state of Western Europe. For it is useless to claim for the Irish a high place in science, arts, or letters. The State Papers of the period show that their leaders were not lacking in shrewd sense, and that they possessed a quick wit and great command of language; several of them, indeed, were writers of admirable letters, but the motive of these letters was diplomatic, never literary; and the most enlightened chieftain awarded no encouragement whatever to the

arts. Irish people often claim for their race an extreme sensibility to beauty, but history does not support that claim; for though at an early period the art of the goldsmith and the illuminator was encouraged in the monasteries, these arts declined with the loss of the temporal power by the clergy, and the chiefs were never ambitious in the building of churches, castles, or tombs, nor have the Irish ladies left a legacy of artistic needlework such as that bequeathed by their sisters of England, France, Spain, Italy, Germany, or the East.

So much the worse for the tourist and for the writer of guide-books! Donegal contains no museums, no entertainment for a rainy day; it attracts the fisherman, the golfer, and the politician, and it also ought to attract the lover of noble scenery and of quaint ways. It is, indeed, a country full of charm and of austere, melancholy beauty; a land to visit and to love, but hardly a land to write about or to illustrate, for a crowded market-place makes a prettier drawing for a Christmas volume than a noble headland, and a picturesque campanile than the Atlantic in a storm.

Thus author and artist have addressed themselves to no easy task, and are to be congratulated on their considerable measure of success. Every one who has been to Donegal will enjoy the fruit of their labours, and no one who intends going there should fail to read it. It is, moreover, a pretty book, containing many charming drawings, although we do not consider it the best work that Mr. Thomson has done, and we should not suppose him intimately acquainted with the country. As for Mr. Gwynn, he has done his difficult work admirably; he loves the country and the people and the showery climate and the bad roads well enough to tell the truth about them, and to make his readers feel that, with lovable places as with lovable persons, the peculiarities and shortcomings are likable, being parts of a charming personality. Indeed, the average bicyclist and fisherman and golfer, having read Mr. Gwynn's book, could safely venture through Donegal, knowing exactly the sort of roads and inns and sport that he may expect, and also the kind of weather. All this is told pleasantly and simply—no easy task when there are no towns to break the monotony of the narration.

Everywhere the reader is informed of the nature of the hotel accommodation (would it have been too much to expect to know also its cost?), and he is also told honestly that posting costs almost a shilling a mile. One excellent chapter is devoted to the fisherman and the golfer; and an introductory chapter with some sound "Advice to Cyclists" is the most entertaining in the book, by reason of the picturesque sayings of such of the peasantry as "have the English" quoted in it:—

"The choicest example I ever heard related to a turnip cutter which had been working stiff, and was handed over to the local mechanic, who explained his operation upon it. 'You see, your reverence, she was a wee thing proud in the pitch, but I hae alleviated her bottom.' That meant that the knife had been cutting too perpendicularly, but he had eased the slope of the cutter."

No less delightful is an old farm steward's description of a paddock in early spring:—

"'It's just fit for an outspout for them young beasts.' In answer to the objection that it was bare of herbage he replied, 'It's not for what they wad get off it, but they'll just peruse over it' (pronounced 'pereuse')."

Again:—

"A grumbling old woman, asked whether her daughter was not attentive to her, replied, 'Ay, she's kind enouch by lumps: she's lumpy, Sally is.'"

We fear, however, that Sam Slick forestalled the elderly maiden's account of her single state in his classic remark, "Them ez I'd hev wouldn't hev me; and them ez 'ud hev me, the devil wouldn't hev."

A strange local idiom is the use of "rough" for plenty: "A'm no that rough o' cash"; and again, "They're short o' cash, maybe, but there wad be aye a roughness about the hoose—meal an' potatoes an' the like."

Some of the phrases quoted are epigrammatic in their brevity, and recall the terse style of the old chieftains; thus we hear of "a poor old man that can nayther work nor want" (want=do without), and who is "just needin' whatever your honer's plased to give him, back or belly."

Our own experience of the Irish poor is that such happy forms of expression are by no means exceptional, and we agree fully with Mr. Gwynn that the "pleasant talks, by the roadside or in the fields, with carmen or with boatmen, are among the best things to look back on in one's memories of holiday-making" in Ireland, where in spite of possible bad weather, bad inns, and bad train service, there is a never-failing enchantment that changes all the mischances of travel into delightful adventure.

Eras of the Christian Church.—The Post-Apostolic Age. By Lucius Waterman, D.D. With an Introduction by H. C. Potter, Bishop of New York. (Edinburgh, T. & T. Clark.)

Eras of the Christian Church.—The Age of Charlemagne (Charles the Great). By C. L. Wells, Professor of History, University of Minnesota. (Same publishers.)

THESE books belong to a series. We conjecture from its structure that the author of the first volume was selected for his task because he had the reputation in the United States of being a popular preacher, a fair scholar, and an independent thinker. Probably he had not previously pursued investigations into Church history, but knew the subject as a theologian ought to know it. He then may have taken up the Ante-Nicene and Nicene libraries of translations; gone through them carefully, consulting at the same time the books of some of the best of modern patristic scholars, such as those of Lightfoot; and on the basis of this study prepared his chapters. He tells the reader that one of his chief aims was to make them interesting, and he also had in his mind a certain "Ladies' Historical Club." In fact, they read like lectures. For instance, the second sentence of the first chapter runs thus: "The boundaries of the period shall be defined more closely in a moment"; and the same conversational tone pervades the book. The author has certainly succeeded in making his work interesting, and the reader obtains a tolerable idea of the principal facts of Church history

in the Post-Apostolic age. There are some very noticeable omissions, such as an adequate estimate of the influence of Gnosticism on the subsequent dogmas of the Church, or an account of the catacombs of Rome and their revelations. But on the whole the work is done well.

The author borrows most of his translations from the "Ante-Nicene Library" and the "Post-Nicene Library," generally without acknowledgment. He occasionally disputes the translation. Thus he rejects the rendering of *convenire ad* in the famous passage in Irenæus on the Church of Rome, but he does not seem to have consulted on it the two best editors of that Father, Stieren and Harvey.

The book is curious. Dr. Waterman appears to adopt a strongly dogmatic view on the questions of episcopal government, the sacraments, the Incarnation, and the other doctrines which are prominent in the creed of Anglo-Catholics; yet in the course of his book he discusses all these points with a freedom which would be abhorrent to an Anglo-Catholic; and in the end he proposes a union of Independents and Episcopalians in order to "try again the experiment of a really primitive Church Order."

Still more remarkable is the manner in which he discusses the writings of Apostles and saints. He treats them as he would treat men of the present day: he has respect for them, but there is no symptom of reverence. Thus he maintains that the Epistle of Barnabas is "a very poor letter," but he has no doubt that it was written by "Barnabas, the Apostle, once the companion of St. Paul." In regard to those who reject the authorship of St. Barnabas because they deem it unworthy of an Apostle he says:—

"Their confidence that when once a man was made an Apostle he could not say foolish things, is really touching, but one hardly knows on what it is founded.....That everything written by an Apostle must be the result of a special inspiration is pure modern assumption. The ancient Church did not think so.....If the Apostle Barnabas had a fine, impressive presence, a warm, generous heart, a great gift of speech, and a singularly small share of brains, he would be a most natural person, such as most of us have known, and equally consistent with the narrative of the Acts and of the facts of this curious letter which bears his name."

Of Clemens Romanus he says:—

"They represent him as saying that the Apostles expressly provided that other men should succeed to their office. He may have meant to say that. More probably he did not. But he did contrive a sentence that is wonderfully ambiguous.....It seems just possible that the good man was ambiguous on purpose, distinctly intending that both statements should be covered (and intimated) by his phrase."

In describing the style of St. Ignatius he remarks:—

"It must be acknowledged that the martyr sometimes indulged in a sprawling luxuriance of comparison."

Dr. Waterman presents a vivid picture of Tertullian, in which some of the best features of his character and writings are well portrayed; but he touches in the dark colours here and there. Thus he says:—

"The later books grow worse and worse, but even the mildest of the three (the work, be it remembered, of an exceptionally devoted Chris-

tian) is not fit for a modern Christian to read.It is a false spirituality which takes hold of such a man as Tertullian, so gifted and really so conscientious, and makes him run riot in pride and ugliness and moral coarseness."

Dr. Waterman is equally frank in his treatment of Hippolytus. He allows him credit for all the good qualities which he can discover in him, but he is not blind to the faults of the Bishop of Portus. He ends his estimate in these words:—

"If half that Hippolytus says was true, he ought to have called all the great Churches to his help, and it is a shame to him that he did not. But whether his accusations be true or false, it remains that this scholar with a martyr's courage had also the manners of a fishwife."

Americanisms crop up here and there in the book. Thus:—

"It is maintained, however, by Bishop Wordsworth in his 'Church History,' while it is *antagonized* by Bishop Lightfoot in his 'Clement'....."

"Men like Antoninus Pius and Marcus Aurelius had a vague idea of a passionless Supreme Being somewhere *back* of all the powers of the universe."

"It took patience and goodwill to disentangle such a *snarl*."

Dr. Waterman's book supplies ample material for reflection; but as he seldom cites an authority for his statements, as his judgments seem more the result of transient impressions than of permanent convictions, as he frequently sets down as indubitable what is denied or doubted by many, his assertions must be received with caution. And his scholarship is not always up to the mark. For instance, he does not appear to know that Caius was pronounced Gaius by the Romans, and that the treatise 'De Mortibus Persecutorum' has been attributed by some of the best and latest critics not to Lactantius, but Cæcilius.

By the exigencies of the "series" the age of Charlemagne is called upon to bridge over the gap between the Post-Apostolic age and that of Hildebrand. The central interest lies in the growth and decay of the Frankish power; the development of the Papal power comes in rather as an episode. Prof. Wells is, therefore, merely dealing with a certain period of mediæval history under the guise of an "Era of the Christian Church." But when this qualification is admitted, the book may, on the whole, be commended as a fair compilation from fairly good materials. For the time of Charles the Great himself Prof. Wells makes copious citations from original authorities; but these wear the appearance rather of a garnish than of an essential element in the composition. When he can he, like Dr. Waterman, makes use of translations, and he even quotes Nithard's account of the oath of Strasburg through the medium of Prof. Emerton! He is also too fond of relying on modern generalizations, not always derived from the best authors. But it is just to add that the narrative, though dull and wanting in life, is usually accurate. Where it fails is in grasp and intellectual force. We should, however, be demanding too much from a book like this to expect more than we find in it.

From Cromwell to Wellington: Twelve Soldiers.
Edited by Spenser Wilkinson. (Lawrence & Bullen.)

WE must confess to a feeling of disappointment on finding that certain expectations which had been raised by a perusal of the learned editor's prefatory note to this sumptuous volume were hardly fulfilled on the part of most of his contributors. We make this confession, however, with extreme diffidence, because we are conscious that it raises several debatable questions. Indeed, but for the appearance of Mr. Spenser Wilkinson's name upon the title-page and for the opening sentence of his aforesaid note, we should scarcely have ventured upon an objection to an historical method which is not inferior to that usually employed in the production of works designed for the information of the general reader. The plan, however, of enlisting a number of contributors to write separate articles, and then binding them up in a volume, necessarily tends to produce inequality of workmanship. Some of the writers may possess a first-hand acquaintance with their subjects, while others (and this is obvious in the present instance) may have had to acquire their information for the special end of writing their contributions.

That these stories of the nation's soldiers form far more attractive reading than the technical narratives of campaigns and the mere archæology of military history is a fact which will be readily admitted by all who are accustomed to refer to the highly valuable, but usually ill-written, regimental histories of the present day. Thanks to a stirring title and an introduction by the most popular of our living soldiers, and also the embellishment of some exquisite portraits, the success of this "picture of the British army at work" would have been assured without any claim to deep research. It is, therefore, really all the more creditable to the editor and his assistants that they have spared no pains to make these biographical sketches as complete as the materials that were known to be available would permit. Nearly every one of these narratives is eminently readable and decidedly instructive in itself, and the general literary effect, thanks to skilful editing, is singularly harmonious. Of course, in a work of this kind we could scarcely expect to find any considerable variation in the substance of these oft-told tales; but, although Mr. Fortescue omits any mention of such important incidents as Villars's wounds at Malplaquet and Boufflers's masterly retreat, his estimate of the military conditions of Marlborough's campaigns must be regarded as an important contribution to the archæology of military history. On the other hand, historians will scarcely be in a position to form a clear idea of the establishment of the Cromwellian army until Mr. Firth's researches have been completed, whilst the siege of Colchester can scarcely be discussed in a single line. But although the disparity of the opposing forces at Marston Moor and Naseby has been clearly shown by Mr. Firth, Col. Ross, and others, this point is left completely out of sight in the present narrative. Again, the new light thrown upon Wolfe's relations with his chiefs and companions in arms by the publication some fifteen

years ago (through the Historical MSS. Commission) of the Townshend MSS., and by an article simplifying this information from unpublished War Office correspondence, which appeared at the same date, has been overlooked by Sir Archibald Alison.

A somewhat similar omission may be noticed in connexion with the fall of Pondicherry. It is not altogether unknown that the close of the campaign in the Carnatic and its sequel in the expedition against Manila, in place of the Mauritius, were marked by the most unseemly and lamentable dissensions between the civilians of the Company and the commanders of the forces placed at its disposal by the Crown. In any case the very painful correspondence of Cornish and Draper, preserved in the Record Office, places this fact beyond dispute, and therefore English writers are scarcely justified in contrasting "the dissensions that disgraced the Franco-Indian officials" with the nobler spirit shown by the British, whose "soldiers and civilians alike vied in patriotic devotion to duty. The almost universal greed for wealth was subordinated to the great aim of the moment." Nevertheless, the chapters of Indian history connected with the names of Clive, Coote, and Lake are exceedingly well written, and the last is a decided acquisition to the band of military "heroes." Another interesting recruit has been found in Abercromby (with a *y*), whose Egyptian campaign is well described by Col. A'Court. It is to be regretted, however, that more use was not made by the writer of the ample materials which exist in the English archives for a description of the Helder expedition, especially since the value of this source has been recognized in Col. John Davis's history of the "Queen's," and by the extensive collections recently made for the Dutch Government. As it is, there is not to be found in this account a single word about the difficulties of the country, which were the chief cause of the failure of the campaign. Perhaps the name of General Baird is most closely associated with the second capture of Cape Town. Unfortunately, however, the colonial despatches which contain the particulars of this expedition have not yet been published in the magnificent series of official texts which are being edited by Dr. Theal for the Cape Government; and the true story of Home Popham's South American expedition still remains to be written.

In the case of the story of Wellington's extraordinary career, and therefore equally in that of Sir John Moore's memorable exploit, there is very little question of unexplored archives that may materially affect the received versions, which are for once based upon the actual official despatches. It is, of course, possible that Col. Henderson or some future biographer may discover many fresh details of the great duke's military career among the MSS. at Apsley House, where the Dutch Government has already been at work, or among the Domestic State Papers; but we imagine that, on the whole, very little remains to be gleaned for the purposes of the student of military history. In strong contrast to most of these slight sketches of campaigns appears the remarkably exhaustive account of the siege of Gibraltar, which is contributed by

Col. Adye under the unfamiliar heading of Baron Heathfield, the title by which Governor Eliott's heroic defence was but feebly rewarded. This, indeed, is history; but alas for the frailty of human nature! The sketch which answers all the requirements of the historical purist is, like most other productions of its kind, the least interesting from the point of view of the general reader.

There remains the much wider question of the representative character of the twelve soldiers selected to represent the work of the British army during a period which has been wisely limited. As to this, it will be evident that the types presented to the reader have been selected with care. At the same time, it must not be forgotten that of the whole twelve only four can be regarded as originating minds, for Peterborough cannot be taken altogether seriously. The wars waged by this country during the second half of the eighteenth century were practically the wars of the two Pitts against the threatened supremacy of the house of Bourbon and the new tyranny which rose from its ashes. For some reasons it could be wished that it had been possible to find places for Wade and Amherst; but we admit that other claims were on the whole to be preferred.

It is with much regret that we have ventured to urge several objections to the historical method of this book, and to point out the neglect of certain possible sources of information; but we have done so because we desired to do its editor the justice of taking his work as a contribution to a department of British history which has to compete with the scientific methods of foreign scholars.

Ballads, Critical Reviews, Tales, Various Essays, Letters, Sketches, &c. By W. M. Thackeray. With a Biographical Introduction by his Daughter, Anne Ritchie; a 'Life of the Author,' by Leslie Stephen; and a Bibliography. (Smith, Elder & Co.)

THE last volume of the "Biographical" Thackeray has now been published, and the whole edition stands before us in all its welcome completeness.

Of actually fresh original matter the world has, naturally enough, not gained much. Thackeray's work had already been fairly well exploited; it was available in convenient forms; and, if the truth must be told, it is not, every word of it, peculiarly worth preserving. For one who was in the bulk of his writings so great, he could be at times remarkably small. But a good deal of important new light has been thrown upon the man himself. We have not, indeed, been taught to revise fundamentally our conception of his general character; but the details of his character are filled in, and the picture has gained in depth and colour. A hundred minute and intimate touches have contributed to this result; and Mrs. Ritchie has put all lovers of good literature for ever in her debt by the loyal and sympathetic comments, the letters and extracts from note-books, and the numerous sketches, with which her chatty introductions are enriched. Most of us were sufficiently familiar with the outlines

of Thackeray's life to group her anecdotes, &c., in their right places; but any necessity which might have arisen of going to outside authorities for a consecutive record is now removed by the happy thought of reprinting Mr. Leslie Stephen's succinct memoir from the 'Dictionary of National Biography,' as an epilogue to the whole edition.

Perhaps the most interesting features of Mrs. Ritchie's own contribution to this final volume are the paragraphs somewhat quaintly headed "P.S. concerning Grandfathers and Grandmothers." The author of 'Vanity Fair' was always much interested in the Thackeray race, "though he did not seem exactly to belong to it himself. They were tall, thin people, with marked eyebrows and clear dark eyes, simple, serious. They were schoolmasters, parsons, doctors, Indian Civil Servants, and some officers thrown in to give us an air." There was an Archdeacon Thackeray who was head master of Harrow, and more than doubled the numbers there. He "kissed H.R.H. the Prince of Wales's hand on being appointed one of his Chaplains-in-ordinary" in June, 1748, and "is said to have been seen walking into his own house a few hours after his death."

William Makepeace, Thackeray's grandfather, was the archdeacon's sixteenth child. He reached India "on his seventeenth birthday with his mother's Bible in his trunk," and took his part, like his sons after him, in the making of an empire. He married a Miss Webb, whose sister, Mrs. Peter Moore, afterwards wrote her a letter which Mrs. Ritchie prints, remarking truly that "it reads like a page out of 'Evelina' or 'Cecilia'":—

"The day following Dr. Williams being discarded as a lover [by a third sister, named Charlotte] came Mr. Wodsworth, who had teased us with his company almost incessantly for some time before. He took Mr. Moore aside, and declared a most violent love for Charlotte, entreating that P. M. should give him his interest. Mr. Moore replied with great coolness that she was at her own disposal, and that he did not mean to interfere. Mr. Wodsworth then came to me and told me that Mr. Moore had something to say to me. I accordingly went out, and was a little astonished at Wodsworth's assurance. I rejoined the company with a very grave aspect, and took no further notice, but saw that Mr. W., agreeable to his bold and constant custom, had stayed supper without being asked. We had not an opportunity to mention the matter to Charlotte, so that you may guess her surprise when, as we were walking with the Auriols to the door, Mr. W. laid hold on her, and without further preface began with, 'O dear Miss Webb, don't distract me, I love you to distraction.' Poor Charlotte, who was thunderstruck at so abrupt and indelicate a declaration, was much provoked, and turning short on him only said, 'Bless me, Sir, you're mad, sure!' and immediately joined us in the verandah. Notwithstanding this rebuff, he had the boldness to come the next day to tea, and joined us in our walk; but we received him very coolly, and hardly spoke to him, and Mr. Moore took this opportunity of telling him he must be much less frequent in his visits..... Here endeth the chapter of Mr. Wodsworth."

Here the style is curiously different from that of the one letter remaining of Mrs. Thackeray's own. It is addressed to her son St. John, aged sixteen; and after urging him "on no account to neglect his precious health," she continues: "Remember that a

cheerful, open countenance and fine, graceful carriage is the characteristic of a gentleman and a young man of sense. To feel quite well—and to be so—are quite essential requisites towards succeeding." This is admirable philosophy.

Mrs. Ritchie has also reproduced portraits of the archdeacon and his comely wife, as well as a most delightful drawing by Chinnery (done in 1814) of Thackeray's father and mother, and himself at the age of three. The child's face is extraordinarily individual and full of life.

Many of Thackeray's own sketches, and some of his father's, are given in this volume, and it is interesting to learn that one set of the former, portraying the adventures of "Vivaldi," were exchanged by a schoolboy who had inherited them for a collection of stamps. Apparently the heads of the families interfered, thinking the stamps far more valuable than mere sketches, and the matter was only finally compromised by Prof. Colvin's buying 'Vivaldi' for the British Museum. These sketches have never before been published, and are somewhat in the same spirit as the well-known illustrations to 'The Famous History of Lord Bateman.'

There is further a section of curious quotations from the note-books of 'The Four Georges,' "almost material for another lecture"; but of the ballads themselves we learn little beyond the facts that Thackeray found verse more agitating to write than prose, and that 'The Cane-bottom'd Chair' was his own favourite.

It was the 'Legend of St. Sophia of Kioff,' however, which was the indirect means of calling forth a highly characteristic outburst of genuine sentiment, showing the real nature of the so-called "cynic":—

"I wonder if sneering is of the devil and laughter is not wicked? At a delightful industrial school at Aberdeen (where the children's faces and voices choked me and covered my spectacles with salt water) the founder of the school, Sheriff Watson, pulled my 'Ballads' out of his pocket, and bade one of the little ones read out, 'A hundred years ago and more, a city built by burghers stout, and fenced with ramparts round about,' which the little man did in an innocent voice, and a strong Scotch accent of course; but the tone of levity in the ballad pained me, coming from guileless lips, and I turned away ashamed and said to myself, 'Pray God I may be able some day to write something good for children.' That will be better than glory or Parliament. We must try and do it, mustn't we? As soon as we have made a competence for the two young ones, we must see if we can do anything for the pleasure of young ones in general."

The motto of his life is written again in the last verses of 'The Ballads,' 'The End of the Play':—

My song save this is little worth;
I lay the weary pen aside,
And wish you health, and love, and mirth,
As fits the solemn Christmas-tide,
As fits the holy Christmas birth.
Be this, good friends, our carol still,
Be peace on earth, be peace on earth,
To men of gentle will.

By one of those happy plays on words with which men are occasionally inspired, he has himself been called "Good Will."

NEW NOVELS.

On the Edge of a Precipice. By Mary Angela Dickens. (Hutchinson & Co.)

MISS DICKENS has despaired of finding a new plot and new ideas for her latest novel, or perhaps she has deliberately preferred an old combination of incidents and motives to the vehement strain for novelty which is made by many of her fellow-craftsmen in the art of fiction. Her heroine is thrown from her bicycle, and is rescued by a villainous cousin, who proceeds to turn his chance to good account. She recovers everything except her memory, and is as plastic as wax in the hands of Cecil Cochrane and his somewhat unscrupulous sister. The latter is a sort of female Svengali, and she is clever enough to make the handsome heroine, who is naturally slow and unimaginative, play a leading part on the stage with considerable success. That is the scheme of the story, and if the reader begins by thinking it a rather weak basis for artistic work, he will probably be surprised to find that Miss Dickens has put together a really interesting narrative. Violet Cochrane is a well-drawn character, if we except the impossible Svengali business, and she has our sympathy almost from the beginning. Miss Dickens has written better stories, but 'On the Edge of a Precipice' contains much good work.

The Romance of Elisavet. By Mrs. W. M. Ramsay. (Hodder & Stoughton.)

THE story of the loves of a Greek girl of to-day and a young man of her own race is very gracefully told in Mrs. Ramsay's book. A simple romance is selected, and one that lends itself well to the purpose of illustrating the life of the day in the neighbourhood of Smyrna. No effort is made to go outside the limited scope of the story, and the writing is proportionately unadorned. The result is unquestionably good, and few readers will deny that 'The Romance of Elisavet' is an agreeable addition to the literature of the season. Mrs. Ramsay has elsewhere shown sufficient knowledge of the material with which she deals in this story, and as the wife of Prof. W. M. Ramsay has no doubt had the benefit of his "twelve years' wanderings" in Turkey. Perhaps it should be added that the romance has nothing to do with Armenian atrocities.

Didums. By Jean Macpherson. (Long.)

"WHEN 'God' sends in his little bill" is the most remarkable sentiment expressed in a very short and sentimental little story. The lady who will probably have to pay the account is apparently heartless; but she must have experienced justifiable annoyance when she found how much her husband liked her sister. The man, by the way, seems quite unworthy of the love of either. We fear the story is not very successful as literature.

The Mandate. By T. Baron Russell. (Lane.)

"THERE was a man and his wife and a tertium quid." The man drank and was a brute to his wife, who was a heroine—or, at least, the heroine. So the tertium quid certainly mesmerized, and probably murdered the man, married his wife, and lived unhappy

ever after. Tastes differ, of course. To ours this story seems unpleasant, unprofitable, and not redeemed by any particular skill of narration.

Her Promise True. By Dora Russell. (Digby, Long & Co.)

IF the plot and its materials had never been used before 'Her Promise True' would have been a most exciting and affecting story. Indeed, it is affecting as it stands, even regarded as an oft-told tale; and young readers who come for the first time upon the dire entanglements which follow from the suppression of love-letters will doubtless feel the same pangs that their elders felt in former generations.

The Newspaper Girl. By Mrs. C. N. Williamson. (Pearson.)

THIS book may be described as a very tolerable piece of journalist's work. It is full of journalism both in subject and style, both, to use the writer's words, coated with "the thick sugar of romance." The plot is sufficiently improbable to render it acceptable to the playwright of the day, and it would not be surprising if a "version" of Mrs. Williamson's story were to be placed on the stage. Incidentally some features of the book are of interest. There is a clever sketch of the methods of modern cheap and popular journalism; there is an ingenious plot describing how the sub-editor of a London paper endeavours to supplant and destroy his chief; and the American lady who plays the part of heroine and *deus ex machina* in one is depicted in glowing terms. The novel is long and not uninteresting, except for an incident which seems mainly introduced to spin out the volume to regulation size. It is in a different vein from most of the stories from the same pen, and, as a whole, superior to any. The writer does not appear to the best advantage when she describes a lady whose "teagown" "billowed away from her expansive hips."

The Lady of the Leopard. By Charles L'Épine.

—*The Resurrection of His Grace.* By Campbell Rae-Brown. (Greening.)

THIS pair may be bracketed together. Both attempt to be "weird"; both fail; and both, in the effort, achieve a charnel-house flavour which is excessively disagreeable.

Les Chimères de Marc le Praistre. Par Henry Rabusson. (Paris, Calmann Lévy.)

M. RABUSSON's new novel is a complete failure, after many recent successes from his pen. He tries to draw a French youth of the rich manufacturing middle-class, who is well-intentioned and able and full of good impulses, but who completely wrecks his life, both by an unfortunate attachment and by the introduction into his works of reforms which are costly, and with which M. Rabusson himself appears not to sympathize. The moral of the book is that it is best to rub along in the beaten track—for young men to do as their experienced mothers tell them, and not to strike out a line of their own. But M. Rabusson is so bored with his hero and his heroine that he suddenly brings their adventures to an end by putting his hero into a lunatic asylum, although the youth

has not displayed up to this point the smallest sign of madness, and is without any hereditary taint. This is a novel which no one can be advised to read, and for which no good word can possibly be said; but we are forced to notice it on account of the great distinction of the author and the admirable character of some of his recent books.

SHORT STORIES.

IN view of the usually poor quality of literature evoked by the popular demand for "detective" stories, it may well be hoped that the supply will soon be curtailed. At present it shows no signs of abatement. *The Mystery of the Medea*, by Alexander Vaughan (Pearson), contains two "detective" stories, one of which occupies the larger part of the book. It is not ill constructed, nor is it badly told; and if it could be placed in the hands of a person who had never before read a "detective" story, it might be greeted with enthusiasm. Such a person is, however, not easily found. The main interest for the practised reader of this class of fiction lies in the success or failure of the efforts to postpone the point of detection to the utmost limits. In the case of Mr. Vaughan's volume this effort is overstrained. The second story, 'The Third Attempt,' is less open to comment on this ground. It may be assumed that in most cases these collections of "detective" stories are the result of an attempt to rescue from the daily or weekly press particular contributions more or less written to order.

The reader's interest is not well sustained in *A Mistaken Identity*, by Ramsden Buckley (Digby, Long & Co.), and it is not always easy to follow the drift of the writer's meaning. The title of the book is the title of the first of seven stories of varying length; and the best that can be said of them is that they preserve the same average of merit throughout. The subjects are all familiar, not to say commonplace, and there is little to distinguish the collection from many that come before us for notice. One may, perhaps, be said to have an element of interest above its fellows, and that is a story of a robbery of diamonds in St. Petersburg; but this is susceptible of better telling. The writer's grammar is often faulty, but this is a common failing even with the best of story-tellers.

SCOTTISH HISTORY.

Scotland and the Protectorate, by C. H. Firth (Scottish History Society), is a continuation of his 'Scotland and the Commonwealth,' reviewed in the *Athenæum* of July 17th, 1897. This volume runs to 494 pages, and consists of 314 letters and papers relating to the military government of Scotland from January, 1654, to June, 1659. These letters, by Monck, Lilburne, Charles II., Edward Hyde, &c., are drawn mainly from the papers of William Clarke in the library of Worcester College, Oxford, and from the Clarendon MSS. in the Bodleian. They illustrate a little-known period. Hill Burton's 'History' dismisses it in less than ten pages; and Sir Walter Scott misdates its chief episode in Flora MacIvor's verses "To an Oak-tree in the Churchyard of —, in the Highlands of Scotland, said to mark the Grave of Captain Wogan, killed in 1649," for Col. Edward Wogan got his death-wound in a skirmish with the English in the beginning of 1654, having the month before ridden northward from London with twenty cavaliers, "gallantly mounted, richly clothed, and well armed." There is little about Wogan here; one could wish there was more. Instead there is much marching and counter-marching up hill and down dale, and much tedious repetition in the treaties concluded between Monck and Athol, Glencairn, Kenmure, Montrose, Sea-

forth, Loudon, Lorne, Reay, &c. At the tenth repetition one wearies of the clause:—

"That the officers shalbe at liberty to march away with their horses and swords, and the privat souldjors with their horses, to their respective habitacions or places of abode, where they are to sell their horses within three weekes to their best advantage," &c.

Of fighting there is practically none, and a chimney afire comes almost as an excitement. At the end Lochiel and Glengarry (the latter disappointed of his earldom) are left meek attendants at Richard Cromwell's proclamation at Inverlochy. But the book should be of high value to the Scottish genealogist, if only for its lists of justices of the peace in 1656; and there are not a few items of more general interest. A Scottish jury in 1654 could hardly, it seems, "finde a Waye to hange Mosse Troopers"; twenty St. Andrews collegians "went out" that same year to join the Royalists; at Cromwell's proclamation at Edinburgh in 1657 "of 5 or 6,000 Scottsmen that were present nott one Scotchman open'd his mouth to say God blesse my Lord Protector"; and there are little notices of transportation to Barbadoes (pp. 153, 247), witchcraft at Ayr (p. 382), and legislation against "those people commonly called Egyptians" (p. 403). There is a wonderful canting letter from the Merry Monarch to the Scottish clergy (1654):—

"I doubte not but your memory of my conversation and behaviour amongst you will preserve me from the skandalls of all kindes which my enimes will not fayle to rayse against me, and that you will prudently consider how necessary it is for me to make frendes of all sortes of men, and therefore, in some sense, to become all thinges to all men, never forgettunge to walke alwayes as in the sight of the most High. I pray God this heavy exercise of our afflictions may produce that good spiritt in us all, that wee may be as sensible of our sinns as of our sufferings, and thereupon lifte up our penitent eyes towards him from whose justice our punishments proceede, and by whose mercy alone wee can be relieved, and that I hope will draw downe his eyes of compassyon towards us. Remember me in your godly prayers, as Your constant and most affectionate Frend."

And there is a curious 'Assessment of Wages for the Shire of Edinburgh' (1656), communicated by Mr. W. B. Blaikie, in which occur the words *morning*, for morning dram, and *cowan*, an inferior kind of mason. *Coxsane*, for coxswain (1652, p. 413), is also worth making a note of; and in the same deposition one gets a fresh instance of Argyll's duplicity. There is a good deal in Mr. Firth's volume; at the same time, it is pretty stiff reading.

Emeralds chased in Gold, by John Dickson, F.S.A.Scot. (Oliphant, Anderson & Ferrier), is the meaningless title (torn from Scott's 'Marmion') of a book on the ten islets of the Firth of Forth. But the text is far worse than the title. When in the first chapter Inchgarvie Castle, founded in 1491, is spoken of as "an ordinary Peel Tower, of Norman construction," and Rosyth Castle as "the birthplace of Cromwell's mother," one knows pretty well what to expect; expectation in this case is more than justified. Mr. Dickson loves to quote Latin. He gives an entire charter by James IV., of which these lines are a sample:—

"Sciatis nos cum avis amento et deliberatione tocus parliamenti et council nostri pietatem et compassionem habentes de spoliacione dedicionis et Rapina quam plurimarum navium tam extraneis quam ligeis et subditis nostri pertinentium que *divereis victibus* per Anglicos dacos aliarumque *naciorum* piratas extra aquam et Rivulum nostrum de forth *Raplis* et spoliacionibus fuerit pesantesque immane dispendium dampnum et vilipendium que nobis *Jude* [rendered "from this"; ? inde] Regno nostro ligeis et mercatoribus emanorunt."

Eleven bad blunders in as many lines. The italics are ours, but the errors deserve exhibition. Later on comes twice over the Pilgrims' Well in the Isle of May, "ubi steriles mulieres spe *prolium* habendi venientes non defraudantur." Mr. Dickson writes learnedly about architecture. "The entrance," he says, "to the Choir [of

the abbey church of Inchcolm] would, of course, be in the centre of the east wall." But why, pray, "of course"? That is just where, of course, the entrance never would be. Mr. Dickson is sometimes rather severe with his predecessors, e. g., with Skene (p. 105) and Froude (p. 129). In his criticism of the former he always, we notice, writes "Urbs Guidi" and "Oswin," hitherto given as "Urbs Giudi" and "Oswiu." In the following passage on Froude's period he quite takes us out of our depth:—

"In 1558 the Isle of May passed to John Forret of Fyngask from Sir James Balfour of Pittendreich, an eminent lawyer and judge, knighted by Queen Mary shortly after her return from France. His connexion with the famous 'Casket Letters' is well known. Balfour was a staunch supporter of the hapless Queen; and after her surrender to the Confederate Lords on the ridge of Consland, in 1567, he held the Castle of Edinburgh in her interests. Ultimately, however, he came under the spell of the Regent Moray, and delivered that fortress into his hands. As one of the conditions of capitulation he demanded a gift of the Priory of Pittenweem, then held by the Regent in commendam. This, in all probability, carried along with it a confirmation of his rights to the May. False to Mary, he soon proved false to Moray, and engaged in intrigues on behalf of his former benefactress. This indiscretion lost to Sir James all his honours, and Moray, in 1558, conferred the island upon John Forret of Fyngask, cum mansione, et hortis, portubusque."

The oftener one re-reads it, the more does this passage confound one; but there are many mysteries elsewhere almost as insoluble. The heir of Sir John de Lyon is said to have been ennobled by James I. as Baron Glamis, and in 1606 to have been created Earl of Kinghorn. He must have been a very old man indeed, for the Glamis title dates not from James I.'s, but from James II.'s reign (1445). Marshal Keith was "the last of his illustrious line." We had thought until now that his elder brother, the Earl Marischal, survived him by twenty years. There were Lords of the Congregation, it appears, in 1549 (p. 124); and

"the valiant Jenny Geddes flung the three-legged stool at the head of the 'Popish puling fool' of a dean, as he went into St. Giles Cathedral, 'wi' mickle gravity,' to 'say mass at her lug.'"

John Blackadder is minister of Traquair, not Troqueer—but that one has seen before; and Mary of Guise again dances for joy at the sight of the white corpses three miles off; and her little daughter keeps garden in mid-winter on Inchmahome; and Dr. William Harvey visits the Bass at the age of seventy. There is much besides, and one thing, perhaps, which were as well away—the account of the "Grandgore" of 1497. It is very touching—the unfortunates finding a grave in their island home, the wild waves singing their requiem, and all the rest of it. Still, for the sake of the Young Person, this page would have best been omitted.

AMERICAN FICTION.

THE Spanish war against the Filipinos, the destruction of the Spanish ships by Admiral Dewey, and the subsequent occupation of Manila by the Americans are matters which become of the utmost importance to the love story in *Jack Curzon*, by Archibald Clavering Gunter (Routledge & Sons). Jack Curzon, an English lad, and Philip Marston, an officer on one of the American ships, are represented as deeply in love with two cosmopolitan daughters of a planter; and the efforts of a German trader to push his country's interests and to obtain possession of the property of the planter are cleverly used to add to the interest of the story. Fortunately for the ladies, a Spanish officer falls in love with them, and brings them safely to Manila at the cost of his own life, and all ends happily. The story has all the characteristics of the same writer's numerous and sensational narratives, of which 'Mr. Barnes of New York' is probably the best known. It is briskly written, never halting in its interest, and always high-coloured. The heroine, for instance, is described

as possessing "a pair of appealing, take-me-to-your-heart, American eyes of the brightest sapphire." The use of the historical present grows fatiguing as the book progresses, and is not an agreeable feature of the work. Several foot-notes and pages of appendix are unusual in fiction, European or American.

The Psychical Research Society may find much food for reflection in *My Invisible Partner*, by Thomas S. Denison (Gay & Bird). In a preface to his story the author urges that all great productions of literature have, in their *dénouement* at least, a suggestion of the supernatural. There is nothing in the book approaching to the description of a great production of literature, although it is an interesting and well-told story of sensation and melodrama that may well become popular. The scene is laid mostly in New Mexico, and the period of time is recent. Readers will have to swallow such phrases as "strange psychical experiences" and the "reflex matrix of the soul"; there is a great deal of American spelling in the printed pages, such as "fiber" for *fibres*; and now and then occurs a word such as "paw-paw" (the luscious fruit of a tree), that will puzzle the European reader. Nevertheless it is a refreshing piece of healthy fiction, which may well serve to vary the monotony of the average novel of the day.

BOOKS ABOUT THE COLONIES.

An important work in two volumes published by Mr. Fisher Unwin, being an illustrated *History of the Laws and Courts of Hongkong*, by Mr. Norton-Kyshe, is of more general interest than its title suggests. Hong Kong has been peculiarly happy in having had from time to time the services of a great number of most distinguished men, such, for example, as Sir John Bowring, Sir Julian Pauncefote, and Sir John Bramston; and the book before us, instead of being a mere dry history of courts and of laws, yields a large amount of material to those interested even in the personal quarrels by which, from the time of Mr. Chisholm Anstey, the history of Hong Kong has been marked. There are in the volume also considerable extracts from the local comic papers, among which are some most amusing veiled descriptions of Sir John Smale, a well-known Chief Justice, afterwards celebrated in this country by the service which he gave to the cause of the protection of aboriginal races. All who are interested in our position in the East will find this book of value.

M. André, the publisher, who is also secretary to the French African Committee, publishes in his "Librairie Africaine et Coloniale" *Fashoda: la France et l'Angleterre*, by M. Robert de Caix. This is a most valuable volume, which we can highly recommend to all who are interested in Anglo-French relations or in Africa. It presents a fair statement of the French side of the case and has excellent maps. There is a good deal of information in the book about a matter of which we have several times written—the Bonchamps expedition towards Fashoda. It appears that Capt. Marchand fully expected its arrival, and sent his best steamer to look for it, but found nothing. The Bonchamps expedition—which has been said to have got within 100 kilometres of Sobat, at the junction of the Nile and the Sobat river—according to our author failed, after losing many Ethiopians by disease, and commenced to retrace its steps on the 30th of December, 1897, having only come within 200 kilometres of the Nile. It did not miss, at this point on the Sobat, Capt. Marchand's steamer by very long. The confusion, to which we have previously alluded, as to an Ethiopian expedition led by Frenchmen which reached the Nile, is caused by the fact, here clearly explained, that the other column was a later expedition, commanded by the Russian Col. Artamonoff, and accompanied by two French warrant officers, Faivre and Potter. It seems clear that they

succeeded in reaching the Nile, but at a point much further south, which Marchand, on account of the Sudd, could not have reached. The general doctrine of the book is the favourite view of the French colonial party—that France must make up its mind to be friends with Germany if it intends to thwart us, and that if it will not reconcile itself to friendship with the German Emperor it had better reconcile itself to the abandonment of French colonial schemes. The author does not appear to be so thoroughly read in English Blue-books as he is in other sources of information. He says that it is rumoured that Lord Kimberley watered down the famous declaration of Sir Edward Grey, and he supplies half a page of explanation upon this point, as matter which he has picked up, whereas it is all in Lord Salisbury's Blue-book. The author, like all Frenchmen, believes that the Cavendish expedition was a Government expedition intended to reach Fashoda, and he classes it with the Macdonald expedition. Of course, we know here that the Cavendish expedition was a private expedition, and was stopped, not, as our author thinks, by the Uganda insurrection, but by the action of our Government.

The Government Printer at Sydney publishes *A Statistical Account of the Seven Colonies of Australasia, 1897-8*, by Mr. Coghlan, the well-known Government Statistician of New South Wales. This is not the first time that the mother colony has published a volume on the whole of Australasia, but the account of the seven colonies before us may have the advantage of coming at the moment of a federal agreement—now probable. There is a map prefixed which shows the rainfall of Australia, and which is disagreeable to South Australia and to Western Australia, inasmuch as it brings out the fact that a large portion of the area of these two vast colonies has a rainfall of under five inches—that is, a desert climate, while a considerable part of New South Wales and of Queensland has a rainfall of from ten to fifty inches. The introduction states that Sydney is now the fourth seaport of the British Empire, and the first of those outside England. Another striking statement by Mr. Coghlan is that Australia contains a fourth of the sheep of the world. The great rival of Australia is South America, to which there is, so far as we have seen, no reference in the book. The figures of the exportation, for example, of goods of British production to the Argentina, relatively to the population, are decidedly startling to those who believe in trade following the flag, or even the tongue. The volume, except for land laws, is rather statistical than explanatory of the differences between colony and colony. With regard, however, to the land laws, the point, no doubt, most interesting to intending emigrants, there is a statement of the law in each colony.

The same author and printer are responsible, on behalf of the same Government, for a *Statistical Register of New South Wales*, which is a collection of thirteen parts (of which the volume consists) which have previously been issued separately. It is the statistical volume upon which the information in the annual publication of the Government Statistician ('Wealth and Progress of New South Wales') is based, and is intended to be consulted along with that publication, the appearance of which we have from time to time noticed.

OUR LIBRARY TABLE.

LIKE Mrs. Gamlin's other books, *Nelson's Friendships*, 2 vols. (Hutchinson & Co.), which, by the author's lamented death in the course of last year, must remain her last work, is daintily got up and beautifully illustrated; but as a contribution to Nelson's history it can scarcely be taken seriously. It has been, in fact, written with the avowed purpose of maintaining that the relations of Nelson and Lady Hamilton were those of platonic friendship; and as there is a good deal of awkward evidence to the con-

trary, it is disposed of by the simple allegation of forgery, unsupported except by the statement that Mr. Mayer, of Liverpool, from whom many of the incriminating letters were bought by the late Mr. Alfred Morrison, "was known to be an incautious, though extensive buyer of MSS.....who often found himself possessed of spurious MSS." The sponsor for these letters, however, is not Mayer, but Pettigrew; and though, with culpable carelessness, Pettigrew neglected to explain how they came into his possession or where they came from, the concurrence of dates is in itself fairly strong evidence that they were part of the papers given by Emma to Alderman Smith; and, when added to the handwriting, the style, and the numerous allusions to points which no one but Nelson himself—not even Emma—could have fully understood, may be taken as a proof of their being genuine. There would, in fact, be no difficulty about so accepting them, were it not that they are contradictory to our preconceptions of Nelson's character; but this is not enough to stamp as forgeries documents which have stood the test of very close examination as to the points named above. Before the question can be admitted as within the limits of discussion it is needful to find a possible motive, some advantage to somebody, some person by or for whom the forgery may have been committed; but nothing of this kind has been adduced. There is the same utter want of evidence for the astonishing suggestion that Capt. Parker was the father—some unknown woman the mother—of Horatia. That any person, after seeing the miniature of Horatia reproduced in vol. ii. p. 237, could have any doubt as to the name of Horatia's father is not the least curious of the many curious points in this strange problem.

Erin Quintiana; or, Dublin Castle and the Irish Parliament, 1767-1772. By Eblana. (Dublin, Duffy & Co.)—Neither the title nor the appearance of this little book attracts. It is printed in worn type which is not set straight on the pages, and it is so badly bound that it falls to pieces on the first reading. Messrs. Duffy & Co. must turn out better work than this, or even the most patriotic Irish authors will take their custom to Saxon publishers and printers. Eblana has every right to feel aggrieved, for his (or her) account of Dublin under the Viceroyalty of Townshend is bright and vivid; he has ransacked the histories, State papers, newspapers, and gossip of the time with excellent result, and has painted a lifelike picture of a phase of life that has passed for ever. 'Erin Quintiana' may be read with interest alike by those who are ignorant of Irish history and by those to whom the subject is painfully familiar; it is not a profound work, but, unlike most books which aim at popularity, it is really entertaining, and the narration, though admirably simple, has an old-world primness well in keeping with the period. Then, too, there is little moralizing; Eblana is satisfied to tell the tale and leave its application to the reader. We shall look for more pictures from Irish history by the same hand.

SOME excellent articles on Bismarck which appeared in the *Revue de Paris* are now reissued, with additions, under the title of *Le Prince de Bismarck*, by M. Charles Andler, and published by M. Georges Bellais, of Paris. The general picture of Bismarck and of his policy is sound enough and fair enough, though it comes from a French source. Indeed, the whole volume might be treated as a valuable corrective to that recently published by Mr. W. Jacks and noticed by us. But there is a startling exception to the possibilities of praise. The portion of history thus specially set aside—not slurred over, as by Mr. Jacks, but put into a chapter by itself, entitled "Les Origines" of the war of 1870—exposes the Prussian machinations of 1869, and quotes the Prince of Roumania's memoirs

—of which, by the way, we are glad to see that Mr. Sidney Whitman is preparing a partial (why not a complete?) translation. Our author, however, makes not the faintest reference to the French answer, which was the preparation in the autumn of 1869 of the detailed military alliance between France and Austria, the visits of General Lebrun to Vienna and of the Archduke Albert to Paris, the conversations with Louis Napoleon, the arrangement with the Emperor of Austria that the war was not to be in 1870, but to commence in May, 1871, and the consequent precipitation of the war by the resuscitation of the Hohenzollern candidature, the facts as to the alliance having been communicated to Bismarck by the Hungarian Ministry, who were opposed to the Austrian course. All this rests to some extent upon conjecture, but it is conjecture based upon a series of facts which have given to the doubtful points the necessary solidity. The only point which is now really open is whether the Austrians expected, in all their arrangements with France, that these would be communicated to Bismarck, and that in consequence, the war being precipitated, they would be free from the necessity of taking part—in fact, whether Austrian action in the matter was *bonâ fide*.

The *Annual Register* for 1898 has been published by Messrs. Longman & Co. We have in previous years expressed our doubts as to the wisdom of the arrangement of this book and its index; but we have always admitted that it is difficult in the case of so old-established a work of reference to make a change, and that it is upon the whole well edited and keeps to its high level of modern times. In the present issue the account of Austria during the year is, perhaps, less good. In the Russian chapter there is a certain mixed use of pounds and roubles, and it must also be remembered that the rouble means different things. The "silver rouble," which is, in fact, of paper, now bears the fixed Government ratio of 3 to 2 as compared with the gold rouble, and it would be better another year to say distinctly what is meant. It is stated in the article that the revenue of Russia is 146 millions of pounds sterling. According to the 'Statesman's Year-Book' it is about 100 millions of pounds sterling, and we fancy that the cause of the discrepancy is to be sought in the different values attributed to the rouble. The matter has vital bearing on the statistics of Russian naval expenditure, which are at the present moment often quoted in this country without explanation as to the rate which is taken for the rouble. The Russian chapter states: "Russia has twenty-two divisions of cavalry, while Germany has only one cavalry division of the Guards." This is obviously an ambiguous sentence, and it is undoubtedly misleading to the public. The Russian cavalry is numerous, and probably amounts to about double that of Germany; but the Germans have a cavalry division in every army corps. The statement that some of the Russian cavalry have "been supplied with bayonets as an experiment" reminds us that it is not an experiment tried for the first time, as the mounted grenadiers of Napoleon's Guard and many other cavalry in various armies carried muskets with bayonets in the Great War. The article on the Cape of Good Hope has a slightly anti-Schreiner turn. The late Government of the Cape is credited with the desire to help the British navy in such words as to suggest a difference of policy between the two sides on this matter. As a fact the present Government has rather advanced on the offer of the late Government, though the late Government did not carry its offer into effect, and the present Government has not yet done so. The article on East Africa in naming the Abyssinian Treaty says nothing of cession, but states only that "the definite adoption of a frontier line between the Somali Coast Protectorate and Abyssinia was announced." There was a definite

enough line on our side before the treaty, and what happened was that a slice of the Protectorate was handed over to Menelek, who had already been in the habit of making raids into it. The statement that Australian federation was "relegated to a dim and remote future" is somewhat at variance with other statements under 'Australasia' and with the facts. The name of Lord Edmond Fitzmaurice is wrongly spelt in one passage, but rightly in others. There are few, however, of such trifling errors.

MR. MURRAY has issued a pretty new edition of Hayward's *Art of Dining*, with notes by Mr. C. Sayle.

THE late Mr. Palgrave's selections from the *Lyrical Poems by Alfred, Lord Tennyson*, and *In Memoriam* have been reissued in "The Golden Treasury Series" by Messrs. Macmillan.

THAT most useful volume *Crockford's Clerical Directory* (Horace Cox) has reached its thirty-first issue. The work has long ago acquired a good name for accuracy, and the editor exerts himself strenuously to justify its reputation. — *The Nursing Profession: How and Where to Train*, edited by Sir Henry Burdett (Scientific Press), is an excellent manual of the kind for which Sir H. Burdett possesses a peculiar talent. The price of the volume is so low as to deserve special mention; but it has the defect of having no date on the title-page. A similar publication of Sir Henry's is the edition for 1899 of that valuable work of reference *Burdett's Official Nursing Directory* (Scientific Press).

MR. LOMAS has revised and improved the eleventh edition of *O'Shea's Guide to Spain* (Black), a capital book in its way. He still retains a sentence which, were it known to our neighbours across the Channel, would cause them great amusement: "Almansa, celebrated for the battle won by Philip V.'s army, under Berwick, over the Archduke of Austria's troops." The italics are ours. — *Tourist's Vade Mecum of Spanish Colloquial Conversation* (Pitman & Sons) may prove useful to those who travel in the Peninsula with little or no knowledge of the language; but any Britisher who enters a restaurant and asks, "Qué bebidas tiene Vd. que no contengan alcohol," will surely add to the reputation of his countrymen for eccentricity. — *The Sportsman's and Tourist's Guide to the Rivers, Lochs, &c., of Scotland*, by Mr. Watson Lyall, is a serviceable guide.

WE have on our table *An Introduction to the Study of the Renaissance*, by Lilian F. Field (Smith & Elder). — *Latin Exercises*, Third Part, by the Rev. A. J. Church (Seeley). — *A Century of Indian Epigrams, chiefly from the Sanskrit of Bhartrihari*, by Paul E. More (Harper). — *Edward Fitzgerald: Chronological List of his Books exhibited by the Caxton Club* (Chicago, Lakeside Press). — *The Evangel of Joy*, by E. Gibson (Grant Richards). — *The Principles of Bacteriology*, by Dr. F. Hueppe, translated from the German by Dr. E. O. Jordan (Kegan Paul). — *Romances*, by E. Eglantine (MacQueen). — *The Book of Bulls*, edited by G. R. Neilson (Simpkin). — *Gwen Penri*, by J. Bufton (Stock). — *Salvage*, by Lady Magnus (Nutt). — *The Coming of Spring, and other Poems*, by J. A. (Oxford, Blackwell). — *Umbra Cœli*, by C. Reade (The New Century Press). — *Zenobia, a Drama in Four Acts*, by R. Warwick Bond (Elkin Mathews). — *An Indian Night, and other Poems*, by Zarac (Edinburgh, Hunter). — *Why should We Worry?* by J. R. Miller, D.D. (S.S.U.). — *The Works of the Spirit*, by E. F. E. Yeatman (S.P.C.K.). — and *Les Cuir de Bœuf*, by Georges Polti (Paris, 'Mercure de France'). Among New Editions we have *A Practical Arithmetic*, by J. Jackson (Low). — *Aids to Practical Geology*, by G. A. J. Cole (Griffin). — *A Friend's Hand* (S.P.C.K.). — *Basil Lyndhurst*, by R. N. Carey (Macmillan). — and *In the Name of Liberty*, by Florence Marryat (Digby & Long).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Andrewes's (L.) *Private Devotions*, newly translated by P. G. Medd, 12mo. 4/
Askwith's (E. H.) *The Epistle to the Galatians, an Essay on its Destination and Date*, cr. 8vo. 3/6 net.
Brooke's (C. E.) *This Church and Realm*, cr. 8vo. 2/6
Ezekiel, edited by C. H. Toy, royal 8vo. 10/6 net.
Hitchcock's (F. R. M.) *Clement of Alexandria*, 12mo. 3/
Hutcheson's (J. T.) *A View of the Atonement*, cr. 8vo. 4/
Joly's (H.) *St. Ignatius of Loyola*, cr. 8vo. 3/
Joshua, edited by the Rev. W. H. Bennett, royal 8vo. 6/ net.
MacColl's (M.) *The Reformation Settlement*, cr. 8vo. 7/6 net.
Satterlee's (H. V.) *New Testament Churchmanship*, 6/
Weir's (T. H.) *A Short History of the Hebrew Text of the Old Testament*, cr. 8vo. 5/

Fine Art and Archaeology.

- Britten's (F. J.) *Old Clocks and Watches and their Makers*, 8vo. 10/ net.
Cole's (A. S.) *Ornament in European Silks*, 4to. 32/ net.
Law's (E.) *Vandyck's Pictures at Windsor Castle Described*, imperial folio, boards, 126/ net.

Poetry.

- Brownlie's (J.) *The Hymns and Hymn-Writers of the Church Hymnary*, cr. 8vo. 3/6
Byron's (Lord) *Works: Poetry*, Vol. 2, edited by E. H. Coleridge, extra cr. 8vo. 6/
Sigerson's (Dora) *Ballads and Poems*, cr. 8vo. 3/6
Tennyson's (Lord) *Works*, Vol. 7, *Edition de Luxe*, royal 8vo. sets only, 150/ net.
Yeats's (W. B.) *Poems*, cr. 8vo. 7/6

Drama.

- Field's (Michael) *Anna Ruina*, cr. 8vo. 3/6 net.
Jusserand's (J. J.) *Shakespeare in France under the Ancient Régime*, 8vo. 21/
Shakespeare's *Works*, Eversley Edition, Vol. 4, cr. 8vo. 5/

History and Biography.

- Annual Register*, 8vo. 18/
Becke (L.) and Jeffery's (W.) *The Naval Pioneers of Australia*, extra cr. 8vo. 7/6
Burke's (Sir B.) *A Genealogical and Heraldic History of Landed Gentry of Ireland*, royal 8vo. 21/
Bygone Hampshire, edited by W. Andrews, 8vo. 7/6
Calendar of the Laing Charters, A.D. 854-1837, edited by J. Anderson, imperial 8vo. 32/ net.
Carlyle's (T.) *Letters to his Youngest Sister*, 8vo. 6/
Dawson's (W. H.) *German Socialism and Ferdinand Lassalle*, cr. 8vo. 2/6
Dodge's (W. P.) *Piers Gaveston*, 8vo. 12/
Douglas's (Sir G.) *A History of the Border Counties: Roxburgh, Selkirk, Peebles*, 8vo. 7/6 net.
Graham's (C. E.) *A Memoir of the Rev. John Graham, Prebendary of Lichfield*, cr. 8vo. 2/6 net.
Hutton (R. H.), cr. 8vo. 2/ net.
Jones's (W.) *Quaker Campaigns in Peace and War*, cr. 8vo. 6/
Leach's (A. F.) *A History of Winchester College*, 6/ net.
Lynch's (H.) *Toledo*, cr. 8vo. 3/6 net.
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Geography and Travel.

- Harper's (C. G.) *The Bath Road*, 8vo. 16/

Philology.

- Brockington's (W. A.) *Elements of Prose*, cr. 8vo. 2/6
Cicero, pro Sulla, translation by F. G. Plaistowe, cr. 8vo. 2/3
Kluge (F.) and Lutz's (F.) *English Etymology*, 5/ net.

Science.

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Hanbury (F. J.) and Marshall's (E. S.) *Flora of Kent*, 4to. 12/6 net.
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Warden's (F.) *The Secret of Lynndale*, cr. 8vo. 6/
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FOREIGN.

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- Chajes (H. P.) : *Markus-Studien*, 2m.
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Vogüé (Vicomte E. M. de): Les Morts qui Parlent, 3fr. 50.

A NOTE ON THE WORD "ANNUITY."

WITH all respect, I propose a slight emendation in the 'New English Dictionary' with respect to the word *annuity*. It is there derived from the French *annuité*; and that again from the Latin *annuitas*.

I submit that the form *annuité* is not continental French, but Anglo-French; and that *annuitas* is not continental Latin, but Anglo-Latin.

The form *annuité* is given by Littré; but he has only one quotation for it, and that is from a fifteenth-century document, in which there is a reference to England in the same sentence. The word is conspicuously absent from Cotgrave and Palsgrave; and I should like to ask if the word appears in any respectable French author of any antiquity. Even Littré's quotation is from Godefroy, who was, I presume, a reader of English history.

But, as an Anglo-French word, I have already given a reference for it to the Year-books of Edward I. for the years 1304-5; and again, in the same set, for the years 1292-3, we meet with the spelling *annuelle*. To the best of my recollection, *annuité* occurs in these documents over and over again. As an A.-F. word it is common enough.

The quotations for *annuitas* in Ducange are still more significant. He refers for it to John Cowel, to the 'Monasticum Anglicanum,' to a charter of an Archbishop of York, to Littleton, and to Rastal. Every reference is to England.

It is too frequently forgotten that Anglo-French was a living language, capable of evolving words of its own. And the English occupation of France gave an opportunity for the French to borrow words from Anglo-French; so that it is by no means to be assumed that the borrowing was always all one way.

I think it obvious that *annuity* is a specifically Anglo-French word; and that, if it was ever used in France (except in quite modern times), it was merely borrowed from England. Undoubted examples of Anglo-French words are *duty* and *dismal*. Neither of these can be found in any continental French author of any date whatever.

WALTER W. SKEAT.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on Thursday, the 4th inst., a portion of the library of the late Mr. H. Rutter, which included: An Album Amicorum, with emblems by Alciat, and

coats of arms and autographs, 1548, 10l. Horæ B.V.M., MS. on vellum, fifteenth century, illuminated, 10l. 15s.; another with numerous miniatures, fifteenth century, 50l. Blomefield's History of Norfolk, extra-illustrated, large paper, 11 vols., 4to., 1895-10, 20l. 10s. Dugdale's Monasticon, by Caley, Ellis, and Bandinel, 8 vols., 1817-30, 21l. Hasted's History of Kent, 4 vols., 1778-89, 19l. Lipscomb's History of Buckingham, large paper, 4 vols., 1847, 16l. Manning and Bray's Surrey, 4 vols., 1814, 16l. 10s. Morant's Essex, 2 vols., 1768, 11l. Nash's History of Worcestershire, 2 vols., 1799, 10l. Shaw's History of Staffordshire, large paper, 2 vols., 1798-1801, 18l. 10s. Surtees and Raine's History of Durham, 5 vols., 1816-52, 18l. 10s.

The same auctioneers sold on Friday and Saturday, the 5th and 6th inst., a portion of the library of Sir George Clerk, Bart., of Penicuik, N.B., formed originally by John Clerk of Eldin, amongst which were some highly interesting and rare books and tracts, the following being the chief: Æsopus, Vita et Fabulæ, Latinum per Rinucium factæ, woodcuts, c. 1480, 64l. Nova Francia; or, Description of Virginia, n.d. (16—), 29l. 10s. Bannatyne Club Books (109) 88l. Boccaccio, Thirteene Most Pleasaunt Questions, in his Booke named Philocolo, Englished by H. G., 1587, 11l. Life and Acts of Robert Bruce, Edin., G. Lithgow, 1648, 15l. 15s. Sir John Clerk, Compendious System of the Noblest Parts of Agriculture, original MS., 1671, 12l. 15s. Poliphili Hypnerotomachia (Italian text), 1545, 14l. German Engravings of Sieges, Battles, Views, &c. (324), 1559, 14l. 10s. Horæ B.V.M., Paris, Hygman (1520-36), 29l. 10s. John Knox, Answer to Blasphemous Cavillations by an Anabaptist, 1560, 10l. 10s. Linschoten's Voyages into ye Easte and Weste Indies, maps by William Rogers, 1598, 10l. 10s. The Moderate Intelligencer, 1645-9, complete, 26l. Piranesi, Vedute di Roma, 10l. Pius II., Papa, Epistolæ, &c., autograph of W. Drummond of Hawthornden, 1492, 10l. Allan Ramsay's The Battle, and other Pieces, first editions, 1716-18, 15l. John Reid, The Scots Gard'ner, Edin., 1683, 7l. 15s. George Scot, Model of the Government of the Province of East-New-Jersey in America, Edin., 1685, 87l. Thibault, Academie de l'Espee, 1626, 11l. 15s. J. M. W. Turner, Liber Studiorum, original impressions published by the artist, 1812-19, 185l. Vaughan's Golden Fleece, 1626, 15l. Walton's Angler, fourth edition, original sheep, 1668, 17l. Wilson's Account of Carolina, &c., 1682, 16l. Horæ B.V.M., MS. with seventeen miniatures in Clovis Eve binding, Sæc. XV., 102l.; another, with twelve miniatures, from F. J. Foucault's library, Sæc. XV., 90l.

THE RELIEF OF LONDONDERRY.

Trinity College, Melbourne, March 18, 1899.

A GOOD many years ago, when studying in the Bodleian for a special purpose the contemporary documents relating to the siege of Londonderry, I was forced to the conviction that Macaulay's brilliant account of the breaking of the boom was far from accurate in detail, especially in wholly ignoring the important services rendered by the long-boat of H.M. frigate Swallow. Macaulay evidently followed very closely the narratives of Walker and Mackenzie, neither of whom says anything about the part which the Swallow's boat took in the action. The conjecture of your correspondent Mr. Oppenheim in the *Athenæum* of January 21st, that the boom was cut by the crew of the Swallow's long-boat, is strongly supported by the careful account in Reid's 'History of the Presbyterian Church in Ireland' (President Killen's edition, vol. ii. p. 386), in which are collected from contemporary authorities many interesting particulars not given by either Walker or Mackenzie. I believe that it will be found

that due credit for their achievement is given to the sailors of the Swallow in the despatches published in the *London Gazette*, Nos. 2476-8. Unfortunately I cannot make quite sure of this at present, as the Melbourne Public Library has no numbers of the *London Gazette* earlier than 1863. Not only did the men in the Swallow's boat cut the boom, but they also towed the Mountjoy and the Phoenix to the quay. There is nothing very astonishing in this feat, as the Mountjoy, the largest of the victualling ships, was only 135 tons burden.

Later historians seem to have unquestioningly followed Macaulay. Mr. S. R. Gardiner, in his 'Student's History of England,' gives practically the same account, and so also Mr. J. R. Green in his 'History of the English People,' vol. iv. p. 42 (1880).

ALEX. LEEPER.

'A SHORT HISTORY OF THE SARACENS.'

Daylesford, Sunningdale.

THE review of my 'History of the Saracens' in the *Athenæum* of April 22nd contains a number of statements which I cannot allow to pass without correction.

1. As regards the derivation of Gibraltar, Ibn Khaldûn (vol. iv. p. 117) expressly says that the place where Târick ibn Zîad landed "is called after him *Jabl(u) Târick*." I have followed him here, and in the story of Roderick and Count Julian's daughter.

2. Regarding the offer by Richard of England of his sister's hand to Saladin's brother, Ibn Khaldûn speaks of it in terms which leave no doubt that he at least did not regard it as a "joke." He tells us (vol. v. p. 327) of the proposal, of the conditions attached, of its acceptance by Saladin, and of the interference of "the priests and monks" which led to its being broken off. Of course he, like the other Arab historians, regards the breaking off of the negotiations as an act of treachery.

3. I adopt Von Hammer's views regarding the complicity of Richard with the assassination of Conrad of Montferrat, although I am aware of the well-intentioned and patriotic endeavours recently made to absolve his memory from obloquy.

4. There is evidently some misapprehension regarding the Hussainièh mentioned by me in the foot-note at p. 613. I did not speak of any "mosque" of that name, but of a building where meetings commemorative of the martyrdom of Hussain are held. Such a building did exist in Cairo thirty years ago, when I was there, and I believe exists now. Lane speaks of it as "the mosque of Hhasaneyn" (see 'Manners and Customs of the Egyptians,' vol. i. pp. 271, 303, and vol. ii. p. 168). He also calls it the *Mesh hed*.

5. Nâsir Khusrû ('Safarnâmeh,' p. 44) is my authority for the gates of Cairo mentioned by me in p. 613.

6. I have followed the editor of the 'Recueil des Historiens des Croisades' ('Historiens Orientaux') in locating al-Kharûba (vol. ii. p. 14); and in identifying Bilbais with ancient Pelusium the editor of the 'Kitâb ul-Itibâr.'

7. Although the country, Misr (Egypt), is written without the article *al*, the city al-Misr ul-Kâhira is perfectly correct.

8. My statement that Abdul Malik was the first Moslem sovereign who opened a mint in Islâm is borne out by Ibn Khaldûn (vol. iii. p. 44).

9. Although the battle of Tiberias commenced on a Friday, the reviewer is right; the crowning victory was gained on Saturday. The operations began on Thursday. AMEER ALI.

. Syed Ameer Ali's "corrections" show that he does not understand historical evidence. He appeals to Ibn Khaldûn, who died in the fifteenth century, as an authority for events of the seventh, eighth, and twelfth centuries. To set up this able writer's opinions against the evidence of a trustworthy person actually employed in the negotiations referred to is as

manifestly absurd as to cite him on a question of eighth-century Arabico-Spanish etymology. Ameer Ali is welcome to adopt any "views" he pleases about the assassination of Conrad of Montferrat; but he need not call them "convincing proofs."

As to the minor criticisms, the Hasanain mosque is, of course, well known at Cairo, but we never heard it called "the Hussainièh." Nâsir-i-Khusrau, a Persian, made a slip, which his translator, of course, corrected in a note; no Arabic scholar could write such solecisms as al-Bâb uz-Zawîla or al-Bâb ul-Khalij; and al-Misr ul-Kâhira is as "perfectly incorrect" as would be al-Misr ul-'Atika. There were mints in Syria, &c., before the monetary reform by 'Abd-al-Malik. The French editor of the 'Historiens des Croisades' mistook al-Khuraiba for al-Kharrûba, and therefore placed the latter south of the Kishon, where it could not possibly be; he also misprinted "Haifa" for *Haifa*, and Syed Ameer Ali enlarges both the misprint and the mistake. As for the confusion about the battle of Tiberias, one might just as well say that Waterloo was Quatre-bras. Most of our corrections Syed Ameer Ali wisely says nothing about.

THE WRIGHT COLLECTIONS.

MR. WILLIAM WRIGHT, of Paris, about equally well known to book-collectors and to sporting men of the two countries, has determined to sell his collection of autograph letters, his library, and his engraved and other portraits. In many respects this is the choicest collection of its kind which has come into the market within recent years, and it will occupy Messrs. Sotheby seven days in all, beginning on June 12th. Mr. Wright has apparently never experienced the luxury of self-denial in the matter of books, for, as he himself says, "price never frightened me" if any particular book was wanted. A glance through his catalogue will largely bear out this frank admission, for it contains many volumes for which the average collector would commit any number of sins. The three great attractions among the books are the extra-illustrated lives of Dickens, Kean, and Garrick. Few books of recent years have been more frequently grangerized than Forster's 'Life of Dickens,' but no example of this species of book-making can be compared with Mr. Wright's. The three octavo volumes are inlaid and extended to twelve volumes folio, and comprise 119 autograph letters of Dickens himself, and nearly 400 others of contemporaries. There are 454 portraits of literary and other celebrities, 200 views of places connected with Dickens or his works, playbills, and a thousand and one other Dickensiana.

The copy of Hawkins's 'Life of Kean' is extended from two octavo to eight folio volumes by the insertion of about 390 letters, 225 autograph letters, 200 rare playbills, caricatures, and so forth. Barry Cornwall's 'Life of Kean' is also extensively extra-illustrated. Davies's 'Life of David Garrick' is similarly extra-illustrated, and contains 360 rare portraits, 160 autograph letters, playbills, pamphlets, and a great variety of other matter. The collections and extra-illustrated books relating to the old pleasure gardens of London, theatres, and eminent actors and actresses are too long to be specially mentioned, but all appear to have been done with thoroughness. The works illustrated by George Cruikshank extend from lot 71 to lot 282, and form a series that has rarely been equalled. The Dickens lots are over 230 in number, and include, besides Forster's 'Life' already mentioned, the original autograph MS. of 'The Battle of Life,' one of the three MSS. of Dickens now in private hands. There are about eighty lots of works illustrated by T. Rowlandson; and nearly that number of Thackeray entries, including 'The Second Funeral of Napoleon,' 1841.

But if Mr. Wright was successful as a book-collector, it is difficult to find an epithet which would fully describe him as a collector of autographs. These alone will occupy three days in selling, and extend from lot 1064 to lot 1525. The series of Garrick letters, sixty-four in all, and nearly every one of importance, is probably the finest since that extraordinary series of forty-eight unpublished letters of his came under the hammer at Puttick's on December 17th, 1849, nearly fifty years ago. Mr. Wright's series is to be offered as one lot at the reserve price of 400*l.*—a little over 6*l.* per letter—and if that sum be not reached they will then be offered separately. It would now be quite impossible to form another series of such great interest, and one cannot help expressing the hope that these letters may be secured *en bloc* for the club which bears Garrick's name.

The majority of the other letters are of actors and actresses of eminence in their day; but many are from literary celebrities. There are six from Boswell, of which two were written to Garrick; several are from Dickens; thirteen from Foote, mostly addressed to the Delavals; a number from Mrs. David Garrick; thirteen are from Samuel Johnson, and nearly the same number (most of them from the Kean sale of last season) from Edmund Kean; seventeen from Mrs. Siddons; and others are from George Steevens, Thackeray, Voltaire, and Horace Walpole, to mention only a very small number.

It is impossible to do more than indicate the richness of this collection of autograph letters, from nearly all of which the catalogue will give reasonably full extracts. Mr. Wright's aim has apparently been not merely to obtain a signed document of this or that celebrity, but to secure a characteristic letter important from its contents as well as interesting on account of its signature. In this respect he has undoubtedly been extraordinarily successful.

W. R.

FIONA MACLEOD.

MESSRS. ARCHIBALD CONSTABLE & Co. have sent us for publication the following note, which has been addressed to them:—

DEAR SIRS,—I am much annoyed at this continued identification of myself with this or that man or woman of letters—in one or two instances with people whom I have never seen and do not even know by correspondence. For what seem to myself not only good, but imperative private reasons, I wish to preserve absolutely my privacy. It is not only that temperamentally I shrink from and dislike the publicity of reputation, but that my very writing depends upon this privacy.

But in one respect, to satisfy those who will not be content to take or leave, to read or ignore my writings, I give you authority to say definitely that "Fiona Macleod" is *not* any of those with whom she has been "identified"; that she writes only under the name of Fiona Macleod; that her name is her own; and that all she asks is the courtesy both of good breeding and common sense—a courtesy which is the right of all, and surely imperatively of a woman acting by and for herself.

Believe me sincerely yours,

FIONA MACLEOD.

MR. AUSTIN DOBSON'S WRITINGS.

IN my 'Bibliography of Austin Dobson,' which is now passing through the press, I am giving in every possible case the provenance of each piece. It has occurred to me that some of your readers may be able to tell me in what periodicals the following pieces appeared before being printed in volume form. I shall be extremely obliged to any correspondent who will assist me in this way. The following appeared in 'Proverbs in Porcelain,' 1877: Apple Blossoms; Ars Victrix; Ballad à la Mode; Ballad of Beau Brocade; Before the Curtain; The Cap that Fits; Change, and Fair; The Cradle; Dora versus Rose; Emblemata Amoris; In the Belfry; The Metamorphosis; The Mosque of the Caliph. The following in the second edition of that book, 1878: Loyall Ballade of the Armada. The following appeared in 'At the

Sign of the Lyre,' 1885: The Distressed Poet; A Fairy Tale; A Familiar Epistle; A Garden Song; Household Art; L'Envoi ("About the ending of the Ramadan"); Little Blue Ribbons. And the following in the sixth edition of that book, 1889: A Broken Sword; The Climacteric. The following appeared in 'Poems on Several Occasions,' 1895: A Greeting.

FRANCIS E. MURRAY.

Literary Gossip.

WE are requested to state that Mr. Sutherland Edwards, who is engaged on a life of the late Sir William White, will be much obliged to any one possessing letters to or from Sir William White who will forward them to him, addressed care of Messrs. Cassell & Co., with a view to publication.

MESSRS. LONGMAN will publish in the autumn 'The Life and Campaigns of Alexander Leslie, first Earl of Leven,' by Mr. Sanford Terry, University Lecturer in History in the University of Aberdeen. The book deals in detail with the military aspect of the Civil War so far as Scotland and Leslie are concerned. The campaign of 1639, terminated by the pacification of Berwick; the invasion of England in 1640; the fight at Newburn and the occupation of Newcastle; Leven's campaign in Ireland, 1642; the second invasion of England in 1644; Marston Moor and the siege of York, followed by the siege and second occupation of Newcastle; the campaign of 1645-6; the king's imprisonment at Newcastle under Leven's guardianship; the second Civil War and Preston fight, 1648, are the chief events with which it deals.

MESSRS. LONGMAN intend also to issue 'Mr. Blackburne's Games at Chess,' selected, annotated, and arranged by himself. The volume will be edited by Mr. Anderson Graham, who will supply a biographical sketch and a brief history of blindfold chess. It will contain about 400 games, representing not only Mr. Blackburne's match and tournament contests, but those wonderful exhibitions of blindfold and simultaneous play in which he is unrivalled, and many specimens of that end-play of which he is a master.

THE rejection by the House of Lords' Standing Committee, on Tuesday last, of part of the third clause of the Board of Education Bill, was brought about by the energetic action of those who are unwilling to give the central Department greater scope for the delegation of powers of local administration, and who maintain that no further powers should be delegated until the local authorities have been created. The action of the Department under clause 7 of the Science and Art Directory has made the advocates of a complete national system adverse to any additional delegation. It remains to be seen whether the Government will seek to restore the omitted words in the House of Commons.

THE inquiry promised by the Charity Commissioners into the recent dismissal of the entire staff of assistant masters at Grantham Grammar School is, it is expected, to be held on May 30th. Mr. Selby Bigge will conduct the inquiry on behalf of the Commissioners.

AN interesting feature of the University Extension meeting at Oxford this year will be a course of lectures and discussions on the growth of Hellenic studies during the nineteenth century. Profs. Jebb, Sayce, and Percy and Ernest Gardner, and Mr. J. Wells have promised their assistance in this section.

MR. JOHN BURNET, Professor of Greek in the University of St. Andrews, has completed an edition of Aristotle's 'Ethics' for Messrs. Methuen. It contains a long introduction, and a commentary which is chiefly intended to show that most of the difficulties which have been raised disappear when the 'Ethics' are interpreted in the light of Aristotle's own rules of dialectic. A novel feature of the book is the printing of parallel passages from the Eudemian Ethics under the text to which they refer.

MR. E. BAKER writes from Birmingham :

"I have just unearthed a very rare original 'Battle of Marathon,' by Mrs. Browning. As so few copies of this are known it may interest your readers to hear of this one, which contains an inscription in Mrs. Browning's handwriting as follows: 'A birthday offering from Elizabeth to her dear Trepsack, March 6th, 1820.' Trepsack was Mrs. Browning's elder sister. She in turn gave it to Emma Pearson (whose autograph it also bears, as follows: 'Emma Pearson, 1856'). She in turn gave it to Samuel Pearson, whose autograph it also bears, as follows: 'Samuel Pearson, M.A., 1864.' It has been in this family till last week, when I purchased it."

PROF. JEBB has accepted the invitation of the Council of Bedford College to become its Visitor, and will take the chair at the jubilee meeting.

THE Rev. J. F. Hogan, of St. Patrick's College, Maynooth, is going to adventure on 'A Life of Dante.' Messrs. Longman will publish it. The same firm have in the press 'A Memoir of the Episcopate of Acton Windeyer Sillitoe, First Bishop of New Westminster, 1879-1894,' by the Rev. Herbert H. Gowen, author of 'The Paradise of the Pacific.'

New buildings are to be erected at Jesmond in connexion with the old foundation of Newcastle Grammar School. This will be the third change in the site of the school buildings, the second having taken place less than thirty years ago.

A CORRESPONDENT writes :—

"The 'Irish Anthology,' on the plan of Mr. Humphry Ward's 'Selections from the English Poets,' which Mr. T. W. Rolleston is editing for Messrs. Smith, Elder & Co., is expected to be ready in the autumn. Mr. Stopford Brooke is writing the introduction, and also a notice of Thomas Moore; Mr. Lionel Johnson deals with Mangan; and Mr. A. P. Graves writes on Sir Samuel Ferguson. Other contributors of critical notices are Prof. W. McNeile Dixon, Dr. George Sigerson, Dr. Douglas Hyde, D. J. O'Donoghue, W. B. Yeats, and George Russell ('A. E.')."

THE deaths are announced of Mrs. Emma Marshall, the well-known and amiable author of historical tales for girls, and of Mr. Cross, the historian of the French Church at Canterbury.

A NOTTINGHAM bookseller catalogues a complete set of the Kelmscott Press publications—fifty-two works in sixty-six volumes, and one trial sheet on vellum of the Froissart, which was commenced, but never finished—at 550*l.* "net cash."

This is about double the subscription price.

MR. R. EUSTACE writes :—

"I notice in your review of 'The Brotherhood of the Seven Kings,' by Mrs. L. T. Meade and myself, that you throw a doubt upon the feasibility of a goblet of fine glass being shattered by a note of music accordant with its own. May I be permitted to say that such is not only theoretically, but practically possible, and has been frequently done, the glass being thrown into such violent vibrations that the adhesion of the molecules can no longer stand the strain? I believe it is on record that Madame Patti herself broke a glass globe by her own voice in the same manner."

THE Deutsche Schriftsteller und Journalisten Congress will be held at Zurich from June 30th to July 3rd.

THE number of *Studentinnen* at the University of Bonn has risen from twenty-six during the past *Semester* to forty-three. Most of the women students devote themselves to the study of languages, archæology, &c., and two (one German and one Russian young lady) have entered the medical faculty.

AN American scholar, Mr. Leo Wiener, Instructor in the Slavic Languages at Harvard University, has ventured upon an essay in an entirely new field. From the scattered repositories of Yiddish in this century he has collected examples of what seems to him a genuine literature, especially strong in poetry and the drama. The book ought to prove of interest to students of language, and it should besides throw light on some interesting sources of modern Russian letters, and should also embody valuable information for the discerning philanthropist. Mr. John C. Nimmo is the publisher.

THE Cantonal Council of Unterwalden has resolved to purchase the ancient dwelling-house of Nikolaus von der Flüe ("der selige Bruder Klaus") in Sachseln as a national historical monument, and preserve it at the cost of the State.

WE regret greatly to hear of the decease of our esteemed contributor M. Alfred Spont on the 2nd inst. at Amélie les Bains (Pyrénées Orientales). He was only in his thirty-sixth year. M. Spont was an old pupil of the École des Chartes, and had made a special study of English historical literature as the writer of the 'Bulletin Anglais' in the *Revue des Questions Historiques*. He had also been employed for many years past by the authorities of the Public Record Office in completing the great series of transcripts from the French archives which bears the name of its first compiler, M. Armand Baschet. But his strong point lay in his knowledge of the sources of French financial and naval history in the early part of the sixteenth century. His monograph on the famous (or infamous) Semblançay, and his essay on the making of the French marine, show true research, and were dissertations of great promise; but beyond this, the writer's frank and sunny nature and his unfailing courtesy and kindness to English workers will make his loss felt by many in this country. Besides his published work and contributions to journalism, he did much for the great edition of Froissart published by the Société de l'Histoire de France, edited for the Navy Records Society 'The War with France, 1512-13,' and had in many ways

largely assisted the Society by his researches in the French archives, more particularly for the volume about to be issued on 'The Blockade of Brest, 1803-5.'

WE hope to publish next week a letter from Sir Edward Maunde Thompson, Director and Principal Librarian of the British Museum, concerning 'New Light on Junius.'

THE Parliamentary Papers of the week include Education, England and Wales, General Report for 1898 for the Welsh Division (6*d.*), and Code of Regulations for Evening Continuation Schools, 1899 (4*d.*); Education, Scotland, Rules relating to Superannuation (2*d.*); Historical Manuscripts Commission, Report on the MSS. of the Duke of Buccleuch preserved at Montagu House, Vol. I. (2*s.* 7*d.*); Report on the MSS. of the Marquis of Ormonde preserved at the Castle, Kilkenny, Vol. II. (2*s.*); and Calendar of the MSS. of the Marquis of Salisbury preserved at Hatfield House, Part VII. (2*s.* 8*d.*). All three were noticed in last week's *Athenæum*.

SCIENCE

ORNITHOLOGICAL LITERATURE.

The Structure and Classification of Birds. By Frank E. Beddard, F.R.S. (Longmans & Co.)—In this important work the present Prosector to the Zoological Society has carried out the plans contemplated by his predecessors in that office, the late Prof. Garrod and the late Mr. W. A. Forbes, both of whom left some material, to which Mr. Beddard has greatly added. The first part consists of a general account of the structure of birds, but the author has purposely avoided elaborate descriptions of those anatomical facts which did not appear to be of great use in classification. The latter is the subject which occupies the greater part of the volume, and the author begins by expressing his decided opinion that all birds must be placed primarily in two great divisions, namely, *Saururæ* for *Archæopteryx* and possibly *Laopteryx*, and *Ornithuræ* for all other species, living or extinct. Commencing with the *Passeres*, he proceeds to take into consideration the anatomy of each order and family—as indicating its relative position and affinities—down to the *Struthionæ*; the *Saururæ*, of course, coming last of all. Due mention is made of the important work done by Bronn, Dr. Gadow, and Prof. Fürbringer, while the work is profusely illustrated by diagrams taken by permission from the contributions made by the author, Huxley, Garrod, and others, to the *Proceedings* of the Zoological Society. The work, however, is of a highly technical character, and only to be understood by those conversant with the subject, so that our notice must necessarily be brief; for a discussion as to the proper position of a family which has "muscle formula AXY; biceps slip present," might possibly appeal to athletes, but would hardly be intelligible to the majority of our readers.

In *A Sketch-book of British Birds* (Society for Promoting Christian Knowledge) Dr. R. Bowdler Sharpe has written the letterpress to some "little pictures which Messrs. A. F. and C. Lyndon have provided." These little pictures are printed in colours, and sometimes the rollers have slipped with disastrous results. The letterpress by the Assistant Keeper, Sub Department of Vertebrata, British Museum, is far too good for the illustrations.

Wonders of the Bird World, by the same author (Wells Gardner, Darton & Co.), contains the gist of the lectures which he has delivered

during the last ten years in many parts of the United Kingdom. No one can question Dr. Bowdler Sharpe's ability in treating such a subject from a popular standpoint, and the work can be thoroughly recommended to those who desire agreeably conveyed information on ornithology, combined with autobiographical reminiscences which may hereafter become valuable. It is impossible to speak so favourably of the illustrations.

SOCIETIES.

ROYAL.—May 4.—Lord Lister, President, in the chair.—The list of candidates recommended for election into the Society was read.—The following papers were also read: 'Photographic Researches on Phosphorescent Spectra,' by Sir W. Crookes, 'On the Chemical Classification of the Stars,' by Sir Norman Lockyer, 'Demonstration of Vermiform Nuclei in the Fertilized Embryo Sac of *Lilium martagon*,' by Miss E. Sargant, 'On *Oryzopsis equina* (Willd.), a Horn-destroying Fungus,' by Prof. Marshall Ward, 'Impact with a Liquid Surface studied by the Aid of Instantaneous Photography,' Paper II., by Prof. Worthington and Mr. R. C. Cole, 'The External Features in the Development of *Lepidosiren paradoxa*, Fitz,' by Mr. J. G. Kerr, 'An Observation on Inheritance in Parthenogenesis,' by Dr. E. Warren, and 'The Thermal Expansion of Pure Nickel and Cobalt,' by Mr. A. E. Tutton.

GEOLOGICAL.—April 26.—Mr. W. Whitaker, President, in the chair.—Mr. H. Herman and Mr. F. B. Stephens were elected Fellows; Prof. E. Kayser, of Marburg, was elected a Foreign Member; and Prof. F. Löwinson-Lessing, of Dorpat, and Prof. R. Zeiller, of Paris, were elected Foreign Correspondents.—The President drew attention to the presentation by Dr. H. C. Sorby, past-President, of an autotype portrait of himself. He understood that the portrait was a reproduction of one which had been painted in commemoration of Dr. Sorby's long connexion (no less than fifty-two years) with the Sheffield Microscopical Society, as a member of its Council. He thanked Dr. Sorby on behalf of the Fellows, and expressed the pleasure which they felt at seeing him among them that evening.—The following communications were read: 'On Limestone-Knolls in the Craven District of Yorkshire and Elsewhere,' by Mr. J. E. Marr, 'The Limestone-Knolls below Thorpe Fell, between Skipton and Grassington in Craven,' by Mr. J. R. Dakyns, and 'On Three Species of Lamellibranchs from the Carboniferous Rocks of Great Britain,' by Dr. Wheelton Hind.

SOCIETY OF ANTIQUARIES.—May 4.—Mr. J. T. Micklethwaite, V.P., in the chair.—Before opening the proceedings the Chairman referred to an accident in the shape of a bad fall, followed by slight concussion of the brain, which had temporarily deprived them of the presence of the President, but the latest news from Lady Dillon was that her husband was making satisfactory progress and able to leave his bed for some hours daily.—Mr. W. H. St. John Hope and Mr. G. E. Fox submitted a report on the excavations carried out on the site of the Romano-British city at Silchester in 1898. These excavations, Mr. Hope pointed out, had now been carried on systematically for the last nine years, and had resulted in the exploration of considerably more than half of the 100 acres within the walls. Operations in 1898 had been confined to the south-west corner of the city, where an area of eight acres had been dealt with. This had been found to contain two *insulæ*, which have been numbered XIX. and XX., and a large triangular piece south of them, which appeared in part to have belonged to Insula XVIII., excavated in 1897. Insula XIX. presented the unusual feature of being completely enclosed by walls. It contained a small house and two other minor buildings, as well as a well-planned house of the largest size, built round a courtyard, and having attached to it what seemed to be the remains of a tannery. The winter rooms of the house were warmed by an interesting series of hypocausts. Beneath the courtyard were laid bare the traces of a still older house, the exceptional features of which were subsequently described by Mr. Fox. Insula XX. contained two small houses and a number of other buildings, but not of any particular interest or importance. The area south of the *insulæ* was singularly devoid of all traces of occupation, and seemed for the most part to have been open or waste ground. A certain number of wells and rubbish pits had been found in both *insulæ*, but the various objects recovered from them and the trenches did not call for any special remark.—Mr. G. E. Fox then proceeded to describe the remains of the early house referred to as lying in the courtyard of house No. 2, Insula XIX. The

interest in these remains, he said, consisted in the fact that they showed a building of half-timber construction. Such construction was not entirely unknown at Silchester, as indications of wooden partitions in masonry-built houses had been detected, but entire buildings of this kind had not as yet been found on the site. The house was of the corridor type, with its range of chambers on the western side. All the floors were laid with the usual red tile tesserae, except in one small room, and in the northernmost chamber, which had the remains of a finely enriched pavement. Mr. Fox mentioned, for purposes of comparison, instances of timber construction to be found in buildings at Darenth, in Kent, and in the City of London, and spoke of the internal details and arrangements of such buildings. He then described the mosaic pavement of the northernmost chamber. Though only part of this floor, he observed, remained, enough was left to make a restoration of its main features, and this restoration was shown by means of lantern-slides made for the purpose. He called attention to the fact that in design the pavement differed totally from the general run of Romano-British mosaics, in which variously disposed lines of braidwork form the most conspicuous portions. In this composition the noticeable features are delicate arabesques resembling friezes found among the wall paintings of Pompeii, and a huge scroll of black leafage on a white ground, strongly resembling the leaf borders to be seen on Greek painted vases dating about 300 B.C. The different flowers to be detected in conventionalized forms in the arabesques were next spoken of, and the materials detailed of which the tesserae used in the pavement were composed. These materials were derived either from brick or terra-cotta of different colours, or from natural rocks of this country, none being of foreign origin. The one marble employed was Purbeck, and this was freely used to produce a greenish grey, with excellent effect, while the white cubes of the general ground were of as common a substance as the hardened chalk of Corfe. Mr. Fox concluded by remarking that both house and pavement, to judge more especially from the style of the latter, could scarcely be later in date than 80 or 90 A.D., and might be earlier, and in all probability the dwelling was the principal one of a straggling village beside a native British road. This village developed in the course of time into the town known by the name of Calleva Atrebatum.

ZOOLOGICAL.—May 2.—Prof. G. B. Howes in the chair.—Mr. Sclater exhibited and made remarks upon a collection of mammals obtained by the administration of British Central Africa on the Nyasa-Tanganyika plateau in 1898.—Dr. C. I. Forsyth-Major exhibited specimens of *Prosimia rufipes* of Gray, a lemur from Madagascar, which had been erroneously identified with the female of *Lemur nigerrimus*, Sclater, and stated that in *P. rufipes*, of which he had himself collected many specimens, the sexes were nearly similar.—Mr. G. A. Boulenger exhibited a fish (*Polypterus congicus*) from the Congo, remarkable for the retention of the right opercular gill. The left opercular gill was absent, but there was no indication that its absence was due to injury.—Mr. R. Lydekker exhibited and made remarks upon a pale-coloured reed-buck (*Cervicapra arundinum*) from the Nyasa-Tanganyika plateau.—Communications were read: from Dr. Florentino Ameghino on the primitive type of the plexodont molars of Mammalia, the author endeavouring to show that this dentition did not originate in the gradual complication of the simple and conical primitive teeth of the Reptilia, but was the result of the fusion of the dental germs and embryos of several simple teeth,—by Mr. W. E. de Winton on the mammals collected by Mr. F. W. Styan, principally in the province of Sechuen: the collection contained specimens of twenty-two species, four of which (*viz.*, *Chimarrogale styani*, *Soriculus hypsibius*, *Cricetus sinensis*, and *Lepus sechuenensis*) were made the types of new species and described in the paper,—by Mr. E. A. Smith on a collection of land-shells from British Central Africa presented to the British Museum by Sir H. Johnston: of the forty-four species represented in the collection and enumerated in the paper, twenty-four were found to be new to science,—and by Mr. A. Pease on the distribution of the Dorcas and Loder's gazelles in Algeria, in which he pointed out that the former species was not confined to the country immediately south of the Atlas range, but was to be found where suitable vegetation existed in almost all the districts of the Sahara. Mr. Pease had found it in the Mزاب Desert, in the neighbourhood of Ouargla, and along with Loder's gazelle in the sand-dune country south and south-east of Ouargla, and here and there throughout the Oued Rbir. Mr. Pease had observed the rime (Loder's gazelle) only in the sand-deserts. The Dorcas gazelle was found in the Hoggar and in the neighbourhood of Ghadamis along with the rime.—

Messrs. C. Davies Sherborn and B. B. Woodward communicated an additional note on the dates of publication of the 'Encyclopédie Méthodique.'

CHEMICAL.—May 4.—Prof. Thorpe, President, in the chair.—A ballot for the election of Fellows was held, and 37 gentlemen were elected.—The following papers were read: 'On the Combustion of Carbon Disulphide,' by Messrs. H. B. Dixon and E. J. Russell, 'The Action of Nitric Oxide on Nitrogen Peroxide,' by Messrs. H. B. Dixon and J. D. Peterkin, 'On the Mode of Burning of Carbon,' by Mr. H. B. Dixon, 'Crystalline Glycolic Aldehyde,' by Messrs. H. J. Horstman Fenton and H. Jackson, 'On the Blue Salt of Fehling's Solution and other Cupro-Tartrates,' by Messrs. Orme Masson and B. D. Steele, 'The Preparation of Acid Phenolic Salts of Dibasic Acids,' by Dr. S. B. Schryver, 'The Maximum Pressure of Naphthalene Vapour,' by Mr. R. W. Allen, 'Scoparin,' by Mr. A. G. Perkin, 'On a New Compound of Arsenic and Tellurium,' by Drs. E. C. Szarvasy and C. Messinger, and 'The Action of Hydrogen Peroxide on Secondary and Tertiary Aliphatic Amines,' by Messrs. Wyndham R. Dunstan and E. Goulding.

ROYAL INSTITUTION.—May 8.—The Duke of Northumberland, President, in the chair.—The following were elected Members: Mr. A. Cooper, Mr. A. W. Porter, Mr. S. Stephenson, and Mr. T. Uzielli.

MEETINGS FOR THE ENSUING WEEK.

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| MON. | Victoria Institute, 4½.—'The Physical and Mental Attributes of the Sexes,' Mr. A. T. Schofield. |
| — | Surveyors' Institution, 8.—'Land Purchase in Ireland,' Mr. R. M. D. Sanders. |
| TUES. | Royal Institution, 3.—'Recent Advances in Geology,' Lecture I., Prof. W. J. Sollas. |
| — | Statistical, 5. |
| — | Society of Arts, 8.—'The Artistic Treatment of Picture Frames,' Mr. I. Hunter Donaldson. |
| — | Zoological, 8½.—'On the Patella of the Divers, Grebes, and Cormorants,' Mr. E. M. Corner; 'Notes on a Second Collection of Reptiles made in the Malay Peninsula and Siam, from November, 1896, to September, 1898, with a List of the Species recorded from those Countries,' Mr. Stanley S. Flower; 'A Second Contribution to the Ichthyology of Lake Tanganyika,' Mr. G. A. Boulenger. |
| WED. | United Service Institution, 3½.—'Modern Weapons and their Influence on Tactics,' Capt. W. H. James. |
| — | Meteorological, 4½.—'The Mean Temperature of the Surface Waters of the Sea Round the British Isles,' Mr. H. N. Dickson; 'Some Phenomena connected with the Vertical Circulation of the Atmosphere,' Major-General H. Schaw. |
| — | Microscopical, 7½.—'Exhibition of Pond Life.' |
| — | Society of Arts, 8.—'The Law of Trade Marks,' Mr. J. E. Evans-Jackson. |
| — | Folk-lore, 8.—'The Machinery of Folk-tales as exhibited in the Legends of the Punjab,' Lieut.-Col. R. C. Temple. |
| THURS. | Royal Institution, 3.—'Embroidery,' Lecture III., Mr. L. F. Day. |
| — | Royal, 4½. |
| — | Institution of Electrical Engineers, 8.—Discussion on 'Electric Locomotives in Practice.' |
| — | Chemical, 8.—'Corydaline, Part VI.,' Dr. J. J. Dobbie and Mr. A. Lauder; 'Oxidation of Furfural by Hydrogen Peroxide,' Messrs. C. F. Cross, E. J. Bevan, and T. Freiberg. |
| — | Society of Antiquaries, 8½.—'The Early Metallurgy of Copper, Tin, and Iron in Europe, as illustrated by Ancient Remains and the Primitive Processes surviving in Japan,' Mr. W. Gowland. |
| — | Society for the Encouragement of the Fine Arts.—'Lithography, Past and Present,' Mr. H. Hewkley. |
| FRI. | Royal Institution, 9.—'Runic and Ogam Characters and Inscriptions in the British Isles,' the Bishop of Bristol. |
| SAT. | Royal Institution, 3.—'The Music of India and the East,' Mr. E. F. Jacques. |

Science Gossip.

WE regret to notice the death, shortly before completing his sixtieth year, of Mr. Philip Thomas Main, of St. John's College, Cambridge. In the early part of his career Mr. Main seemed disposed to follow in the steps of his father, the Rev. Robert Main, who was for twenty-five years Chief Assistant at the Royal Observatory, Greenwich, and afterwards for eighteen years Radcliffe Observer at Oxford, where he died in 1878. Mr. P. T. Main published 'An Introduction to Plane Astronomy' for University use in 1865, and also assisted his father in his large work on 'Practical and Spherical Astronomy,' which appeared in 1863. But subsequently he turned his chief attention to chemistry, and for many years held the post of superintendent of the laboratory at St. John's College.

THE decease is also announced, at an advanced age, of Mr. Benjamin Vincent, long the librarian of the Royal Institution. He was made an assistant secretary of the Institution over fifty years ago, on the recommendation of Faraday, who took a great interest in him. He superintended several editions of 'Haydn's Dictionary of Dates.'

THE arrangements for celebrating at Cambridge the jubilee of Sir George Stokes's tenure of the Lucasian Professorship are nearly completed. The dates fixed for the celebration are June 1st and 2nd; on the former date the Rede Lecture will be delivered by Prof. Cornu, and there will

be a soirée in the Fitzwilliam Museum. On the morning of June 2nd the visitors, including representatives of universities and other learned bodies, will be received in the Senate House, and addresses will be presented. In the afternoon a commemorative medal will be presented to Sir George Stokes, and honorary degrees will be conferred. There will afterwards be a garden party at Pembroke College; and the celebration will conclude with a dinner in the evening. A large gathering of mathematicians and physicists is expected. Among those who will be present, either as representatives or invited guests, are Profs. Cornu, Darboux, Moissan, and Picard of Paris, Kohlrausch of Berlin, Quincke of Heidelberg, Voigt of Göttingen, Newcomb of Washington, Michelson of Chicago, Arrhenius and Mittag-Leffler of Stockholm, and van der Waals of Amsterdam; Lords Kelvin, Lister, and Rayleigh; Sir William Crookes, Sir E. Frankland, Sir A. Geikie, Sir J. D. Hooker, Sir W. Huggins, Dr. Salmon, and the Astronomer Royal. The date of the celebration unfortunately prevents many professors at German universities from attending.

THE recent appeal for funds on behalf of the library and the new chair of Public Health in Edinburgh University has been so well responded to that the joint committee are already able to advise the closing of the subscription.

MESSRS. LONGMAN are bringing out a new edition of the late Prof. Tyndall's 'Hours of Exercise in the Alps,' first published in May, 1871. The book has long been out of print in England. The present reprint is edited by Mrs. Tyndall, who has added an index. The slight verbal alterations made in the text were for the most part indicated by the author himself.

THE distinguished mathematician Prof. K. Immanuel Gerhardt has just died at Halle a. S. at the age of eighty-three. He was the author of a 'Geschichte der höhern Analysis' and of a 'Geschichte der Mathematik in Deutschland,' and, besides, editor of the mathematical and philosophical works of Leibniz.

FINE ARTS

Catalogue of Greek Coins in the Hunterian Collection, University of Glasgow. By George Macdonald. Vol. I. (Glasgow, MacLehose & Sons.)

THIS handsome volume will be received with much satisfaction and pleasure by those who are interested in Greek numismatics. It includes a description of the coins of Italy, Sicily, Macedon, Thrace, and Thessaly, about one-third of the series of Greek coins formed by Dr. William Hunter and bequeathed by him to the University of Glasgow. The whole consists of about thirty thousand coins and medals, of which twelve thousand are Greek, a like number Roman, and the rest Anglo-Saxon, English, &c.

Some time before his death in 1783 Hunter had formulated a scheme for the publication of his entire collection. The catalogue was to consist of six volumes. Of these the Greek portion was entrusted to his friend Charles Combe, an ardent numismatist, and the Anglo-Saxon series to the Rev. Richard Southgate, who had made a special study of that branch of numismatics. Combe alone accomplished his task, and in 1782 appeared his 'Descriptio Nummum Veterum,' &c., which contained a description of the Greek autonomous and regal coins. The work was well done, and was much praised by that great authority Eckhel; it was, however, only a catalogue, and there was no

attempt at a geographical classification, the towns being placed in their alphabetical order. Eckhel's first volume of the 'Doctrina,' which established the geographical arrangement, did not appear till ten years later. Hunter's death put a stop to all further progress in the catalogue, and since the transfer of the collection of coins to Glasgow, on account of difficulties of custody, it has been almost inaccessible to the ordinary student. Thirteen years ago Mr. James Stevenson proposed the issue of a new catalogue of the Greek coins in the collection, so that it should be made more available for study, and most generously undertook to bear the whole expense of its printing and publication. The difficulty in finding a competent person to carry out the work caused some delay; but at last Mr. George Macdonald, the Lecturer in Greek to the University, most liberally offered to do it as an honorary task; and seeing that he only began the catalogue in 1894, he has not lost any time, when it is considered that the whole collection had first to be rearranged from its alphabetical to a geographical order. It is scarcely necessary to say that Mr. Macdonald has performed his arduous task in a most lucid and scholarly manner. Taking advantage of recent publications, such as the British Museum coin catalogues and Mr. Head's 'Historia,' he has arranged the coins in chronological order in each geographical section; he has stated, where possible, the denomination of each coin; and throughout the work, either in the form of headings or foot-notes, he has supplied most valuable historical and numismatic notes, which will be of immense value to the student. In no better manner could he have carried out the wishes of the generous founder of the collection and the liberal donor of the catalogue.

It is not possible to enter into any details of the collection; but, throughout, each section is well represented, and it is remarkable that in such a short space of time—only thirteen years—one individual could have brought together such a complete series. Some sections are largely represented, notably those of Tarentum in Calabria, Sicily (especially the coinage of Syracuse), and the regal series of Macedon and Thrace. The rarities are not so numerous as one would have expected, and there is rather an absence of fine pieces. The thirty plates of illustrations are, we must confess, a little disappointing, and we fear in some cases justice has not been done to individual specimens. The fault does not appear to rest so much with the photographs as with the making of the casts from which the photographs are taken. These seem to have been rather unskilfully taken, and in consequence the sharpness of the coin-type is often lost. It is impossible to get a good photograph from an indifferent cast, and with a little more skill better results would have been obtained. We hope this blemish will be avoided in the two further volumes which are promised to complete this section of the collection.

The introduction contains some most interesting reading. It is not a numismatic commentary, but a history of the formation of the collection. The materials for this have been drawn from Hunter's correspondence, which he carefully preserved. He also kept a strict account of all moneys

expended, which is given in full, and records precisely what the collection cost him. For 30,000 coins and medals he paid nearly 23,000%, a very high average price for those days. It is true he weeded out some of the duplicates, but the price which those realized is very small as compared with the sum total paid. It is evident from this correspondence that Hunter was not a numismatist in the full sense of the title. He was an admirer of these ancient landmarks of history, and was fully alive to their importance; but he was mainly dependent upon his friends and agents for the price he should pay and for determining the genuineness of the coins. He had agents in all parts where coins were likely to be procured, in France, Germany, and Italy; and he even enlisted into his service a member of the East India Company in order to procure coins from the Persian Gulf, "where," as he writes, "there is a fine opportunity of picking up the ancient coins of the great emperors of the Medes, the Persians, the Parthians," &c. In buying large collections naturally there were mishaps, and now and then the results were disastrous. One notable instance occurred with Sir William Hamilton, the British Ambassador at Naples, who, though admitting that he knew but little about coins, purchased for Hunter a collection, chiefly of Roman large brass, which upon examination on its arrival proved almost worthless, many coins being false, and the larger number in such poor condition that Hunter would not put them into his cabinet. The collection was at once sold by public auction, and realized less than a quarter of the sum advanced for it. These accidents were, however, few, and Hunter was far too cautious a man to be easily taken in often in such a manner. His first great purchase was in 1770—the first year of his collecting, and of his Account—when he obtained the collection of Thomas Sadler, Deputy Clerk of the Pells. It consisted of Greek, Roman, and English coins, and the sum paid for it was 950%. The next two years saw him adding several collections from Italy; and in 1774 he writes, "My collection is now in such a state that I wish to procure finer specimens than to enlarge the number." However, the Account shows that he did not strictly carry out this resolution, as each year the number and extent of his purchases increased. He bought gold Ptolemies of Bruce, the Abyssinian traveller; in 1776 he persuaded his friend Matthew Duane to sell him his fine collection of ancient coins, for which 8,000% was paid; and later on, though the name is not divulged, he appears to have been equally persuasive with the Earl of Sandwich, whose reputation as a scholar and antiquary was to be preferred to that as a statesman. In the meanwhile other collections came in from Germany and Italy, and in England Snelling, the dealer, and the best numismatist so far as British coins were concerned, was adding almost daily to the cabinet, and later on his place was taken by John White, who became notorious subsequently as a purveyor and manufacturer of forgeries. To what extent he may have imposed on Hunter we do not know; but then Charles Combe, his most faithful friend, was always near to advise, and competent to give a sound opinion. Hunter also received from time to time some valuable presents.

George III., who was one of the greatest collectors of his time, and whose consort Hunter attended professionally, gave him an Athenian gold coin of such excessive rarity that Eckhel declined to believe it genuine. The East India Company presented him with twenty coins, probably mohurs; and Horace Walpole allowed Hunter to select any coins from his cabinet he might wish. It is easy now to see how Hunter was able to bring together such a collection in so short a time. He bought up pretty well everything that came into the market; he persuaded many of his friends to sell him their collections, and, as his rival collector, Francis Carter, said, "As everything sank into the Devonshire or Pembroke collection, all now do into Dr. Hunter's. God grant I may be able to keep mine from his clutches."

We are now well able, from Mr. Macdonald's catalogue, to form some opinion of the result of Hunter's efforts and to appreciate them. When the catalogue is finished we conclude that this portion of the collection will be available for study, and thus Hunter's chief wish will be accomplished. We hope, too, that means will be found to extend the catalogue to the remaining sections of the collection. The Roman series is sure to contain much of importance, and in the Anglo-Saxon and English sections we shall certainly look for many of those coins which were figured by Snelling in his numismatic works, but the whereabouts of which are not at present known. For the cataloguing of this latter section there should be no difficulty in finding a competent person, who may be induced to work in the same liberal spirit as Mr. Macdonald.

THE SALONS AT PARIS.

(First Notice.)

BALZAC wrote in 1839 that the *ancien régime* had carried away the Salons, and that since 1830 the exhibitions of painting were nothing more than common bazaars. If a particle of his wit inhabited the heavy statue in plaster (3443, Société des Artistes Français) in which M. Falguière has figured him this year seated on a bench, with his hands crossed on his knees, in the attitude of a man who sees life pass before him in a mood of boredom rather than observation, and would fain give the impression that he is thinking of something deep, and fails in his quest—what would he say of the eight thousand statues, pictures, water-colours, and *objets d'art*, in the midst of which he is obliged to live for two months? Would the yearly increase of this show appear to him a sign of increased vitality, or a proof of the corruption of taste and the encroachment of democracy even on the reserved sphere of art? It would be very easy in face of such a display of mediocrity to give way to pessimism, and many writers on art have done so. But it is no good to complain, and better to look in the crowded *salles* for the few works in which an artist's soul has told his secret. Such things are to be found here and there in spite of the comments of the refined spirits who are condemned by the extreme delicacy of their taste to be perpetually dissatisfied and annoyed.

For instance, they have erased from the book of art, and declared unworthy of a glance from the æsthete, all the narrative pictures which aim at reviving historic episodes. In their eyes art is only a means of intimate delectation, a "mute poem," as Da Vinci said, an interpretation of the inner life. All that does not invite and excite "contemplation" and dreaming does

not count, is inferior work, idle imagery, good at best to amuse the crowd. When the crowd presses round a subject-picture, they move off with a smile of pity.

The "crowd," however, has its reasons, and enlightened and reasonable spirits ought to comprehend them. The Emperor Charlemagne, the great favourite of popular imagination in the Middle Ages, wished to see figured on the walls of his palaces of Aix and Engelheim, by the side of sacred history, the great deeds of profane history, and the people have always been interested in anecdotic reproductions of the past; they want to see events at which they were not present. Painting helps them to understand, and speaks to them at greater length and more clearly than books. And has not this craving to see been the origin for many a year of innumerable masterpieces? The miniatures of a Jehan Fouquet, the frescoes of a Benozzo Gozzoli or a Pinturicchio, the pictures of the 'Life of St. Ursula' by a Carpaccio—what are they, in short, but exquisite and naïve instances of popular imagery?

Nothing, then, is more unfair and more silly—the scornful ones are always a little silly—than this contempt for the inferior instincts of the soul of the people. Unfortunately in our time the painters, the "imagiers," are rare in whom the gift of calling up scenes, moral sympathy, simplicity, and the talent of mingling with the crowd in order to render its expressive gestures with life are equal to the essential demands of this narrative style of painting. For instance, Napoleon being still in fashion, we find this year, as in previous years, a large number of pictures devoted to his glory. They are all of them mediocre—sometimes loud, sometimes trivial—never popular in the best sense or true. The most successful is *Le Soir d'Iéna*, by M. François Flameng (A.F. 785), and here Napoleon, lighted up by a ray of sun, reclining in an atmosphere of triumphal flags waved above his head, looks more like a circus general in the transformation scene of a pantomime.

M. Boutet de Monvel exhibits *Jeanne d'Arc à Chinon* (221 S.N.), a set of mural paintings ordered for the basilica of Domrémy. He has chosen to adopt, if not the style of the miniaturists of the fifteenth century, at any rate an archaic manner, which by its systematic and artificial simplicity proves amusing in simple album water colours, but is certainly inadequate to fill a large decorative picture. The work, however, must be seen in its destined place; and perhaps in the church, subject to light modified by passing through glass, the biassed style of M. B. de Monvel's work may be explained and justified. But for the present, and in the state in which it appears at the Salon, this picture, with its violent lighting—in which the strong reds, the greens, the yellows, the vermilions, are so crudely placed in flat tints without modelling—is more astounding and fatiguing than attractive, and amidst these colours the heads of the persons, all alike dim and pale, thinly and monotonously painted, hardly make any appearance at all. It resembles a pack of immense cards exhibited on the wall.

A Spanish painter, whose name I learn for the first time, M. Pla y Rubio (1572 A.F.), seems to have received from above that gift of natural and persuasive simplicity to which no artifices of workmanship can attain, and which, although no mere effort of will can counterfeit it, is a necessary feature in popular painting. He has chosen to show the effects of *La Guerre*. It is the sorrow of a humble village household, the return of a Spanish soldier wounded at Cuba. A shot has destroyed his sight; a bandage covers his eyes; he is leaning on the shoulder of a little daughter who guides him in the midst of a crowd of neighbours and friends. He is eager to get home, and he quickens his steps, but his hand feels gropingly the well-known walls that he will never see again. His mother runs to meet him, and suppresses the cry

of pain rising from her heart. In truth, such a subject is difficult to deal with, and often baffles execution; hateful sentimentalism and empty declamation seem to lie in wait for the artist, and threaten him at all points of his picture. Yet no one could discover the least hint of such things here. All in the piece, the gestures, the expressions are so truly observed, so just and sober, as to be particularly moving. Simple, unpretentious, entirely unaffected workmanship accompanies a facile touch equal to expressing the smallest hints of thought. Exquisite details there are in plenty: for instance, a figure of a small child who accompanies the soldier and carries his baggage, the half-hidden face of the young daughter who leads him, and that of the soldier himself, which reflects all the delicate shades of thought within with a spontaneity which amounts to illusion and the emotion of real life. But every bit of the picture is interesting; all the figures of the neighbours who escort the wounded man are hit off in the same natural way, admirable specimens of true observation. The quality of the execution is equally good, and in the openings of the clear spaces in the street, where the sun makes havoc of the cool half-tints of the foreground, there is a finesse which shows the eye of a well-equipped artist. M. Pla y Rubio takes henceforth, by the side of M. Sorolla y Bastida, who is responsible for a notable sea-piece (1832 A.F.), a foremost place in the young Spanish school, which seems at the dawn of a new renaissance.

M. Tattgrain possesses also the qualities which make a good popular "chronicler." He takes a naïve interest in the stories he illustrates; somewhat of the soul of the miniaturists of the fifteenth century seems to live again in him. I will only make one objection to his picture *Saint-Quentin pris d'Assaut, l'Exode* (1869 A.F.)—it is too big; but this is due to Salon conditions of sight. The size of a picture is enlarged to attract the attention so many rivals contest with it. Special premiums ought to be awarded to encourage small canvases, for the Salon, unless precautions are taken, will end by killing them outright. For his subject M. Tattgrain has drawn on the narrative written by a Spanish officer:—

"After two days of murder, fire, and plundering, on the 29th of August, 1557, the remnant of the population were taken outside the ruined town, by order of Philip II., King of Spain.....Towards two (in the afternoon), the order was given that all the women should be sent off to France."

M. Tattgrain has chosen to picture the appearance of the Place de Saint-Quentin at this tragic hour, when, under the great clear sky where frightened birds fly scattered, and beat their wings in the rising smoke of the final conflagrations—driven on like a bellowing herd of oxen by the blows of the soldiers—the women marched between the prostrate corpses of their husbands or fathers, and the ripped-up walls of their ravaged homes. In the dolorous crowd that stirs and swarms up to the back of the square, some episodes are emphasized in the foreground, as it were, to sum up all the forms of misery in this groaning crowd: here a mother defends her daughter against the insults of a soldier; there a poor woman wavers exhausted, gives up, and sinks down on a heap of corpses; an old woman moves heavily and sadly, leaning on a stick. All are carried away by the relentless pressure, forced ever faster by the horsemen massed at the hindmost ranks.

ANDRÉ MICHEL.

A NEW REMERANDT.

30, Egerton Crescent, S.W., May 8, 1899.

SINCE no one of high authority has been good enough to comment on Sir J. C. Robinson's discovery of a supposed early picture by Rembrandt, I would venture to take upon myself the task of pointing out the extreme improbability of the genuineness of the signature.

Of the painting, until the opportunity of examining it arises, no one else can safely speak.

Rembrandt was not entered as a student in the Faculty of Letters at the Leyden University until 1620, when he was fourteen. Orlers expressly states that it was not until he had been for some time an unwilling student there that he was permitted to enter the studio of Jacob van Swanenburch; so that this cannot have taken place earlier than 1620. That he should by the following year have made such progress as to be allowed, even if he were able, to undertake a large picture five feet by four, crowded with various details, seems quite incredible.

Moreover, though the attempt to found a Guild of St. Luke at Leyden had failed in 1610, the fact that Rembrandt's apprenticeship with Van Swanenburch lasted three years indicates that it was arranged according to the customary rules of those guilds, and one of the most vigorously enforced of these rules was that the pupil during his three years' service should on no account be allowed to sign any of his work. There were certain rare and carefully guarded exceptions permitted; but that one should have been made in favour of a boy of fifteen so early in his pupilage is to the highest degree improbable. The objection to the form of the signature, Van Ryn alone, must also have more weight than Sir J. C. Robinson is willing to allow it. Rembrandt, it is true, varied his signature largely and frequently, but there is, I believe, no other form; which occurs only once and if he began by signing Van Ryn, it is curious that he should have abandoned it so utterly for eleven years, not to resume it again till 1632, in which year he used it, but always in connexion with the monogram RHL, at least three times.

MALCOLM BELL.

NOTES FROM ROME.

IN the year 28 B.C., from the 13th to the 15th of August, Augustus celebrated his triple triumph—Dalmatian, Actian, and Alexandrian. In the same year, and probably on the same occasion, a triumphal arch was raised to him, at the point where the Sacra Via of those days entered the Forum, viz., between the Temple of Castor and that of Julius Cæsar. Dion Cassius calls it ἀψὶς τροπαιοφόρος ἐν τῇ Πομπῇ ἀγορῇ, and the Schol. Virgil. "arcus iuxta ædem divi Julii." This celebrated monument of the golden age of art, on the bas-reliefs of which the events of three wars, and the battle of Actium in particular, were represented, was discovered in or about 1546 by the workmen of the Fabbrica di S. Pietro, and destroyed to the level of the foundations. The dedicatory inscription ('Corpus Inscr.' vol. vi. No. 872), engraved on a single marble slab 9 ft. long, was saved, for the time being, by the interference of Cardinal Alessandro Farnese. It must have perished a few years later in a limekiln, or in the workshop of the Reverenda Fabbrica. The foundations of the arch, rediscovered in 1889, show that it had three openings like those of Severus and Constantine, the middle one being twice the width of those on the sides. I am glad to announce that, in consequence of the process of sorting and identifying every piece of marble scattered in the Forum and along the Sacra Via, several blocks belonging to the two middle piers of the arch have been replaced *in situ*. They are remarkable for their great size (one measures 3m. by 1·50 by 0·80) and for the beauty of their mouldings. The largest block had been split by the stonecutters of the *fabbrica* in four sections, of which three have been rejoined together; one is still missing.

The same fate befell the Regia, the official residence of the Pontifex Maximus. It took thirty days to level it to the ground, and every vestige of it would have been obliterated had not the same Cardinal Alessandro come to the rescue. He saved what was left of the Fasti Consulares et Triumphales, together with a few fragments of the architectural decorations of the

building. The foundations of this graceful structure, discovered by Nichols and Jordan in 1866, and then buried again, have just been definitely laid bare. They are separated from the group of the Vestals by a narrow lane, which follows the course of the oldest Sacra Via. There is a well on this lane, the shaft of which, twenty-two feet deep, is lined with slabs of *peperino* with two lines of foot-holes. The shaft has been found full of votive offerings lying in chronological strata. The *Sacra stipes* begins with Roman pottery, such as was used by the poorer classes of citizens, including lamps, cups, plates, water-jugs, &c. Then follows a layer of objects of terra-cotta modelled by Greek artists, such as *arule* with the relief of Thetis carrying the helmet of Achilles, *antefixæ* with an exquisite figurine of Venus, weights, lamps, &c. The third layer is composed of Campanian black iridescent ware, the lowest of Italo-Greek or *buccaro* pottery. The importance of this discovery lies in the fact that, the pieces having been thrown into the well when entire and undamaged, there is the possibility of restoring them to their original shapes, not a fragment being missing. The best-preserved vase is a Campanian *oxybaphon* with white palmettes on a black ground. Behind the Regia, but at a lower level, a room has been discovered, which must be identified with the "Schola calatorum Pontificum et Flaminum." We knew already, from the evidence of Stephanus Winandus Pighius, an eyewitness, that a marble pedestal dedicated to Trajan, A.D. 101-102, by these officers of the supreme priesthood, was found in this neighbourhood while the Regia was being destroyed in 1546 ('Corpus Inscr.' vol. vi. No. 2184b). The newly found document consists of an architrave inscribed with the letters

(kalat)ORES . PONTIFICVM . ET . FLAMINVM.

Another deposit of votive offerings has been discovered under and near the black stones. The most curious objects pertaining to it are Roman imitations of prehistoric stone weapons in the shape of palstabs. Here also another curious find must be registered. Along the course of the Cloaca Maxima there was a place called Doliola, the existence of which is certified by many authors, while as to its origin, scope, and meaning there are "tot capita, tot sententiæ." Varro calls it "locus qui vocatur Doliola ad Cloacam Maximam ubi non licet despuere," where some *ossa cadaverum*, or some religious objects of the time of Numa Pompilius, were buried (v. 157). Placidus speaks of the sacred tokens to which the prosperity of the commonwealth was attached, concealed at the Doliola at the time of the Gaulish invasion. Livy, v. 40, gives fuller details. At the approach of the barbarians, B.C. 364, a consultation was held between the Flamen Quirinalis and the Vestals as to which relics they had better take away in their flight, which could be left behind in a hiding-place. These last were concealed in earthen jars, and buried near the house of the Flamen Quirinalis. The place of concealment is still held sacred, and it is forbidden to spit upon it. These words and these traditions have been recalled to our memory by the discovery of one or more *doliola* buried at a considerable depth not far from the black stones. There is no doubt that they must once have contained something valuable, because a pendant (of a necklace or earring) cut in onyx has been discovered in one of them. It is well, however, to remember that many topographers, Jordan included, place the *doliola* in the Forum Boarium.

From the point of view of excavations and archaeological discoveries the year 1899 will outdistance all the previous ones since the finding of the House of the Vestals. Thanks to the generosity of Mr. Phillips, who has made a present to the State of the houses occupying the site of the Basilica Æmilia, excavations have already begun on that famous spot. There are reasons to believe that they are

made now for the first time. Among the twenty or twenty-five thousand records of search for antiquities which I have collected for my 'Storia degli Scavi di Roma' (to be published shortly), only one concerns the site of the Basilica Æmilia, and it is not true. I have found it in Pirro Ligorio's Bodleian MSS., and it runs as follows:—

"There was another building [he says temple] between that of Antoninus and Faustina and the church of S. Adriano. From the remains which have been discovered in my lifetime, I argue it was of the Corinthian order, with columns 6 feet in diameter. I attribute these remains to the Temple of Mars the Avenger, built by Augustus in his Forum; and although excavations have been going on for years, there is still a great deal left for plunder."

I could easily prove that there is not a word of truth in Ligorio's account; that the site of the basilica was already built over in the latter part of the Cinquecento; that some clandestine excavations, made in 1877 in the cellars of the shop No. 9, Foro Romano, have revealed the fact that there are perfect mountains of exquisitely carved marbles lying buried under the houses so generously put at our disposal by Mr. Phillips; but in cases like this it is better to let the spade tell its own tale, and wait for events. I imagine that the pulling down of the houses and the removal of a mass of earth and rubbish some twenty-seven feet high will take the greater part of the summer, and that the archaeological strata will only be reached somewhere in September next.

Two events of artistic interest took place last week: the opening of the annual exhibition at the Villa Medici, a ceremony presided over by M. Leygues, Minister of Public Instruction in France, and honoured by the presence of the Queen; and the inauguration of the great Hall of the German Embassy at the Palazzo Caffarelli, the great frescoes of which, framed or inspired in a general outline by the Emperor William himself, have been executed by Prof. Hermann Prell. They are magnificent works of art in conception, colouring, and execution. I am told that in a recent letter to our gracious Queen the Emperor recommended the work of Prof. Prell to her special benevolence, because the mythological creations of the North are not yet enough understood in Italy to render their representation at once popular. However, the unveiling of the frescoes and the opening of the great Hall have proved a grand success.

The exhibition of the pupils of the French Academy contains several works of archaeological interest, among them the plan of the Island of Æsculapius and of the Circus of Maxentius in their present state, accompanied by a very clever reconstruction.

RODOLFO LANCIANI.

SALES.

MESSRS CHRISTIE, MANSON & WOODS sold on Saturday last the collection of the late Sir John Fowler, comprising the following works.

Pictures by Old Masters: M. Hobbema, A Landscape, 9,555*l.* J. B. Greuze, La Petite Mathématicienne, 1,680*l.* Flemish School: Portraits of Count and Countess de Bockhoven, 110*l.*

Pictures of the modern English School: R. Ansdell, A Visit to the Alhambra, 157*l.* R. P. Bonington, The Coast of Normandy, 1,785*l.*; A French Coast Scene, 315*l.*; Francis I. and Diana of Poitiers, 110*l.* W. Collins, Sunday Morning, 1,449*l.* J. Constable, Ploughing, 241*l.* E. W. Cooke, Dutch Pincks on the Shore at Scheveningen, 294*l.* D. Cox, Shrimpers, 315*l.* T. Faed, The Cradle, 220*l.* W. Holman Hunt, Morning Prayer, 220*l.* Sir E. Landseer, Ptarmigan Hill, 2,100*l.*; A Highland Lassie herding Sheep, 630*l.*; Evening Scene in the Highlands, 330*l.* J. Linnell, A View at Hamstead, Evening, 110*l.* Sir J. E. Millais, The Order of Release, 525*l.* W. Müller, The Slave Market, Cairo, 1,305*l.*; Gillingham on the

Medway, 1,575*l.* P. Nasmyth, A View in Sussex, 945*l.* J. Phillip, A Chat round the Braserio, 2,835*l.*; Dolores, 525*l.*; Adios, 194*l.* C. Stanfield, A Skirmish off Heligoland, 199*l.* J. M. W. Turner, Venice, the Dogana and Santa Maria della Salute, 8,610*l.*; A View of Oxford, 4,200*l.* Sir D. Wilkie, The Pedlar, 903*l.*

Drawings of the English School: E. Duncan, Worms Head, coast of Gower, 78*l.* C. Haag, Monks at their Devotions, 81*l.* D. Cox, The Hayfield, 1,312*l.*; Rhyl Sands, 241*l.*; Powis Castle, 966*l.* C. Fielding, Sussex Downs and Arundel Castle, 1,848*l.*; A Sea-piece, vessels in a squall, 315*l.* B. Foster, Stratford Lock, 420*l.*; A View in Surrey, 220*l.*; Seaweed Gatherers, 73*l.* A. D. Fripp, The Quarry Path, 63*l.* Sir J. Gilbert, Story of the Suit of Armour, 105*l.* F. Goodall, Sheik distributing Alms, 194*l.* W. Hunt, The Balladseller, 105*l.*; The Flowergirl, 136*l.*; Melon, Pineapple, Grapes, Plums, and Currants, 225*l.*; Plums and Grapes, 63*l.* Sir E. Landseer, Two Dogs and a Cat, 68*l.* J. Linnell, A Woody Landscape, 210*l.* Sir J. E. Millais, A Dream at Dawn, 430*l.* S. Prout, Ruins of the Forum at Rome, 199*l.*; An East Indian Ashore, 178*l.* J. B. Pyne, Coblenz, 115*l.* C. Stanfield, Morning after the Wreck, 147*l.* J. M. W. Turner, The Lake of Nemi, 3,150*l.*; Pallanza, Lago Maggiore, 630*l.*; Tivoli, the Temple of Jupiter, 1,785*l.*; Edinburgh, from the Waters of Leith, 1,050*l.*; The Simplon Pass, 304*l.*; Lucerne, from the walls, 1,365*l.*; Stamford, looking down the Market-place, 745*l.*; The Plains of Waterloo, 189*l.*; Moonlight on the Nile, 110*l.*; On the Thames, 210*l.* P. de Wint, Gleaners Disturbed, 577*l.*

Pictures of modern Continental schools: Rosa Bonheur, Highland Cattle and Sheep, 1,522*l.* J. Caraud, Louis XVI. and the Locksmith Gamain, 105*l.* E. Frère, The Pet Bird, 220*l.*; The Drummer Boy, 157*l.* J. L. Gérôme, Louis XIV. and Molière, 451*l.* J. Maris, The Ferry, 420*l.* J. L. E. Meissonier, The Smoker, 1,344*l.*

Drawings of the modern French School: Rosa Bonheur, Denizens of the Highlands, 735*l.* Henriette Browne, Sisters of Mercy, 168*l.* L. Gallait, The Prison Window, 68*l.* J. L. E. Meissonier, A Halberdier, 630*l.*

Some of the prices obtained at this sale were enormous and unprecedented, as well as difficult, if not impossible, to account for. High as was the general standard of the pictures, it has been equalled on many previous occasions when favourable circumstances seemed to ensure still greater results. The fact is the vagaries of the modern auction-room are beyond calculation.

Gérôme's 'Louis XIV. and Molière' is a capital piece of solid painting and humour: the king and the dramatist sit *vis-à-vis* at table, much to the disgust of the courtiers who stand round them. Meissonier's 'Smoker' was etched by the painter himself, and, with Mr. Dillon's pictures, was sold in 1869 for 399*l.* As to the Hobbema, a very fine thing of its kind, dated 1652, it belonged to R. Ford's family for four generations, and was at the Academy in 1872. Nothing like—that is to say, not half so much as—9,555*l.* was ever before paid for a work by this artist. The Duke of Hamilton's 'Landscape with a Mill' was sold in 1882 for 4,252*l.*; this is the highest recorded price for a Hobbema. The Greuze came from the San Donato and Demidoff Collections, and is a fairly good example.

There are various 'Hayfields' by David Cox, one of which fetched 2,950*l.* at Mr. Quilter's sale, while another, almost identical in size with that mentioned above, belonged to Mr. Heugh, and in 1860 realized only 162*l.* It was the former which was resold on Saturday for 1,312*l.* Mr. Vokins gave Cox 50 guineas for it, and Cox was so pleased that he gave Vokins another drawing in, much as the Dutch auctioneers of old used to stimulate tardy bidders by throwing in a Cuyp or two. The 'Hayfield' in question

here was remarkable for its admirable treatment of the light, its fresh warm colouring, and the effect of wind upon the reaped meadow. It was painted in 1850, shown by the Old Society in the same year, at Leeds in 1868, and at the Academy in 1873. 'Powis Castle' was sold in 1873 for 168*l.* The price obtained for Copley Fielding's 'Sussex Downs' is the highest we know of. A. D. Fripp's 'Quarry Path' of 1876, which fetched only 60 guineas, is a gem, and was sent by him to Paris in 1878, to the great delight of the French critics. 'The Balladseller' of W. Hunt is a good portrait of that master's daughter seated by a basket of flowers. It belonged to Mr. Bicknell, at whose sale it fetched 192*l.* Hunt's 'Flowergirl,' which has faded slightly, was shown at the Old Society in 1863; at Mr. Sichel's sale in 1865 367*l.* was given for it. It is still very fine. The 'Melon,' &c., of William Hunt is a most brilliant and solid instance of his most popular, but not his most artistic work. Linnell's 'Landscape' was sold in 1863 for 189*l.* Millais's 'Dream at Dawn,' which measures only 9½ in. by 6½ in., fetched a large price even for a Millais; it has not been sold before, and was at the Academy in 1869, at Guildhall in 1896. Turner's 'Lake of Nemi,' c. 1842, was immortalized by Willmore's exquisite engraving. Turner sold it to Mr. Windus; it was engraved in 'The Picturesque Tour.' Windus sold it to the 'Oxford Graduate,' and it excited Mr. Ruskin's warmest raptures in 'Modern Painters.' It was at the Academy in 1889. 'Pallanza' was sold to Mr. Agnew in 1865 for 467*l.* 'Tivoli,' the subject of Goodall's wonderful plate, is supremely fine; it belonged to Mr. Allnutt, at whose sale in 1863 it was sold to the Marquis of Bath for 1,890*l.* It was at the Guildhall in 1896. 'Edinburgh' was at the Academy in 1802, and again in 1889. 'Lucerne' was painted for Mr. Ruskin, and belonged, we think, to Mr. H. A. J. Munro, at whose sale it fetched 890*l.* 'Stamford,' 1829, which is slightly faded, was finely engraved by W. Miller in 'England and Wales.' It was at the Academy in 1889, and sold in 1861 for 189*l.* 'Moonlight on the Nile,' engraved in Moore's 'The Epicurean,' is a brilliant and delicate vignette, and belonged to H. A. J. Munro, at whose sale in 1878 it fetched 204*l.* 'On the Thames,' which was Mr. Gillott's, fetched in 1872, with his pictures, 472*l.*; it measures 9½ in. by 13½ in.

Among the modern foreign pictures Madame H. Browne's 'Sisters of Mercy' is a reduced version of a famous example. The 'Halberdier' of Meissonier is in water colour.

Bonington's 'Coast of Normandy' is a noteworthy example; his 'French Coast Scene' belonged to the Novar Collection. Probably no W. Collins ever fetched so much as the 'Sunday Morning,' which was engraved by F. R. Reynolds, and was at the Academy in 1836; it was sold to Creswick, R.A., in 1845 for 290*l.* with Mr. Knott's pictures, and again, in 1850, for 430*l.* Mr. Holman Hunt's pretty and characteristically bright and solid 'Morning Prayer,' 9¼ in. by 7 in., represents a girl standing at her bedside, and has not been at an auction till now. Landseer's 'Ptarmigan Hill,' dogs surprising birds upon a rocky summit, was engraved by T. Landseer, at the Academy in 1869 and 1874, and at Paris in 1878. A 'Head of Old Brutus,' by Landseer, which fetched a small price on Saturday, is a capital portrait of a dog of great renown in the biography of Sir Edwin. 'The Order of Release,' by Millais, is the finished sketch for the famous picture. Müller's 'Slave Market, Cairo,' was at Manchester in 1857, and was sold with the Fallows Collection in 1868 for 1,344*l.*; with A. Levey's pictures it fetched in 1876 2,898*l.* Phillip's 'Chat round the Braserio' was at the Academy in 1866 and 1893, at Guildhall in 1894; it was sold in 1880 for 2,142*l.* With a great deal of animation it displays much bad drawing; it has been engraved. Turner's 'Venice,' R.A. 1844,

is a treasure less affected by time than most of its brilliant, fairy-like class. At Mr. Bullock's sale in 1870 it obtained 2,688*l.* The 'View of Oxford,' which John Pye engraved in perfection, belonged to Mr. J. Watts Russell, the engineer. Wilkie's 'Pedlar,' who displays his goods to cottagers, while the master of the house looks scornfully on and smokes, was painted in 1814, and sold to Dr. Matthew Baillie, the physician, who exchanged for it with Wilkie the famous 'Duncan Gray,' which includes a fine portrait of Mulready, the price being 320 guineas.

Last Monday Messrs. Puttick & Simpson sold a fine collection of coins and medals which belonged to Mr. Robert Harvey. Some good prices were realized, among them the following: Sultan Gold Medal for Egypt, 1801, 10*l.* 10*s.*; Clasp Chateauguay, Peninsular War, 13*l.* 10*s.*; First and Second Jellalabad Medals, 10*l.* and 11*l.* 15*s.* respectively; Victoria Cross won at Delhi, 1857, 50*l.*; Gordon's Decoration in pewter, issued by him in Khartoum, 11*l.* 10*s.*; and Medal for Arctic Discovery, 1876, 10*l.* 10*s.*

Fine-Art Gossip.

AN exhibition of water-colour drawings by Mr. A. Severn has been formed by the Fine-Art Society, to see which the public will be admitted on Monday next; the private view occurs to-day (Saturday). From the latter day until the 27th inst. the same firm exhibits in the same place a number of drawings by Lady Wenlock illustrating Indian aerial effects.—Messrs. Carfax have on view from to-day, at 17, Ryder Street, St. James's, some recent works by Mr. C. Conder.—The Home Arts and Industries Association's exhibition at the Albert Hall will remain open until the 15th inst.

THE Academicians have bought with the Chantry Fund Mr. H. W. B. Davis's moonlit landscape, 'Approaching Night,' now No. 63 in Gallery I. at Burlington House, and Mr. W. Wyllie's 'Battle of the Nile,' No. 558 in Gallery VII.

A CORRESPONDENT writes:—

"You will remember that a few years ago the Egyptian Government ordered every tourist to pay a tax for visiting the monuments, and the money which was thus collected amounted to about 2500*l.* sterling per annum. Under the guidance of Sir W. Garstin excellent work has been done with this money, and doors have been provided for tombs, guardians of the temples have been appointed, and a good attempt has been made to preserve what the fortunes of time and war, not to mention the antiquity grubber, have spared of the great civilization of the ancient Egyptians. The common usage of parties of tourists going into the tombs and lighting fires, and thereby ruining the beautiful paintings and sculptures, was, we thought, stopped; but such is not the case. The newest offender in this respect is M. Loret, the Director of the Administration of Antiquities of Egypt. He has recently gone to Luxor, accompanied by his wife and child, and a lady and gentleman who are said to be his father-in-law and his mother-in-law. The party have taken up their abode in No. 6 of the Tombs of the Kings, and they have been there for weeks, while M. Loret's secretary, a Copt, together with his wife and family, are living in No. 11 of the Tombs of the Kings. It requires little imagination to perceive what an amount of damage must be done to the inscriptions near the ground, and to the paintings in other parts of the tombs, by people living and eating and sleeping and cooking among them. M. Loret may himself be careful, but everybody knows it is impossible to make the modern Egyptian so. In the interests of archæology it is devoutly to be hoped that Sir W. Garstin will find fresh quarters for M. Loret and his party."

IN mentioning Mr. Watts's picture last week we, by a slip of the pen, spoke of flowers instead of feathers.

MUSIC

THE WEEK.

COVENT GARDEN.—Opening of the Opera Season.
 QUEEN'S HALL.—Philharmonic Concert.
 CRYSTAL PALACE.—Saturday Concert.
 QUEEN'S HALL.—London Musical Festival.

THE opera season, under the direction of M. Maurice Grau, opened at Covent Garden on Monday evening. There are to be two special series of Wagner performances, the one commencing May 15th, the second, May 29th; 'Lohengrin,' however, was selected for the opening night. Herr Mottl was the conductor, and Frau Mottl impersonated Elsa. The entry of the hapless maiden in the first act is a crucial moment, and the lady's gestures appeared slightly exaggerated; a lack of spontaneity was, indeed, more or less observable throughout the evening. Frau Mottl is, however, an accomplished artist, and in the duet in the third act she was heard to great advantage. Madame Schumann-Heink was effective as Ortrud, though at times she appeared a stage rather than a real Ortrud. M. Jean de Reszke was admirable as Lohengrin; his narrative at the close was delivered with striking dignity. Mr. Bispham played Telramund with intelligence and ability; and Herr Muhlmann proved a vigorous Herald. There are good voices in the chorus, but the vocal display on this opening night was not altogether satisfactory. Herr Mottl in his conducting was unusually energetic; at times, indeed, he seemed to be the protagonist of the drama.

There were two novelties at the fourth Philharmonic Concert at the Queen's Hall last Thursday week. The first was Signor G. Martucci's Symphony in D minor, Op. 75. The composer is clear in his forms and skilful in his art of development; he has, too, genuine feeling for tone colour and contrasts. Towards the making of a masterpiece such qualities are of great importance, yet without inspired thematic material they cannot effect much. And that is just what we miss in this work. The opening *allegro* seems to us in every way the strongest section; the *allegretto*, which has borrowed charm, is refined, and comes next in our estimation. The symphony was well performed under the composer's direction, and particularly well received. The other novelty was by Dr. Stanford: Concert Variations on the old English melody "Down among the dead men," and such a characteristic tune might well tempt a composer. Dr. Stanford treats it skilfully, and at times humorously, while the part for pianoforte, admirably played by Mr. Leonard Borwick, is difficult and brilliant. The work is, in fact, a clever show piece for a pianist rather than a serious work of art calculated to increase the composer's high reputation. Madame Rosa Olitzka was the vocalist. The only instrumental works conducted by Sir A. C. Mackenzie were Mendelssohn's weak 'Meeresstille' Overture and the bright 'Olympic' Overture by Spontini, a composer whose music, however, is very much of the past.

Beethoven's Choral Symphony was the chief item in the programme at the Crystal Palace last Saturday. It was Mr. Manns's benefit, and he conducted the work for the twenty-seventh time. Sydenham is not

famous for its choral singing, but on this occasion the choir really deserved praise; it was at its very best. The solo vocalists were Madame Ella Russell, Miss Marian Mackenzie, and MM. Lloyd and Santley. The performance was marked by great intelligence, breadth, and feeling. We were glad to see a larger audience. The enthusiastic applause at the close of the symphony was fully deserved; Mr. Manns has never given a nobler reading of the three instrumental movements.

The London Musical Festival commenced at Queen's Hall on Monday afternoon. Mr. Newman has had plenty of experience, and knows, perhaps, better than any other manager how the musical pulse of the public beats. His programmes include standard works, also some novelties, while among his list of artists, vocal and instrumental, there are many eminent names. M. Lamoureux, the distinguished conductor, produces only two French novelties. We should have liked more. There are many living French composers whose works deserve a hearing quite as much as those of MM. Paul Dukas and C. Chevillard, the two chosen. And in French music M. Lamoureux is undoubtedly supreme. L'Abbé Perosi is represented by no fewer than three oratorios, and there is naturally much curiosity to hear the music of the much-talked-of priest. The quantity of music this week necessitates very brief mention of the festival programmes. At the opening concert Mr. Wood's renderings of the 'Pathétique,' also of the 'Götterdämmerung' March, were exceedingly fine. Lady Halle gave a highly artistic performance of Max Bruch's G minor Violin Concerto, and the perfect purity of her intonation deserves mention. Mr. Coleridge-Taylor's Orchestral Ballad was performed with great spirit. On Monday evening M. Lamoureux and his Paris orchestra made their first appearance. The rendering of Saint-Saëns's 'Le Rouet d'Omphale' was the *ne plus ultra* of finish and delicacy. The performance of Beethoven's Choral Symphony was excellent, and Mr. George Riseley had good reason to be proud of his Queen's Hall choir. Those who heard the symphony under Mr. Manns on Saturday could not, however, avoid making comparisons. Both conductors thoroughly understand the work, but the former seems to have a deeper insight into the music. Like a certain Mary, he has pondered deeply over its contents; M. Lamoureux, like a Martha, appears to be cumbered with careful conducting—in other words, inclined to make the letter at times more prominent than the spirit.

The concert on Tuesday afternoon included 'L'Apprenti Sorcier,' a "Scherzo d'après une ballade de Goethe" by M. Paul Dukas, a piece in which the French composer displays his virtuosity in orchestration, and one in which M. Lamoureux and his band worked wonders. It deserves repetition, if only for the sake of the scoring; the music *per se* appears of quite secondary interest; the manner quite eclipses the matter. M. Ysaye gave a magnificent rendering of the Mendelssohn Violin Concerto; his tone was rich and full, and his technique perfect. A Bach Suite by way of encore was performed in a manner as noble as it was neat. The programme included some 'Meistersinger' excerpts and the G minor

Symphony. In the evening M. Paderewski played two concertos: Beethoven in E flat, and Chopin in F minor. His reading of the first two movements of the Beethoven must have satisfied the most critical. There was no lack of charm and tenderness, but what specially delighted us was the virility and simplicity of the playing; for the Polish pianist sometimes weakens Beethoven's music through excess of sentiment. The finale was, of course, well played, but there was a jerkiness in the delivery of the bold theme which to some extent marred its effect. The Chopin Concerto also proved a success. The slow movement was given with exquisite charm; M. Paderewski, however, did not quite equal his last performance of the work in the same hall. The accompaniments to the concertos were finely rendered under Mr. Wood's direction. Mr. Elgar's expressive 'Lux Christi' Meditation, heard for the first time in London, was particularly well received. The long programme opened with Schubert's Unfinished Symphony. There was no fault to find with the performance, except the slow rate at which the *andante* was taken, for it is marked *con moto*.

"Ex uno disce omnes" will not apply to the oratorios of Dom Lorenzo Perosi. The weakest has been heard first; the strongest, 'The Resurrection of Christ,' is announced to be given last. The works have not, however, been presented as a study in evolution, and 'The Transfiguration of Christ,' performed on Wednesday afternoon, proved a trial of patience, and to many a sore disappointment. There are moments in the second part which show that the composer has a certain dramatic instinct, also that he has genuine musical feeling; but the writing is immature, the orchestration ineffective. The music is distinctly tedious, and, like Joseph's coat, of many colours. The style is now Bach, now Gounod, and occasionally Wagner; of Perosi proper there are but faint traces. 'The Transfiguration' is undoubtedly more suitable for the church than for the concert-room; yet even there the power would proceed from the Gospel narrative rather than from the music. Dom Perosi is probably not responsible for the fuss which has been made about him and about his oratorios. The cold reception given to his works in Germany was set down by his admirers to ignorance, or even malice. England may be termed the home of oratorio, and music set to Bible words is here sure to meet with respect and sympathy. We doubt, nevertheless, whether these new oratorios have come to stay. The later ones, 'The Resurrection of Lazarus' and 'The Resurrection of Christ,' though manifestly improvements, are very far short of being masterpieces. The performance of 'The Transfiguration' under Mr. George Riseley was not all that could be desired; but every one concerned must have found his or her task a trying one. The principal vocalists were MM. Gregory Hast, Andrew Black, and Robert Hilton. Mr. Percy Pitt officiated at the organ. Mr. Riseley showed afterwards, in Sir H. Parry's 'Blest Pair of Sirens,' how well he could make the choir sing. The programme concluded with Cowen's 'Ode to the Passions.' At the evening concert M. Ysaye gave a powerful and characteristic per-

formance of Beethoven's Violin Concerto, and his Bach encore was again remarkable for finish and breadth of style. A novelty, a Fantaisie Symphonique, by M. C. Chevillard, proved a well-written, well-scored composition; it was admirably performed under the composer's direction. M. Lamoureux gave a delightful rendering of Mozart's great Symphony in E flat. Miss Lillian Blauvelt was successful as the vocalist.

We are reluctantly compelled to omit notice of many important concerts. The London Festival, which has absorbed attention during the past week, has occupied nearly all the space at our disposal.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	French and English Combined Bands, 3, Queen's Hall.
—	Herr Ludwig Strakosch's Vocal Recital, 3, St. James's Hall.
—	Opera, 'Tannhäuser,' 8, Covent Garden.
—	Mr. A. Fransella's Chamber Concert, 8, Queen's Small Hall.
—	Richter Concert, 8.30, St. James's Hall.
TUES.	M. Paderewski's Recital, 3, St. James's Hall.
—	French and English Combined Bands, 3, Queen's Hall.
—	Opera, 'Tristan,' 7.30, Covent Garden.
—	Händel Society Concert, 8.30, St. James's Hall.
WED.	Elderhorst Chamber Concert, 3, Steinway Hall.
—	Adela Verne's Pianoforte Recital, 3, St. James's Hall.
—	French and English Combined Bands, 3, Queen's Hall.
—	Madame Grey-Burnand's Concert, 8, St. James's Hall.
—	Opera, 'Cavalleria Rusticana' and 'Pagliacci,' 8, Covent Garden.
THURS.	St. James's Ballad Concert, 3, St. James's Hall.
—	Miss Mary Owen's Vocal Recital, 3, Queen's Hall.
—	Opera, 'Die Walküre,' 7.30, Covent Garden.
—	Patel Concert, 8, Albert Hall.
—	Philharmonic Concert, 8, Queen's Hall.

DRAMA

'THE BLOODY BROTHER.'

27, Tanza Road, Hampstead, May 4, 1899.

A MISPRINT in Fletcher's 'Bloody Brother,' IV. ii., seems to have hitherto escaped the notice of editors. The scene represents a party of astrologers casting the nativity of Rollo, Duke of Normandy, one of whom says:—

He's lord of the geniture
Whether you examine it by Ptolemy's way,
Or Messahalab's, Lael, or Alkindus.

There is no astrological writer named Lael, but Zael (Sahl ibn Bishr) is, with Messahalab and Alkindus, one of the "novem judices de judiciis astrorum" whose works were printed together at Venice in 1517, and the dramatist probably had the volume before him. Although the astrologers themselves are represented as knaves, the astrology of the scene is minutely accurate. The figure is supposed to be drawn for the latitude of 49° 10', which is almost exactly that of Rouen, where the duke's birth would have taken place. The longitude is given for 21°, which nearly corresponds with the meridian of Königsberg, thus proving that the astrologer used the tables of Regiomontanus, a gross anachronism for an artist of the eleventh century, but one which would be disregarded by a dramatist of the seventeenth.

There seems to be a misprint in another passage:—

Much of Scorpio,
Then Mars his gaudium, rising in the ascendant.

We should probably read *That's*. Dyce further obscures the sense by putting a semicolon instead of a comma after "Scorpio."

These circumstances may throw light upon the identity of Fletcher's anonymous collaborator. All critics agree that this scene and some others are not by Fletcher, the versification being quite different from his characteristic type. Unless the writer of this scene was carefully coached by some expert, he was a man of learning and well versed in astrology. Such a person must be sought for among the dramatists of the day.

R. GARNETT.

Dramatic Gossip.

ATTEMPTS to adapt 'Carnac Sahib' to the tastes of the frequenters of Her Majesty's have been unavailing, and the piece is this evening

succeeded by 'The First Night' and 'Capt. Swift.' In the latter piece Mr. Tree will be Capt. Swift; Mrs. Tree will reappear as Stella Darbisher, and Mr. Macklin as Gardiner. Mr. Franklin MacLeay and Mr. Cecil Raleigh will also appear.

MR. CHARLES FROHMAN's management of the Criterion will begin with 'The Girl from Maxim's,' a translation from M. Feydeau. Mr. Seymour Hicks will be included in the cast.

MR. NORMAN FORBES will quit on the 20th inst. his management of the Adelphi, and take on tour his adaptation 'The Man in the Iron Mask.'

IN the afternoon programme at the Prince of Wales's Theatre on Tuesday afternoon was Miss Estelle Burney's one-act piece 'The Ordeal of the Honeymoon,' which was supported by Mr. Cyril Maude and Miss Winifred Emery.

'WHEELS WITHIN WHEELS' is the title of the new comedy by Mr. R. C. Carton which will be produced on Saturday next at the Court. Mrs. Compton, Miss Lena Ashwell, Mr. Dion Boucicault, Mr. Thalberg, and Mr. Eric Lewis will have parts in it.

MRS. PATRICK CAMPBELL has been playing during the past week at the Grand Theatre, Fulham, in 'Magda' and 'The Second Mrs. Tanqueray.'

'CHANGE ALLEY' has been withdrawn from the Garrick Theatre, and the house, which was closed on Monday and Tuesday, reopened on Wednesday with 'A Court Scandal,' given with the original cast, except as regards Mr. Allan Aynesworth, the state of whose health causes uneasiness.

AFTER having been refused at the Théâtre Français and the Gymnase, 'Ma Bru,' a three-act comedy of M. Fabrice Carré and M. Paul Bilhaud, has obtained a success at the Odéon.

THE death, in his seventieth year, is announced of M. Edouard Montagne, the author of several pieces produced at the Opéra Comique, the Ambigu, and the Palais Royal.

TOURISTS in Switzerland this year will have three opportunities of witnessing the characteristic national performances of 'Wilhelm Tell' upon a large scale—at Brugg in Canton Aargau, at Altdorf in Canton Uri, and at Hochdorf in Canton Lucerne. That at Brugg will be after the old fashion, upon a stage in the open air, by local amateur performers. Those at Altdorf and Hochdorf will be of a more ambitious and elaborate character. A huge wooden temporary playhouse is being erected at the former place, a few minutes' distance from the railway station on the St. Gothard line, under the direction of Herr Thies, the manager of the Lucerne Theatre.

MISCELLANEA

Juvenal, Sat. VI.—In the new fragment of Juvenal's Sixth Satire published in this month's *Classical Review* the following emendations should be made.

Lines 1-3 should read:—

In quacumque domo vivit luditque professus
Obscenum, tremula promittit et omnia dextra,
Invenies omnis turpes similesque cinædis.

Quacumque is relative, as usual.

Lines 12, 13:—

Pars ultima ludi
Accipit has animas aliusque in carcere nervos.

Nervos is nominative singular.

Line 27:—

Quem rides? aliis hunc mimum?

A. E. HOUSMAN.

TO CORRESPONDENTS.—E. T. O.—L. H. M.—W. J. H.—received.

J. V.—L. L.—We cannot, we regret to say, undertake to answer such questions.

No notice can be taken of anonymous communications.

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NOTES:—Foreign Arms in England—Shakspeariana—The First Duke of Bolton—"Sagamore"—"Savery"—Pens and Nibs—Bridport Dagger—Hoy—Romani—"Ghili"—The "H.E.D."—Poisonous Gifts—Bulls—Cromwell Tercentenary—Crosby Place, Bishopsgate.

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NOTES ON BOOKS:—Oliver's "History of Antigua"—Cowper's "Oldest Register of Hawkshead Parish"—"Edinburgh Review."

Notices to Correspondents

LAST WEEK'S NUMBER contains—

NOTES:—Oliver Cromwell and Music—Withycombe Church struck by Lightning—Remarks on "Esop"—"Bagatelle"—"Snacks"—"Tartuffe"—Sir Walter Scott—Epitaph at Drogheda.

QUERIES:—The Fleetwood Cabinet—Rowland Wetherald—"Guldize"—Wind Indicator at Peckham—Browne-Mill—"The Spectator"—"Bulfinch"—"Conservons le chaos"—Lauder—Djachwi—Double Dedications—George Bruce—Disobedient Dick—William Wall—The London Electrical Dispensary—"Like a toad in a mud wall without money"—Civil War in Scotland—"Bouze" and "Bouzy"—Ramus Family—"Wigs on the green"—The Golden Gate—Windsor Chairs—"Tring, Wing, and Ivinghoe"—Sarah Curran—Robert Emmet.

REPLIES:—St. Jordan—Theatre Tickets and Passes—"An ice"—Room-painting—Chinese Punishments—Lord Lytton and Ibn Ezra—"No great shakes"—Waller—"The Old Frenchman"—Horace Walpole and his Editors—Barclay's "Argenis"—"The Romano-British City of Silchester"—"World without end"—Bingham Armorial—Mackenzie—Name and Composer of Song—Royal Roads to Knowledge—Aspidistra—Massena—"Stook"—Humphrey, Duke of Gloucester—Arlington—Conjugal Rights or Rites—Scrimanski—Cogan; Barry; Roche.

NOTES ON BOOKS:—Johnston's "History of the Colonization of Africa by Alien Races"—Hume Brown's "History of Scotland"—Hazlitt's "Supplement to the Coinage of the European Continent"—Reviews and Magazines.

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LITERATURE

THE CENTENARY OF THOMAS HOOD.

Poems of Thomas Hood. Edited by Alfred Ainger. 2 vols. (Macmillan & Co.)

Hood in Scotland. Reminiscences collected and arranged by Alex. Elliot. (Dundee, Mathew & Co.)

THOMAS HOOD was born on May 23rd, 1799, just a hundred years ago next Tuesday. His life of brave humour closed nearly forty-six years later, on May 3rd, 1845. The larger part of it was a constant struggle against poverty, disease, and misfortune, and he died a weary man, with many of the brighter ambitions of his youth unfulfilled. But he had won his way to the heart of the public, for he had a sure touch upon the laughter and the tears of average humanity. The high-water mark of his praise is in the lines of one greater than himself—Walter Savage Landor:—

Jealous, I own it, I was once—
That wickedness I here renounce.
I tried at wit—it would not do;
At tenderness—that failed me too:
Before me on each path there stood
The witty and the tender Hood.

But time is a mighty wrecker of reputations; and now, save for a few pieces, such as 'Fair Inez' and "I remember, I remember," which have found their way into all the anthologies, we doubt whether Hood retains his hold upon the readers of a new generation. It would be a pity should oblivion become his fate. His 'Complete Works,' indeed, are a considerable undertaking; but the same cannot be said of the two volumes of poems which Canon Ainger has edited for the admirable "Eversley Series." These form a pleasing and reasonable proportions, which repays the lingering. The editor has prefixed an introductory memoir, which is as readable and, in the main, as just an estimate of Hood and his work as could be desired. Occasionally, perhaps, the milk of human kindness overruns the critical faculty in Canon Ainger. We should ourselves use the term "genius" in a somewhat less extended sense than he does, and we fancy that Hood would have smiled to hear it applied so freely to his own

very real and individual talent. And, in fact, the memoir depicts no genius—only a man with a distinct turn for letters, and a still more distinct turn for honest and right living.

Of Hood's earlier days but little is exactly known. Mr. Elliot's investigations have made it clear that his own 'Literary Reminiscences' are too deeply tinged by his love of humorous statement to be depended on with any great confidence. But it appears that he was sent as a lad into a counting-house in the City, was withdrawn through ill health, and after two or three idle years in the saner breezes of Scotland was apprenticed to an engraver. His literary career began in 1821, when he was made assistant editor of the *London Magazine*. This brought him into contact with a band of brilliant contributors to that periodical, amongst whom were Charles Lamb and William Hazlitt, John Hamilton Reynolds and Barry Cornwall. Like Reynolds, whose sister he married, Hood fell under the dominant influence of Keats. His earlier poems were published in the *London Magazine* up to about 1823, when he left the staff, and afterwards in the various annual albums—"Forget-me-nots" and "Keepsakes" and "Friendship's Offerings"—which were just becoming fashionable. In 1827 he published 'The Plea of the Midsummer Fairies, and other Poems.' This was destined to prove his only volume of serious verse, for unfortunately he had already acquired a reputation as a humourist, and the public declined to listen to him in any other capacity. Hood had his living to make, and he turned with a sigh to the perpetual rôle of jester which fate had marked out for him. Some reflections of his own in an apology for one of his rare deviations from this course form a touching commentary:—

"Because I have jested elsewhere, it does not follow that I am incompetent for gravity, of which any owl is capable, or proof against melancholy, which besets even the ass. Those who can be touched by neither of these moods rank lower indeed than both of these creatures. It is from none of the player's ambition, which has led the buffoon by a rash step into the tragic buskin, that I assume the sadder humour, but because I know from certain passages that such affections are not foreign to my nature. During my short lifetime I have often been as 'sad as night,' and not, like the young gentlemen of France, merely from wantonness. It is the contrast of such leaden and golden fits that lends a double relish to our days. A life of mere laughter is like music without its bass; or a picture (conceive it) of vague, unmitigated light; whereas the occasional melancholy, like these grand rich glooms of old Rembrandt, produces an incomparable effect and a very grateful relief."

The famous series of 'Comic Annuals' began in 1830, and lasted for some ten years. About the same time Hood became a writer in the *Athenæum*, then itself a young venture, and the intimate friend of its proprietor and editor, Charles Wentworth Dilke. The most important of his many contributions to these columns was no doubt the famous 'Ode to Rae Wilson, Esq.,' of August, 1837. Mr. Rae Wilson was a Scotch Presbyterian, the writer of feeble and pretentious volumes of foreign travel. "His religion," says Canon Ainger,

"was of the narrowest puritanical type; and the main object of his travel was to glorify Pro-

testant England at the expense of the benighted Romanist or Mahommedan. Each of his books contained, besides its main subject, light and airy digressions upon the current literature of the day, criticised always from the same exclusive standpoint, and unmitigated by even a grain of humour. Hood had been for some years a chief object of his virulent contempt."

In 1837 appeared Wilson's 'Notes Abroad and Rhapsodies at Home,' in which he attacked Hood on the ground of alleged flippant allusions to the Scriptures. Hood, who, although a man of deeply religious temperament, had the strongest distaste for cant and all uncharitableness, turned and rent him in the 'Ode.' The stinging satire is heightened by the modesty and good sense of the inevitable references to the writer's own indicted personality; nor did Hood's unique power of using wit to point a serious thesis ever find vent in happier epigram:—

Well!—be the graceless lineaments confest!
I do enjoy this bounteous beauteous earth;

And dote upon a jest

"Within the limits of becoming mirth";—

No solemn sanctimonious face I pull,

Nor think I'm pious when I'm only bilious—

Nor study in my sanctum supercilious

To frame a Sabbath Bill or forge a Bull.

I pray for grace—repent each sinful act—

Peruse, but underneath the rose, my Bible;

And love my neighbour far too well, in fact,

To call and twit him with a godly tract

That's turn'd by application to a libel.

My heart ferments not with the bigot's leaven,

All creeds I view with toleration thorough,

And have a horror of regarding heaven

As anybody's rotten borough.

The last two lines have found their way to be a "familiar quotation." So have these:

A man may cry 'Church! Church!' at every word,
With no more piety than other people—

A daw's not reckon'd a religious bird

Because it keeps a-cawing from a steeple.

And one may wonder that the same fate has not been shared by the inimitable conclusion, with its insinuated comparison of Hood's adversary (abundant in words and in lack of charity) to the male ass of the apologue:—

He doesn't give no milk—but he can bray.

In 1834 Hood fell upon evil days. Family troubles, constant ill health, and the burden of debt harassed him to the limit of endurance. Like many literary men, he was not successful in handling business matters, and the failure of a firm in which he was involved brought him to the verge of ruin. He refused, however, to become bankrupt, and retired, for the sake of economy, first to Coblenz, and then to Ostend. Unfortunately, neither place suited his health, and he was obliged to return to London. An offer of work on the *New Monthly Magazine* restored him to more favourable circumstances, and in 1841 he succeeded Theodore Hook as editor. In 1843 his 'Song of the Shirt,' published in the Christmas number of *Punch*, made an immediate sensation. 'The Haunted House' and 'The Bridge of Sighs' belong also to this Indian summer of his life. It was not destined to last. Hard work, anxiety, and unsuitable climates had over-tried a constitution never strong, and organic disease of the heart had declared itself. Hood was in harness almost to the end, and in 1844 published Browning's 'Garden Fancies' in a magazine which he had started under his own name. This is his last link with later generations. In January, 1845, he wrote

two pathetic stanzas, ending respectively "I smell the mould above the rose" and "I smell the rose above the mould," and in May he died courageously as he had lived.

There is no doubt that Canon Ainger strikes the right critical note upon Hood when he maintains that the popularity of his "inferior gift" as a "funny man" prevented him from following the natural bent of "his truest, as well as his highest, faculty," that of a poet. His career, indeed, seems to be one of the minor tragedies of literature. The 'Comic Annuals' are neither here nor there. They contain some excellent puns, neatly introduced.

The parson told the sexton;
And the sexton tolled the bell,

is a marvel of simplicity. We do not, however, rate puns in general, or Hood's puns in particular, quite so highly as Canon Ainger appears to do. 'Miss Kilmansegg and her Precious Leg,' which Canon Ainger chooses to print as serious, will probably be preserved by its astonishing "go" and fertility of invention. But of the rest how little can endure! Humour is the most fleeting of all literary qualities. Its days are far less than the proverbial three score years and ten. No man can laugh at his grandfather's jokes, and even Shakspeare's clowns are to-day too often, as the French say, *épatants*. Hood's comic poems, moreover, are full of topical allusions. They glance lightly over contemporary episodes and forgotten personalities. The following lines are from the 'Ode to W. Kitchener, M.D.':—

Great was thy Evening Cluster!—often grac'd
With Dollond—Burgess—and Sir Humphry Davy!
'Twas there McDermot first inclin'd to Taste,—
There Colborn learn'd the art of making paste
For puffs—and Accum analysed a gravy.
Colman—the Cutter of Coleman Street, 'tis said
Came there,—and Parkins with his Ex-wise-head,
(His claim to letters)—Kater, too, the Moon's
Crony,—and Graham, lofty on balloons,—
There Croly stalk'd with holy humour heated,
Who wrote a light-horse play, which Yates completed.

There is a great deal of this sort of thing in Canon Ainger's second volume, and served up as he serves it, without a commentary, it is completely unintelligible to the ordinary reader. With a commentary, however, it would be worse, for a joke which calls for a commentary comes perilously near that other kind which requires to be certified on affidavit.

On the other hand, Hood possessed many of the qualities of a real poet. If 'The Song of the Shirt' and 'The Bridge of Sighs' are set aside as inspired doggerel, his imaginative career practically began and ended with the solitary achievement of 1827. 'The Plea of the Midsummer Fairies, and other Poems,' is immensely under the spell of Keats. There are the lax rhythms, the swooning sentiment, the profusion of imagery. The very themes are borrowed. An 'Ode to Melancholy' treads on the heels of an 'Ode to Autumn.' But withal one finds a genuine feeling for beauty and potential command of appropriate expression thereof that were Hood's own—that Keats could stimulate, but could not impart. Turning the pages at random, one comes on a dozen felicities that strike the eye. There is the address to departing summer:—

Farewell!—on wings of sombre stain,
That blacken in the last blue skies,
Thou fly'st; but thou wilt come again
On the blue wings of butterflies.

There is the description of the dead, with whom

Time
Slept as he sleeps upon the silent face
Of a dark dial in a sunless place.

There is the half-humorous touch of the
gentle peasant clad in buff and green,
Like a meek cowslip in the spring serene.

Hood had much to learn—brevity and concentration, the skill of seeing for himself instead of through the medium of an overpowering imagination. But no one can read these tender, pretty poems without realizing that the writer had the real stuff of imaginative creation in him, and that, under happy conditions, he might have gone far. The conditions were not to be, and Hood had to lay aside the poet's coronal and take the wages of the honest labourer for house and home.

The Break-up of China. By Lord Charles Beresford. (Harper & Brothers.)

It is difficult for us to say much of Lord Charles Beresford's book. It does not profess or pretend to be literature, and it has been gutted of its political contents by the quotations of the daily papers.

The main fact that strikes us about it is the conflict between its title and its policy. While Lord Charles Beresford's doctrine is that of the open door, as against that of spheres of influence, he believes that China is going to pieces, and does not point out practical methods by which the unity of the country, on which the treaties and the open door depend, is to be preserved. The Chinese all tell him in the conversations which he relates that Russia would not allow that reorganization of the Chinese army which he suggests to them, and Lord Charles does not attempt to dispute that view. The author's explanation of the apparent discrepancy between the suggestion of the title and the doctrine of the book would doubtless be that, while the present policy of the Powers will destroy China, a different policy adopted by this country, with the support of the United States, of Germany, and of Japan, would produce the opposite effect. He admits, however, that in the United States, while he found much friendliness, he discovered no wish for practical action. As regards Germany, that empire will give primary consideration to her European interests and desire to be on good terms with Russia. Japan is prepared for alliance in China with ourselves. The effect of this volume may possibly be some movement in the direction of common action between the Powers in recommending the reform of the Chinese army; and even if it might be necessary that Germans should be employed in the officering of the army, to the exclusion of British and Japanese, the result in China, as in Turkey, might prove to be an indefinite prolongation of the *status quo*.

If we compare some of his speeches in China, and a recent article from his pen, with his book, Lord Charles Beresford has, we find, evidently excluded from the last much that would show hostility towards Russia. We do not mean personal hostility, but hostility

on the part of British, and we may add of American, German, and Japanese interests in China, to Russian and to French policy.

In his account of Wei-hai-wei Lord Charles Beresford hardly tells us as much in his text as he does in his table of contents, where he summarizes his views: "A good mercantile port, but for our consent to Germany closing the door." Evidently Mr. Balfour was mistaken in telling the House of Commons that no one not a lunatic would wish to trade at Wei-hai-wei, for apparently all that prevents trade there is our promise to the Germans. In the same chapter Lord Charles Beresford says that in the event of our desiring to help the Chinese to organize their defensive forces the place would be suitable for commencing to train either naval or military forces. He does not allude to the statement of the Duke of Devonshire in the House of Lords, when Wei-hai-wei was occupied, to the effect that it was the intention of the Government to train Chinese bluejackets there for China. It is evident that the Chinese are afraid to ask us to train either their troops or sailors, because they know that such a demand would be an immediate preliminary to a more pressing demand by Russia, and that their capital lies open to that Power. In his military account of Wei-hai-wei Lord Charles Beresford omits the fact that the wideness of the mouth of the harbour makes it a harbour exposed to torpedo-boat attack, which in the case of Portland—a naval harbour at a similar distance from possible torpedo-nests—we are guarding against by vast expenditure on a stone breakwater to close the entrance.

A most attractive and valuable chapter, and one which is important to many who are not specially interested in China, is that on currency, called "Finance and Currency." What Lord Charles says about the relative value of copper "cash" and of silver is most curious, and should be read by mono-metallists and bi-metallists alike. But the chief value of the work—and it is great—is that the author faithfully reports the opinions of all the leading authorities upon the subject, both Chinese and British, and especially of all those in China and Japan who best understand the conditions of trade and the prospects of the Chinese empire.

Letters of Thomas Carlyle to his Youngest Sister. Edited, with an Introductory Essay, by Charles Townsend Copeland. With Portraits and other Illustrations. (Chapman & Hall.)

THIS is a volume of Transatlantic manufacture. Of the sixty-one letters printed in it only twenty-eight were addressed to Carlyle's youngest sister, fifteen being to his mother, and twelve were not written by him to any one. At least a third of the volume, moreover, is taken up with the editor's pretentious and scarcely necessary introduction, and with profuse annotations that aim at doing much more than explain obscure passages in the letters. The book, however, though its title is inaccurate, is an interesting addition to the large heap of Carlyle literature which is being piled up. It makes possible much better acquaintance

with Carlyle as a brother than we had before, and even the more trivial portions of the letters—"mostly trivial," as Carlyle might himself have described them—have a certain value as illustrations of the ways of living and thinking among the Carlyle folk half a century or so ago.

Janet Carlyle was the youngest of a family of nine, and, Thomas being the eldest, there was nearly eighteen years' difference between their ages. The earliest of these letters, written when Thomas was thirty-six and had been three years married, shows the fatherly attitude that he took up:—

"Understand always, My dear Sister, that I love you well, and am very glad to see and hear that you conduct yourself as you ought. To you also, my little lassie, it is of *infinite* importance how you behave: were you to get a Kingdom, or twenty Kingdoms, it were but a pitiful trifle compared with this, whether you walked as God command you, and did your duty to God and to all men. You have a whole Life before you, to make much of or to make little of: see you choose the *better part*, my dear little sister, and make yourself and all of us pleased with you. I will add no more, but commend you from the heart (as we should all do one another) to God's keeping. May He ever bless you!"

In her twenty-second year Janet married an old schoolmate, Robert Hanning, who had settled in Manchester. Carlyle approved the match:—

"On the whole, I can say that, to my judgment, it looks all very fair and well. You know I have all along regarded Hanning as an uncommonly brisk, glegg little fellow since the first time I saw him (hardly longer than my leg, then), and prophesied handsome things of him in the world. It is very rare and very fortunate when two parties that have affected each other from childhood upwards get together in indissoluble partnership at last. May it prove well for you, as I think it will. You must take the good and the ill in faithful mutual help, and, whoever or whatever fail you, never fail one another. I have no doubt Robert will shift his way with all dexterity and prudence thro' that Cotton Babylon, looking sharp about him; knowing always, too, that 'honesty is the best policy' for all manner of men. Do thou faithfully second him, my bairn: that will be the best of lots for thee."

Unfortunately, whatever may have been Robert Hanning's merits, he was not a successful man of business. Within three years he failed twice, and, after taking his wife back to Dumfries, he went to Canada, where he plodded on for ten years before his family rejoined him. Mrs. Hanning wanted to share his fortunes all along, but, "against her judgment," was persuaded by her masterful brother to remain in Scotland, where he and others could look after her, and she could help in taking care of their mother. Such few letters of Carlyle's as we have for this period are tender and business-like. Mrs. Hanning was "the neatest seamstress of the family." Evidently as a means of assisting her without lessening her self-respect, Carlyle commissioned her to make for him more shirts and other garments than he could wear out, and doubtless the payment was on a good scale. For each new year, to the end of her life, he seems to have sent her a handsome remittance, increased as his own means became less straitened, and to have made other occasions, with pretty excuses, for replenishing her light purse. Here is part of one of his

letters, written on her shifting to fresh quarters in Dumfries:—

"Do not be discouraged, my little Jenny, I know you will behave always in a *douce*, prudent, industrious and wise way, and there is no fear of you, if so. You will be mistress of your own little heart at any rate, free to follow your own wisest purposes. I think you will gradually find work, too, which may be useful to you. In short this is a fact always, in Maxwell-town and in all towns and situations,—a person that does act wisely will find wise and good results following him in this world and in all worlds; which really is the comfort of poor struggling creatures here below. And I hope you understand firmly always that you have friends who will never forsake you, whom all considerations bind to help you what they can, in the honest fight you are making. So do not fear, my poor little sister; be wise and true and diligent and do the *best* you can, and it shall all be well yet, and better than we hope."

There is one letter from Mrs. Carlyle in Mr. Copeland's budget—written when Mrs. Hanning had made up her mind to go to her husband, and quite in keeping with the writer's reputation for shrewdness and plain speaking:—

"MY DEAR JENNY,—I sent off yesterday by railway to Jane's care a bundle of things which I hope may be of some use to you in your preparation for departure. They are not much worth as they are, but you have a great talent—at least you had when I knew you—for making silk purses out of sows' ears, a very valuable talent in this world. For the rest what can I say to you but that I wish you good speed in your great adventure, and that it may turn out even better for you than you hope. Decidedly it is an adventure in which you ought to be let please yourself, to be let follow the guidance of your own heart without remonstrance or criticism of others. It is my fixed opinion that between man and wife no third person *can* judge, and that all any of us could reasonably require of *you* is that you should consider well what you are about to do and that you should do nothing from *secondary motives*. If it be affection for your husband and the idea of doing your duty by him that takes you from your family and friends so far away, then go in God's name, and may your husband prove himself worthy of so much constancy. In any case you will have no cause for self-reproach. But if it be impatience of your position here which is driving you away from your kind old Mother and all the rest who love you so well, then God help you, my poor Jenny, for you are flinging away all the real blessings of your lot for an imagination of independence. I hope, however, you are quite justified by your feelings towards your husband in leaving all to follow him. You have always seemed to me to cherish a most loyal affection for your husband, and I will never believe, however appearances may be against him, that a man can inspire such an affection in the wife he has lived years beside and yet be wholly unworthy of it. So farewell, dear Jenny, and God go with you.

"Affectionately yours,

"JANE CARLYLE."

The reunion turned out well. Thrifty Mrs. Hanning soon made a comfortable, if modest home for the family, and after her husband's death, twenty-seven years later, kept it on till her own death in 1897, at the ripe age of eighty-four. Carlyle's last letter to her was dictated when he was nearly eighty; but their niece and his devoted companion, Mrs. Alexander Carlyle, kept up the correspondence.

Carlyle's letters to his mother, and a few from her, both to him and to Mrs. Hanning,

supply further and pleasing evidence of the strong affection that bound together the members of this family, widely separated by distance and, as regards its greatest representative, by intellectual capacity. But other specimens of the correspondence between the mother and son have already been published.

The Records of the Burgery of Sheffield, commonly called the Town Trust. With Introduction and Notes by John Daniel Leader. (Stock.)

SHEFFIELD is the most southerly of the great industrial towns of Yorkshire. It was in existence as a village community in very early days; when it had its beginning we shall probably never know. Sheffield has been fortunate in many respects, and especially so in having had Joseph Hunter for its historian, and in possessing painstaking antiquaries whose opportunities for research were greater than his and who have devoutly trodden in his footsteps. Mr. Leader is one of these, and his fellow-townsmen cannot be too grateful for what he has done for them. He has been known for some time as the writer of a carefully compiled book on the captivity of Mary, Queen of Scots, a work which cannot fail to be of service to all who take intelligent interest in the life of one concerning whom party passions are yet so unrestrained. The present volume is, however, a contribution to knowledge of far greater utility, for it enters on an almost untrodden field of exploration. The accounts of the Burgery, or, as we prefer to call it, the Town Trust of Sheffield, are not only of high importance to the local historian and genealogist, but afford also no little help towards forming a mental picture of the town life of the times to which they relate. They are also, probably, unique in their kind, for no other borough possesses, so far as we can ascertain, a body which has worked for centuries on the lines which the members of the Town Trust have traced for themselves.

At some early period (when, we do not know) a system of local government arose called the Burgery. The head men of the town, perhaps its founders, had set apart certain portions of land for the public service, which were administered by themselves in folkmoot assembled. Mr. Leader has found no evidence of royal incorporation. It is, indeed, most unlikely that any such thing ever existed. That the burghal rights of the Sheffield people were by no means new in 1297 is evident from a charter granted to his free tenants of his vill of Sheffield by Thomas, Lord Furnival. Among other things, it is provided by this document that a court shall be held from time to time as it had been in the days of his forefathers, that fines shall be assessed by the tenants' peers, and that such amerciaments shall be in proportion to the gravity of the offence ("*secundum quantitatem delicti*"). If such an arrangement were honestly carried out—and there is no reason for assuming it was not—the freedom of the men of Sheffield was, from the mediæval standpoint, as complete as could be desired.

It is no new thing for persons to be misled on matters of history by the over-confident assertions made in some legal

text-books. As Mr. Leader points out, the difficulty has been suggested that "as Lord Furnival was dealing with a body of tenants not incorporated, the seal of each individual free tenant would be needed to the chirograph, to which it is said the seals of the parties are alternately affixed." No such difficulty really exists. What may have been the theories of twelfth and thirteenth century lawyers it might be rash to endeavour to decide, but there is abundance of evidence that in practice some sort of corporate character was from time to time recognized in places which possessed no charters of incorporation. The Burgery is not, however, indicated by name in the Furnival charter, and, so far as the editor has been able to ascertain, it is not until the year 1498 that it is mentioned as a public body having rights and duties. In that year a certain William Hyne settled by deed on the vicar and sundry trustees property in Sheffield for masses and other services in the parish church, with the provision that if these trustees did not perform the duties incumbent on them the income should pass to the use of the freeholders of Sheffield, called the burgesses. Mere names do not count for much; but it would be interesting to know when the word "burgess" first began to be employed at Sheffield. It is probable that in William Hyne's time it was of old standing, and with a definite and well-understood meaning, or it would not have been employed in a formal document.

In the time of Henry VIII. the town property produced an income of some 27*l.* a year. Part of this was derived from old sources whose origin Mr. Leader does not explain; the rest arose from benefactions for the support of church lights and prayers for the dead. In the reign of Edward VI. a part of this was seized to the use of the Crown. This was restored under Mary, but divided between the old Burgery, as Mr. Leader calls it, and the then newly created body named the "Twelve Capital Burgesses and Commonalty of the Town and Parish of Sheffield."

We cannot follow the changes of the Tudor time. They were many and complex. It has been well for Sheffield, both in the past and the present, that they were not so thoroughgoing there as in some other places. Had the whole of the property been swept into the Exchequer, the Burgery would have shared the fate of the guilds—died out and been forgotten—and the progress of Sheffield been on far different lines from what its history discloses. The lands which the Burgery retained were evidently in long narrow slips, part of the common field of the town. Though there can be no doubt that a process of condensation had long been going on, yet a plan made by William Fairbank about the year 1780, which Mr. Leader reproduces, shows that at that time some of the Burgery property retained its ancient form.

Notwithstanding the break occasioned by the Tudor changes, the burgesses, though with diminished resources, went on much in the old way; they collected their rents, had an annual meeting, submitted their accounts to a general assembly of the freeholders—the folkmoet of earlier days—and then ate a modest dinner. Every year they appointed a "Collector," under which title is con-

cealed, Mr. Leader tells us, "one who might have been more fitly called a Headborough or Mayor." As all persons in those times were regarded as members of the Church of England, and Non-conformists, if there were any in Sheffield, were unrecognized, there was nothing unnatural or contrary to popular feeling in the Town Trust contributing from time to time to what would now be called Church work, and the sums thus disbursed were but small.

The accounts which have come down to us begin in 1566. There must have been earlier documents of the same kind; whether they have been burnt as mere rubbish in recent times, or whether they were swept away with other movables in the time of Edward VI., it is now vain to speculate. The editor has realized that extracts from old documents are commonly unsatisfactory; he has therefore printed the whole of the manuscript down to the beginning of the eighteenth century, after which, as is usual, the entries assume a more formal character. For the modern period he has given many specimens which have considerable interest.

The burgesses had in the early part of the reign of Elizabeth only a small income, but with it they did useful things. They repaired bridges and highways—works which, as numerous old wills testify, were regarded as acts of charity as meritorious as providing masses for the dead or doles for the living. They were hospitable also to their neighbours after a frugal manner, and retained one or more waits or pipers for the delectation of the townsmen. These musicians appealed not only to the ear, but also to the eye. In 1588, when the income of the trust was under 6*l.* per annum, a piper had a coat provided for him, lined and faced with silk and garnished with buttons, at a cost of 1*l.* 2*s.* 9*d.* It must have been a gorgeous garment. Waits were retained until 1806, when in a fit of ill-considered parsimony they were discontinued. It was much to the credit of the Sheffield burgesses that in the middle of the last century, when even good men took so little heed of the sufferings of the lower animals, they were earnest in their endeavours to suppress the cruel sport of cock-throwing, which had been from time immemorial a popular diversion on Shrove Tuesday. It is not easy to account for the callousness of men until quite modern days as to the sufferings of the brutes. The best of us are but a very little in advance of our own time. It is alleged, on what seems good authority, that Sir Thomas More was skilful in this revolting pastime. In 1752 these accounts contain an entry of 5*s.* paid for dispersing handbills condemning the sport, and five years after 14*s.* 6*d.* was paid to the "cricket players on Shrove Tuesday to entertain the populous and prevent the infamous practice of throwing at cocks." There are many excellent reasons why cricket should meet with encouragement and support, but we have been hitherto unaware that it had been found useful as a preventive of cruelty. The first State lottery in this country was, we believe, drawn in 1569. In this venture the burgesses speculated to the amount of 20*s.* They probably drew a blank, for we do not

find that they indulged in such extravagance on any future occasion. In 1573 there is a record of a sad case. A poor widow named Oates was "verye syke and almost famyshed for lacke of foode to her selfe and her children." The burgesses took pity on her, and made an award of 1*s.* 4*d.* It is evident that they constituted themselves into a relief committee, for this is by no means a solitary instance of their giving relief to the poor. Such things should be borne in mind by those who assert that the poor were always dependent on individual almsgiving before the passing of the Act of the forty-third of Elizabeth. Unhappily the burgesses did not invariably intervene to help the needy, for in 1593 we find a payment of 5*s.* to Percival Woodroff, the coroner—a scion, we think, of the house of Woodruffe of Wolley—for "his chardges in comeing to bury olde Jugle wiffe, whoo was slayne with darth"—a sum which had it been expended in time would probably have kept the poor creature alive, and we may charitably hope that the burgesses did not know of her necessity until it was too late. It is evident that the coroner took a sensible view of his duty. In those times we believe inquests were very rarely held except in cases of deaths from violence.

George Talbot, sixth Earl of Shrewsbury, was buried in Sheffield parish church in January, 1591. A serious accident occurred at the funeral, of which we cannot discover that any other record has been preserved. The burgesses paid 8*s.* to the coroner for his fee, that is, for holding an inquest upon the bodies of three persons "that were slayne with the fall of ij Trees that were burned downe at my Lordes funerall." Mr. Leader thinks it not improbable that, though of course the body was not cremated, there may have been a funeral pyre erected as a symbolic rite. We cannot accept this suggestion. Had such a degenerate form of heathenism continued to exist in this country it surely could not have escaped mention. The Reformers, who made a special point of attacking the burial rites of the mediæval Church, would hardly have missed so good an opportunity of lashing their enemies for the use of pagan superstitions. The entry is obscure; and we can propose no satisfactory solution. "Trees" in this instance, as in several other cases in sixteenth-century literature, may possibly not mean standing trees, but some that had been felled for the sake of making a booth for those who wished to see the show. It must be remembered that this earl's funeral was one of the most pompous displays which had ever taken place in the north of England. That such a structure, if it existed, might take fire is by no means beyond the reach of probability.

There are few illustrations of the working of the penal laws against Roman Catholics, though we know from various sources that there were many in the neighbourhood. In 1592 a small payment was made "to Yowle for to bear his chardges in carryeing a young man to Mr. Rookesbie who was suspected of papistrie," and a few lines further on we find that Yowle received 10*s.* for expenses in going to York with a Papist. It is probable that the latter Papist was the same young man, whom the justice had committed to take his trial at the assizes.

Mr. Rookesbie—or Rokeby, as the name is now commonly spelt—was no doubt a magistrate. At any rate, he was a member of a well-known Yorkshire race, and as was the case with so many of the Northern families, the Rokebys were divided in matters of faith: some were ardent Roman Catholics, while others were Protestants with leanings towards Puritanism; but it is not easy to understand what the burgesses had to do with the administration of the penal laws. The duty of acting against recusants belonged, we believe, only to justices of the peace, pursuivants, and parish constables.

Our readers who have studied old accounts relating to masons' work are aware that there was a practice, which has only died out in recent times, of blending beer with the lime and sand used for mortar when the work that had to be done was required to have special stability, as it was assumed that the beer rendered the mortar much stronger. The people of Sheffield in 1616 acted on this opinion, for a bushel of malt was bought for "blending of his lyme" when John Pittes repaired the Lady Bridge. We presume that beer was made with it before the blending process took place; and there cannot be a doubt that John Pittes and his workmen tasted thereof, just to assure themselves that it was of the proper strength and quality.

During the Commonwealth a grate was made at the "church gates." The editor does not explain why a grate was placed at the entrance of the churchyard. Such things may have entirely gone out of use in recent days, though we have some doubt about it. Formerly they were not uncommonly placed in the gateways, with a pit excavated beneath them. Men and women could walk over these grates with safety; but noxious animals, such as swine, which then commonly ranged at pleasure in town and village streets, could not do so; their feet slipped between the bars, and they were prisoners until the sexton or some other kind friend, warned by their cries, came to liberate them. Such grates are still in use as churchyard defences in places as far apart as Denmark and Brittany.

Sheffield has the character of having been a Puritan town. The burgesses, however, contributed but 10s., a fee for two trumpeters, "at the proclaiming of the Lord Protector." It does not, of course, follow that this was all that the town spent on the occasion. When Charles II. was proclaimed the cost to the burgesses was 8*l.* 13*s.* 4*d.* There may have been many reasons besides loyalty which prompted them to lavishness on that occasion.

The Emperor Hadrian: a Picture of the Græco-Roman World in his Time. By Ferdinand Gregorovius. Translated by Mary E. Robinson. (Macmillan & Co.)

At the outset Miss Robinson may be congratulated on the idea of translating this work of the youth of Gregorovius, which he recast and brought up to date towards the close of his life. We may say that the translation is not unworthy of the original. It is accurate and elegant, and far above the level of the anonymous version of Holm's 'History of Greece' which has been recently issued by the same publishers. Miss Robinson seems almost always to choose the best

equivalent for a German word or phrase; it is only in the treatment of a sentence, or a series of sentences, as a whole that she is occasionally less happy than she might be in general literary effect. It is part of a translator's art to know when a single sentence of the original should be broken up into two or more sentences in the translation; but perhaps it is less frequently recognized that it is also sometimes desirable to compress two or more sentences into one. It is a matter entirely for the ear to decide. We have noticed not a few passages in this volume where a series of short sentences produces a disagreeable jerky effect which is not felt in the original. It is rare indeed to come across a bit of slovenly grammar like this: "His favourite was a Bithynian youth named Antinous, from Claudopolis, with whom he had become acquainted in Asia Minor, and had brought to Rome"; and although there are some errors in Greek accents, and in one case a hexameter is mutilated, it is rare to find such a glaringly obtrusive misprint as "enphypnion" on p. 279.

The literary position of Gregorovius is clearly defined, and is generally recognized. He was a gifted man of letters and a patient, scholarly investigator; but he was not a great historian. His immense work on Rome in the Middle Ages (which has also had the good fortune to be admirably translated into English) is not only pleasing to the general reader, but indispensable to every student; nevertheless, it has not placed its author in the first rank of historical writers. The secret is that Gregorovius approached history entirely from the æsthetic side; and those who essay history from the æsthetic side never become true historians. Gregorovius was interested in psychological rather than political problems, in episodes rather than developments, in curious and engaging personalities rather than in the laws and deeper causes of events. His choice of subjects for monographs is as significant as his method of treatment: Athenais, Lucrezia Borgia, the Emperor Hadrian. He writes the histories of mediæval Rome and Athens because the fortunes of those wonderful cities in the days of their eclipse appeal to his æsthetic sense.

The reader, therefore, must not expect to find in this monograph on Hadrian an account of the reign that is from an historian's point of view complete or satisfactory. But he will find the best portrait of the Emperor that has yet been drawn; he will find a full and highly interesting description of the various phases of contemporary society both in the East and in the West; and he will make a pleasant acquaintance with the literary men of the day, Greek sophists and Roman orators. And one important fact will, we think, be brought home to him: the fact that of the distinguished emperors of the second century Hadrian was by far the greatest. The brief but pregnant introduction which Prof. Pelham has contributed to the book shows the historical significance of Hadrian's reign, and explains clearly how his policy of delimitation was one side of his policy of consolidation. In order to make the State compact he set his face against expansion, and returned to the principle which had

been laid down by Augustus and transgressed by Claudius and Trajan. He did not abandon the newly conquered province of Dacia, but it is a matter for speculation whether he thought that Trajan had taken a wise step in annexing it. Certain it is that Hadrian was profoundly convinced that the empire was as large as it could be without becoming unwieldy, and that the true task of its rulers was to unify its heterogeneous parts. This was Hadrian's idea, and Gregorovius is not unconscious of it. He says very aptly, though he hardly feels the full significance of his own words, that Hadrian

"showed that his inclinations lay in another direction, and that his wish was to develop the inner life of the empire apart from wars and conquests, making it more secure within the limits protected by the legions—limits not to be extended."

But the defect of the monograph is that it does not bring into full relief the statesman who consistently kept in view one great idea throughout his whole reign of twenty years. Hadrian was a traveller, a student, an artist, a mystic, a cosmopolitan, a restless and eager spirit, but he was above all a statesman.

Hadrian's most inconsiderate act in the eyes of a curious posterity was assuredly his omission to hold the consulship more than three times. His third consulship fell in 119 A.D., and throughout the rest of his reign he is described by this consulship, so that, as his deeds are recorded by no contemporary historian, and as his own memoirs, edited by Phlegon, are lost, the chronology is extremely obscure, and often hopeless. As Gregorovius wisely says, "the journeys of Hadrian can only be fixed as epochs, and the particular year can seldom be given." The most important contribution to the subject is a well-known book by Dürr, but even he is not always a safe guide. Hadrian's "ceaseless travelling affected even his biographers. Spartianus writes like a courier"; and "this same unrest seems even now to affect every biographer of the Emperor." Gregorovius himself is the exception. He travels at a leisurely pace, and lingers pleasantly over the sights which the Emperor saw in the various countries that he visited.

The strange death of Antinous, Hadrian's beautiful Ganymede, is one of those mysteries which possessed a fascination for the mind of Gregorovius. The Emperor said in his memoirs that the youth fell by accident into the Nile. His passionate grief and his genuine humanity seem to exclude the supposition that he killed his favourite in cold blood; yet Gregorovius is disposed to concur with the rumours which suggested that the death was not an accident. Hadrian was superstitious; there is no doubt that he believed, like most of his contemporaries, in astrological divination; and it is possible that if some danger menacing his life were read in the stars he might have permitted that danger to be averted by the self-sacrifice of the life which he most passionately loved. Such a theory might explain the divine honours which were paid to Antinous after his death. This event, as welcome to the Empress as it was bitter to the Emperor, is touched by Gregorovius in his happiest manner:—

"Hadrian bewailed Antinous with unmeasured grief and with 'womanish tears.' Now he was Achilles by the corpse of Patroclus, now Alexander by the funeral pile of Hephæstion. With great pomp he had the youth buried in Besa—a scene on the Nile of the most refined fantasy, in which the sorrowing emperor of Rome and the smiling Augusta, with their respective courts, were the actors. This, the most extraordinary episode of any journey on the Nile, gave a new god to the paganism which was fast disappearing, and its last ideal figure to ancient art. Probably during the funeral obsequies sharp-sighted courtiers could discern the star of Antinous in the heavens, and Hadrian then saw it for himself. The star remains. Its position is in the Milky Way between the Eagle and the Zodiac, for astronomers have preserved the fabled divinity of Antinous. In Egypt, that land of mystery and wonder, life could be a poem even in the garish day of the Roman empire under Hadrian." It is a characteristic paragraph, and it could not have been better translated.

Additions and corrections lay outside Miss Robinson's design, so that in some minor points the work is not up to date. Yet we have noticed that this rule has been departed from in one or two cases, where books or editions which have appeared since 1883 are mentioned in the notes or the bibliography. And if some exceptions have been permitted, it seems a pity that the translator did not go a little further and make the bibliography complete up to the year of publication. A few corrections, too, are required. Gregorovius has been somewhat unfortunate in his references to the Athenian theatre. He speaks of the Athenians as "delighted to see the emperor seated in the theatre of the great Attic poets." But the theatre in which Hadrian sat was not built in the fifth century B.C. Again, the author states that "a rebuilding of the theatre of Dionysus is also ascribed" to Hadrian, without pointing out that such a view is ill founded. It is surprising that Gregorovius gives no account of the theatre of Herodes Atticus, dismissing it in a short sentence.

Henry George Liddell, D.D., Dean of Christ Church, Oxford: a Memoir. By the Rev. H. L. Thompson. (Murray.)

MR. THOMPSON has written a sensible and appreciative memoir of Dean Liddell. Interesting it is not, and could not be, to the same extent as the lives of such men as Jowett and Newman. Liddell's work was of the sort that is not particularly stirring to write about. He never had Stanley's love of fighting or Pusey's religious fervour; he was always for conciliation, and the Tractarians made no great impression on him. Excellent impartiality, a clear head for business, a fine taste for art, and, above all, personal dignity (a thing so rare in the present day as to be said to reside chiefly in Arab horse-stealers) are the features which stand out in these pages.

After a rough private schooling which would surprise the luxurious boy of to-day, and a stay at "beastly Charterhouse," as he called it, Liddell went to Christ Church, won the appreciation of gruff Dean Gaisford, and finally a double first in the same class with Scott, his future colleague of the 'Lexicon,' and Robert Lowe; but the latter, we may add, only got a second in mathematics, so short being his sight and so great

his reputation that he was said to have rubbed out half his work with his nose. Liddell (who, we may note, had found time, when reading for his degree, to appreciate the then little-known early poems of Tennyson) became tutor of his college in due course, and Ruskin wrote of him as

"a man sorrowfully under the dominion of the Greek ἀνάγκη—the present Dean. He was, and is, one of the rarest types of nobly-presented Englishmen, but I fancy it was his adverse star that made him an Englishman at all—the prosaic and practical element in him having prevailed over the sensitive one."

Which meant in plain English that he compiled the 'Lexicon' instead of cultivating his taste for art. The 'Lexicon' was, and is, a great work; but we cannot endorse the statement (p. 65) that "it has never become out of date." It is notoriously so at the present day in more ways than one, and a thorough revision, without the limitations imposed on the last recension by "electro-type plates," is sadly needed. Will not some classical scholars give up the school-books which they contemplate and do a real service to Greek?

In Latin Liddell wielded a pretty pen, as witness this inscription on the statue of Dean Fell, removed to safe obscurity from undergraduate defilements:—

"Effigies quam aspicias viri optimi qui cur homuncionibus quibusdam displiceret ipsi nesciebant in Aede Christi minio semel atque iterum illita hoc in recessu requiem obtinuit A.D. 1887."

There is not so much as one could wish about Liddell as head master of Westminster, a difficult place, which he did not like, yet filled with admirable firmness and the conciliatory spirit characteristic of him throughout. There can be little doubt that he was happiest when he was back at Christ Church, a stately, and perhaps to the general somewhat unsympathetic figure. He had no small talk, and he never smoked; nor could he unbend easily to acquaintances. His architectural improvements in the college (in spite of the tower which resembled a meat safe) were considerable. He did not raise Christ Church in the Schools as he wished, but his influence in Oxford as a Liberal of sensible views was all for good.

Dean Gaisford had been gruff; as the epigram said:—

Gaisford and Sneyd each other's lectures seek,
The one learns manners, and the other Greek.

Liddell, too, was rather unapproachable at times. Christ Church society, with its strong infusion of noblemen, who in the old days, Mr. Thompson tells us, pretended to go to lectures on the atmosphere, and sufficed at Collections when they said it was made of zinc, rather encouraged such an attitude to the outside world.

We are grateful to Mr. Thompson for sparing us the often-told troubles about Jowett's orthodoxy, but we rather wonder that he says nothing of 'Alice' and Lewis Carroll, though this may be one of the Dean's strongest claims to be remembered when the 'Lexicon' gets another name on its title-page. Not many of Liddell's letters are inserted, but this account of Ruskin is interesting:—

"I am going to drink tea with Adolphus Liddell to-night, and see the drawings of a very wonderful gentleman commoner here who draws

wonderfully. He is a very strange fellow, always dressing in a greatcoat with a brown velvet collar, and a large neck-cloth tied over his mouth, and living quite in his own way among the odd set of hunting and sporting men that gentlemen commoners usually are. One of them, for instance, rode to London and back the other day in five and a half hours, a hundred and eight miles.....But Ruskin does not give in to such fancies as these, and tells them that they like their own way of living and he likes his; and so they go on, and I am glad to say they do not bully him, as I should have been afraid they would."

Later Liddell criticized 'Modern Painters,' and got a long answer, here printed, from the author in his usual perfervid style. The volume contains some fine portraits of Liddell: Mr. G. F. Watts in 1876 shows him in his sterner mood; the later portrait, by Mr. Herkomer in 1892, is, as we can testify, an excellent likeness.

Rubāiyāt of Omar Khayyām. English, French, German, Italian, and Danish Translations comparatively arranged in accordance with the Text of Edward FitzGerald's Versions. Edited by Nathan Haskell Dole. 2 vols. (Boston, U.S., Page; London, Macmillan & Co.)

The Stanzas of Omar Khayyām. Translated from the Persian by John Leslie Garner. Second Edition. (Bell & Sons.)

It is as difficult to retrace in native biography the true personality of the Arab, Persian, or Central Asiatic writer who has earned high distinction among Eastern poets as it is to certify which of the detached pieces attributed to him are really his own; and the case of Omar Khayyām of Nishapur supplies no exception to the rule. Fortunately for the reputation of this particular bard, there has risen at the present day a new generation of English Orientalists, distinguished by thoroughness of performance as well as fulness of promise, who seem bent on giving us on his behalf something more than a patchwork portrait, or such frontispiece to his writings as would satisfy the ordinary and unexact Western critic. Enlightened and encouraged on one side by the research of Russian *savants*, and on the other by the enterprise of American publishers, they carry on their labours with a sober enthusiasm and quiet tenacity of purpose which cannot fail to bear good fruit; so that almost before the close of the passing century we may reasonably expect to know as much of the old tent-maker as we do of his contemporaries under the Angevin rulers in England. Readers of the Royal Asiatic Society's *Journal* will be at no loss to recognize the more notable workers in a scantily peopled field.

In Mr. Nathan Haskell Dole's fairly exhaustive compilation the reader must not expect to find necessarily much new light or new matter. It is practically a summary of translations and paraphrases, with variations, of the rhymed reflections of that now famous Persian thinker of the twelfth century, the success of whose remarkable quatrains, both in England and the United States, may yet, in the opinion of a few—sages or dullards, according to the verdict of partisans on either side—need justification by a profounder criticism than has hitherto been applied to them. There is much of interest

in the notes, essays, and reviews by which the Anglicized or Europeanized verse is accompanied; but any analysis of papers mostly printed years ago would be manifestly out of place at the present time, and we may content ourselves with congratulating the able compiler on the value of his reproductions and the uses he has made of them. If we venture to take exception to the assertion that, thanks to the attention bestowed upon his writings by modern European critics, "old Omar stands clearly outlined before our vision," and that "if he should reappear in our day" it would be as "a leader of modern thought," we do so under the impression that, notwithstanding all that has been said and conjectured about him, we have not yet attained to a full appreciation of his already published writings; moreover, the notion of his re-appearance amongst us as a successful up-to-date teacher implies a certain experience of the later world which could hardly be acquired by intuition, and which even an Omar Khayyam could not afford to ignore.

The section described as 'Comparative Versions of the Rubáiyát' constitutes FitzGerald a kind of fugleman to the corps of translators—that is to say, his rendering of the supposed original leads the way, and gives, as it were, the cue to others. But, as might have been anticipated, the position is not maintained. FitzGerald's genius was never trammelled by adherence to a rigid text; and it soon becomes apparent that each expositor, abandoning his imaginative and erratic leader, follows out his own method of interpreting the Persian manuscript. In the order prescribed for this particular set of quatrains come Nicolas, McCarthy, Kerney, Whinfield, Garner, Bodenstedt, and Graf von Schnell. Elsewhere we search for and discover, with specimen extracts, Keene, Pickering, Whitley Stokes, Prof. Cowell, and a host of others, more or less qualified as exponents of the chosen theme. The editor deserves our warmest thanks for the prominence given to the retrospect of Prof. Cowell's labours, more especially for republishing that eminent scholar's contribution to vol. xxx. of the *Calcutta Review*. It is pleasant to recall how favourable and yet well poised is the professor's estimate of the author of the 'Rubáiyát,' as shown in the following extract:—

"We find some excuse for his errors if we remember the state of the world at that time. His clear, strong sense revolted from the prevailing mysticism, where all the earnest spirits of the age found their refuge, and his honest independence was equally shocked by the hypocrites who aped their fervour and enthusiasm. And at that dark hour of man's history whither, out of Islam, was the thoughtful Mohammedan to repair? No missionary's step, bringing good tidings, had appeared on the mountains of Persia; the few Christians who might cross his path in his native land would only seem to him idolaters.....Christianity came before Omar only in the form of the First Crusade."

Unless Oriental chronology is hopelessly misleading in regard to local history, this must, indeed, have been about the period in which Omar Khayyam flourished; and it is probable that the Crusaders made their victorious entry into Jerusalem under Godfrey de Bouillon shortly before his

death. Though we have no evidence to affirm that he took the same exalted view of Christianity as his religious brother and predecessor Albiruni, who spoke of its tenets with an admiration quite exceptional in the case of a votary of Islam, he could for the occasion pray with his fellow-men, not only outside the precincts of the mosque, but without the aid of a Mohammedan spiritual guide. His pen thus bears testimony on the subject:—

Wanting the rose, the thorn well *might* avail:

Wanting the day, I make dark *night* avail:

Wanting praise, prayer, and Sheikh prescrib'd by rule,

I make church bells and Christian *rite* avail.

And now, before closing our brief notice of Mr. Dole's compilation, we may appropriately take note of some three or four *rubáiyát* significant of a higher-class Omar. Much has been said of our astronomer-poet's freethinking, his cynicism, his restless allusions to an unalterable destiny; but in how few of his stanzas have his warmest admirers or most sympathetic interpreters attempted to bring out an underlying Christian spirit, which is by no means quite occult, or to be sought for only between the lines of his verse! Surely the two following quatrains, taken from Whinfield's translation, possess a sufficient flavour of Christianity to acquit their author of any wholesale charge of irreligion or infidelity:

Whate'er thou doest, never grieve thy brother
Nor kindle fumes of wrath his peace to smother;

Dost thou desire to taste eternal bliss,
Vex thine own heart, but never vex another!

To-day is thine to spend, but not to-morrow;
Counting on morrows breedeth naught but sorrow.

Oh, squander not this breath that Heaven hath lent thee,

Nor make too sure another breath to borrow!

To two others, independently rendered, we might attach Scriptural texts, the similarity to which seems almost to involve a "coincidence." With the first compare St. Luke xiv. 26:—

Leave wife and child, if Him you seek to win,
And boldly close the door on kith and kin:

All outward cares are fetters to the feet:
Cast off such trammels ere the race begin.

With the second compare the second half of verse 14 of the fourth chapter of St. James:

Ask you what is this life so frail and fleeting?
Too long the story is to bear repeating:

It is a breath uprising from the sea,
Then to the depths of the same sea retreating.

The stanzas which Mr. John Leslie Garner has translated from the original, and which are excellent enough to go beyond the second edition now published, retain fairly the metre and meaning of the Persian. But translators, like doctors, disagree, and this disagreement is often evident in small things. For instance, in lines breathing the same spirit as those last quoted we find, according to Mr. Garner:—

The Mosque, the Ka'ba, 'tis a prison cell,
A chain the chimes that from the steeple swell;

The rosary, the Mehrab, and the church
Are, like the cross, all signs of slavery fell.

According to Mr. Whinfield the lines are thus rendered in English:—

Pagodas, just as mosques, are homes of *prayer*,
'Tis *prayer* that church bells chime into the air;

Yes, Church and Ka'ba, Rosary and Cross,
Are all but divers tongues of world-wide *prayer*.

The word *bandagi*, used three times in the original, and anglicized the same number of times by *prayer*, is here a service of worship,

without relation to imprisonment, chains, or any outward sign of slavery. Mr. Whinfield's foot-note, affirming that the meaning implied is that "forms of faith are indifferent," is doubtless correct, and Mr. Garner's "slavery fell" appears to be a misplaced expression.

NEW NOVELS.

Anne Mauleverer. By Mrs. Mannington Caffyn. (Methuen & Co.)

CLEVER as "Iota's" new novel undoubtedly is—perhaps for this very reason—it is impossible to lay it down without a sense of disappointment. Anne Mauleverer is a fine conception of a woman, carefully developed, consistently carried through, and absorbingly interesting. And yet her story is not a complete success. It may be that her generous, unconventional figure fills too large a space upon the canvas, and prevents any other from making a sufficient impression upon the reader's mind. The action, centring as it does entirely round Anne's personality, covers a wide area and brings her into contact with many important people, who too quickly replace one another and are never welded into a complete whole. For instance, when, half-way through the book, Anne returns from Italy to her home in Ireland, accompanied by five grooms from Victor Emmanuel's Court and the obnoxious little orphaned child of her first lover, she leaves most of the lightness and dexterity of the story and many very charming people behind her. Here she is brought under entirely new influences, her history takes a far more serious turn, and is to some extent marred by its undue length. Almost it may be said to be without an end, for Anne, whose large loving heart has insisted upon mothering all men to their undoing, cannot lose itself except for the impossible ones, and the reader is left to lament that the loyal-hearted Dick should have been so soon expunged from the scene. Judged as a whole, the book is an admirable study of a woman's character, written in a rather difficult style, and extraordinarily faulty in construction for so experienced an author.

The Common Lot. By Adeline Sergeant. (Melrose.)

THERE is common sense, if not a little commonplace, in Miss Sergeant's story of the "common lot." There is some good characterization in what is practically a polemic in favour of feminine duty. Ursula's experiences—first, in her days of wealth, of the enjoyment of her friends' appreciation as she goes her round of "Girls' Friendly" and mothers' meetings, elevating the masses with moral recitations, and generally rejoicing in her strength; and afterwards, in the days of her penury, when her slender means have to be stretched over the needs of a large family of half brothers and sisters, and she is rewarded with their ingratitude and dislike—are calculated to bring out the hard side of a vigorous character. But love steps in, and teaches the happiness not of self-effacement, but self-sacrifice. A more sacred lesson is implanted by the gentle invalid, who serves while she stands and waits. This "Aunt Margaret" has much to do with the development of the true Ursula. The *faisante*

stepmother, the shallow but loving Sylvia, Kathie, Janey, and the rest are better than lay figures, and though there is a suspicion of the tract about this moral tale, there are some delicate appreciations which will not be lost on lovers of domestic portraiture.

Calumnies. By E. M. Davey. (Pearson.)

THE gossip of a provincial town is seldom interesting, and only of readable value when treated with humour and lightness, neither of which qualities is particularly obvious in the present instance. Harold Lee, an unexceptionable young man in himself, woos and weds the still younger and inordinately unsophisticated daughter of an adventuress. Having done so, he tries to retain the companionship of an older woman friend, while the girl wife hastens into a romantic but impracticable friendship with a young baronet. The baronet proves himself too good to live; but in the meantime the calumnies set afloat by the very vulgar tongues of Dulington make a certain amount of mischief between this foolish but innocent couple, and provide material for a pretty and sentimental, if not very interesting romance. How they learn to behave themselves and are brought together again, mainly by the efforts of their supposed partners in guilt, the reader may fairly be left to ascertain for himself.

Along the Road. By E. Constance. (Hutchinson & Co.)

THERE are indications that the author of 'Along the Road' has some capacity as a writer of fiction; but that capacity is quite undeveloped, for the story she has written is inchoate and badly proportioned. It, however, contains passages of interest, and even of power. 'Along the Road' is a harmless romance in the life of a poor governess. It is long, and shows signs of having been intended for even more lengthy treatment.

HEBREW AND SYRIAC LITERATURE.

THE edition of the *Book of Job*, with introduction and notes by Dr. Edgar C. S. Gibson, which Messrs. Methuen & Co. send us, is the first of a series of Biblical commentaries designed as a special help to theological students, the clergy, and also "the growing number of educated laymen" who are able and willing to combine "a hearty acceptance of critical principles with loyalty to the Catholic Faith." The general editor of the series is Dr. Walter Lock, Ireland Professor of the Exegesis of the Holy Scriptures in the University of Oxford, and a number of commentaries on books of the Old Testament as well as of the New (with the Revised Version as a basis) appear to be already in preparation. It may at once be said that Dr. Gibson's commentary on Job deserves full credit as an exemplification of the plan adopted for the whole series. The work is marked by clearness, lightness of touch, strong common sense, and thorough critical fairness. Fresh light on the various interesting and difficult problems of the book is not promised, nor is the commentary meant to be a guide to specialists who aim at probing the depth of the many questions which the mere mention of the subject calls to mind. We therefore have no right to criticize the book from the standpoint of the advanced and ever-advancing free and fearless investigator. The editor might, indeed—without departing from the general plan of the series—have gone a little more deeply into questions of comparative mythology; for we believe that

very many of those for whom the commentary is designed are quite ready to follow such investigations with interest and a well-instructed intelligence. We thus consider the remarks on "the Satan," on p. 6, inadequate, and even a little misleading. The Satan of Job, who appears in the courts of heaven as one of the "sons of God," is, as a matter of fact, far different from the demon who bears the same name in the narrative of the Gospels. This is a case in which harmony is to be found in the gradual development of mythological conceptions rather than in identity of characteristics. Dr. Gibson's acknowledgment of this point is a little too faintly—and perhaps even obscurely—put; and he has, moreover, made no attempt at a comparison of the doctrine of Satan in the Old Testament with the conceptions which the ancient Babylonians and Egyptians had of the embodiment of the principle of evil. Similar shortcomings might be easily pointed out in other parts of the commentary. The Book of Job, in fact, teems with allusions to both popular beliefs and what might be called philosophico-mythological aspects of nature and its God; and we think that both the clergy and intelligent students in general ought to be capable, by this time, of looking below the surface of problems like these, without any detriment to the spirit of devotion which the editor naturally desires to foster. But Dr. Gibson's work is, notwithstanding these drawbacks, worthy of a high degree of appreciation. To the busy worker and the intelligent—but not too highly learned—student the commentary will be a real boon; and it will, if we are not mistaken, be much in demand. The introduction is almost a model of concise, straightforward, though occasionally rather brusque, prefatory remarks on the subject treated. The editor rightly declines to break up the Book of Job "into a number of *disjecta membra*," but he frankly admits that the speeches of Elihu (chaps. xxxii. – xxxvii.) are a later addition. A like combination of sound common sense with critical caution is found in many of his notes. Readers will also be grateful to Dr. Gibson for the apt illustrations from, e.g., 'Hamlet,' 'In Memoriam,' and the Greek tragedians. Such illustrations betoken both a wide outlook and a pleasing faculty of literary appreciation. We are sorry to have to say at the end that the very first Hebrew word which occurs in the notes is not only disfigured by a misprint (כר for כר), but also presents us with a wrong verbal form. The word meaning to bless is *bērek*, and not *barak*, the latter form, in its finite state, having the sense of "to bend the knee, to kneel down." This blemish will, however, no doubt be removed in a future edition of the commentary.

We are glad to notice the appearance of the second part of the *Compendious Syriac Dictionary*, edited by Miss J. Payne Smith (Oxford, Clarendon Press) on the basis of the late Dr. Payne Smith's great 'Thesaurus.' Criticism of a dictionary must, of course, be deferred until the work is complete and the author has had the opportunity of making such additions as may be necessary. For the present we need only say that this fasciculus completes the first half of the entire volume, and carries on the work from *ܐܠܗܝܬܐ* to *ܡܝܪܝܬܐ*. The method of the first part is consistently maintained, leaving nothing to be desired as regards accuracy and scholarship. To the ordinary student of Syriac it may safely be recommended as a most useful help, thoroughly satisfactory in size, printing, and contents.

The well-known Director of the *École des Chartes* (M. Paul Meyer) has just published a highly interesting pamphlet, entitled *Le Livre-Journal de Maître Ugo Teralh* (Paris, Klincksieck). The fragments of Maître Ugo's accounts were discovered in the binding of an old municipal minute-book belonging to the little town of Forcalquier. They are mostly in Provençal, with some entries in Latin and in

Hebrew, and relate to transactions of the years 1330–32. As a rule, the entries are made by the seller, Maître Ugo Teralh, who combined the duties of a lawyer with the business of a cloth dealer. Sometimes, however, the buyer also registers the transaction, in Latin if he be a lawyer, and in Hebrew if he be a Jew, as in the well-known collection of Shtaroth at Westminster. An excellent facsimile of two pages of the original shows that the work of transcription was by no means always easy; but it is hardly necessary to add that it is most carefully done. There are also notes elucidating the difficulties, and a full index of names.

Prof. David Castelli has just published a history of Israel under the title of *Gli Ebrei, Sunto di Storia Politica e Letteraria* (Florence, Barbèra). The most novel feature of the work is that it endeavours to combine in one small volume accounts of the history of the Jewish race in Biblical times and during the dispersion down to the end of last century. The author in his preface modestly puts forward his book only as an attempt to popularize the established results of modern inquiry, and for further discussion of the points at issue refers to his former work, 'Storia degl' Israeliti,' published in 1887–8. Regarding it from this point of view, and considering the slight attention hitherto paid to the subject in Italy, we believe that it will be welcome to many readers to whom the subject is at present but little known. It is concise, pleasantly written, and clear in arrangement. The author's design is to treat the history of the Hebrews on the "objective method," not as an isolated phenomenon, but as following the same lines of development as other histories. For this purpose he has consulted, to judge from the bibliography, most of the more important works on the subject, and embodied their conclusions. We observe, however, some omissions. Dr. Driver's works are not named; the recently discovered fragments of the Hebrew Ecclesiasticus, published two years ago, are dismissed in a few lines; and in connexion with the Psalms of Solomon there is no mention of M. Isidore Loeb's comparison of them with the eighteen Blessings, one of the earliest parts of the Jewish liturgy. The last chapter deserves special commendation as a bold attempt to deal with the history of Israel since the dispersion within the limits of little more than a hundred pages. Of course it is impossible in that space to give more than the barest outline; but for the ordinary reader, to whom the history closes with the Bible, even this brief sketch cannot fail to be instructive. The book is well printed, and there is a useful index.

IRISH FICTION.

The Luck of the Four-leaved Shamrock. By E. Balme. (Routledge & Sons.)—Years ago the writers of Irish novels sought for titles that should disguise the damning fact that they dealt with the distressful country, but now we find stories of Wimbledon and suburban society sporting the green. There is not much luck and there is very little shamrock in the story before us, but the heroine marries her guardian, who "hurled away his cherished cigar" for her sake. The woman may be accounted lucky for whom a man will perform this athletic feat.

Maureen Moore: a Romance of '98. By Rupert Alexander. (Burleigh.)—The steed, charger, palfrey, or whatever animal bore the gallant major, appears to have listened unmoved to the following soliloquy:—

"Howard's brave, generous heart was throbbing with pain. 'Browne was right,' he muttered as he rode along. 'The girl is a trap—that's what he called her. She uses her wonderful beauty for the purpose of enlisting rebels—poor Purser is among them. With her glorious eyes, her sweet voice, and her seductive manner she allures men to the rebel ranks; with her loves and ribbons and other devices she—but what have I just done myself? Before my troopers' eyes I have allowed a rebel to escape, whoever he may be. Foolish of her to pretend 'twas

Browne! Base of her to lie to me—to me—who! and he paused and laughed bitterly; then added, 'Fool that I am! Fool that I am! Love! Love! Maureen, my sweet love.'

Perhaps, like ourselves, he was well acquainted with the manners and customs of heroes of '98, who never, in any novel, comport themselves like ordinary mortals. Yet we have only to read such a book as Madden's 'Lives and Times of the United Irishmen' to find material for a dozen novels as simple, human, and convincing as the stories in which Tourguénief has portrayed the social condition of Russia in his day. Any romance-writer looking for a subject may here find it ready to his hand; but let him beware: '98 possesses some black magic, and even that mirror of sincerity Robert Emmet converts himself into the hero of a "penny dreadful" when he plays a part in fiction.

Warp and Weft: a Story of the North of Ireland. By Violet Hobhouse. (Skeffington & Son.)—This is a very much better book than either the London shamrock or the romance of '98, for it presents a clear photograph of life in a northern village, and it shows much observation of character. The Martin family, the McVeaghs, Mrs. Quin, "Old Ann," and the Dugans are all lifelike; and not less living are the terrible English connexions of Mr. McMurray, the Presbyterian minister, who nearly spoilt his wife's tea-party by "burying somebody, and wouldn't ask them to change the day or anything." We learn from the title-page that Miss Hobhouse has already published one novel, and we shall look with interest for her next venture. This book is spoilt by a poor story, ill-chosen incidents, and lack of distinction in the telling; but it is a human document, a study of life and character, and a writer gifted with so much insight and observation ought to do much better work.

The Rebels, by Mr. M. McDonnell Bodkin (Ward, Lock & Co.), is splendid. It is a tale of '98 written by a frank Home Ruler, who never for a moment disappoints us. The patriots are all gallant gentlemen and high-minded women, who pardon a fallen foe, enunciate the most magnificent sentiments, and breathe a noble nation's just indignation against the oppressor; while the Anglo-Saxons are all bloody and brutal, dishonourers of women, and white-livered cowards who do little slaughter beyond transfixing children at their mothers' breasts. To tell the truth, it is a good book, full of the scent of battle, and though the heroics seem at times rather childish, they are at least genuine and based on a very justified feeling of wrong. One might easily turn it into ridicule, but one is prevented from doing so by the sincerity and earnest faith which lead the author to glorify so ungrudgingly those who gave up life and country for a cause which after a hundred years is as real in Ireland now as it was then.

GENEALOGICAL LITERATURE.

FROM its publishing *The Registers of the Church of La Patente, Spitalfields*, edited by Mr. W. Minet, F.S.A., and Mr. W. Chapman Waller, F.S.A., we are glad to see that the Huguenot Society is breaking fresh ground by turning its attention to the registers of the French churches established in London after the Revocation of the Edict of Nantes (October 22nd, 1685). England became the asylum of the more important of the refugees, very many of whom settled in London, Spitalfields in particular being the locality where the best of the silk weavers set themselves to work. Voltaire wrote that "this part of the suburbs of London was peopled entirely with French manufacturers in silk." These made, according to records, "lustrings, brocades, satins, padua soys, ducapes, watered tabies, and black and coloured velvets." Collections on a brief in 1687, to the amount of about 40,000*l.*, not only afforded relief to the refugees, but enabled

three churches in London and twelve in the provinces to be provided for. This sum was soon raised to 200,000*l.*, part being voted by Parliament, so that the committee appointed were in the possession of funds for annual pensions and bounties. The mother church of Threadneedle Street, established in or about 1550, was, on this fresh advent of refugees, necessarily supplemented with no fewer than twenty-five other places of worship according to the French reformed religion, in and about London, sixteen in the West-End, the remainder being chiefly in Spitalfields; these being l'Eglise de la Patente, at first held in Glover's Hall, then in Paternoster Row (Spitalfields), then in Crispin Street, and in 1717 in Brown's Lane, it being dissolved, or rather incorporated with the Threadneedle Street Church, in 1786; l'Eglise de St. Jean in St. John Street (registers 1687-1823); l'Eglise de l'Artillerie in Artillery Street (registers 1691-1786); Petticoat Lane Church, 1691; l'Eglise de l'Hôpital, later l'Eglise Neuve, in Church Street, 1687-1809; l'Eglise de Wheeler Street (registers 1703-1742), incorporated with La Patente in the latter year; and l'Eglise de Crispin Street (registers 1693-1716). At the present time the descendants of the refugee Spitalfields weavers who worshipped in these churches are merged with the population of London, and the Russian and other foreign Jew immigrants have almost entirely taken possession of Spitalfields. The Act of Uniformity of 1662, which empowered the then authorized French and Dutch Churches of England to hold non-conformist services, being in the way of the establishment of more foreign churches in England, letters patent under the Privy Seal, dated August 11th, 1687, especially enabled Benjamin de Daillon and other refugee ministers to build one or more churches within the City of London or the suburbs of the same, in order that they and their successors and their congregations might worship according to their own ceremonies and discipline "without lett or disturbance," though they were not in conformity with those of the Church of England, notwithstanding any statutes, canon, or anything to the contrary. Eventually all these London French churches were dissolved and the congregations incorporated with that of the mother church of Threadneedle Street, now situated in Soho Square, with the exception of the old Savoy Church, which, Conformist and called St. Jean la Savoie, still exists in Bloomsbury Street (Shaftesbury Avenue), adjoining to which is "the French Protestant School of Westminster," the children of which form the choir and lead the singing at this church of St. Jean (La Savoie). The registers of all these French churches are now in the keeping of the Registrar-General at Somerset House, and the other documents and deeds are, or should be, in the archives of the French Church of London. Baron de Schickler has given in his valuable work 'Les Eglises du Refuge en Angleterre' the history of the French churches of England from 1550 to 1685, thus leaving the completion on like lines after the time of the Revocation yet to be written. Messrs. Minet and Waller are much to be commended as regards their admirable and full introduction to the registers of this Church of La Patente, which must not be confounded with that of La Temple de Soho, also named La Patente. The list of streets, lanes, alleys, &c., showing where the Huguenot refugees lived, is very useful, and that of the various trades and professions exercised by them is interesting. These were about fifty-six, which, with the numbers of those following them, are carefully given; curiously the profession of minister, the calling of no fewer than 139 persons, comes second only to that of weavers, of whom there were 200 worshipping in this church. A master man appears to have been termed "ouvrier" and "tesserand," and a journeyman "weaver." It is remarkable that only two dyers are named, but this may be because the Dyers' Company of London

then maintained a monopoly under their charters and statutes. The names of the various ministers who were appointed to the church and of those who took part occasionally in the ceremonies, as well as those of the elders and scribes, afford much information that will be welcomed by Baron de Schickler and others in France. Contrary to the custom of the earlier foreign churches, the entries of baptism afford the places of origin, and often the vocations of the parents. The *reconnaisances* or entries of membership also supply the same information, and are conveniently arranged in alphabetical order. It would have been better for the index to give Christian names, which would have made reference more easy. The original registers are contained in five volumes, and are complete from the opening of the church in 1689 to its close in 1786. As is usual with these foreign registers, difficulties were found by the editors in the many vagaries of spelling, but these have nearly all been duly solved. Foreexample, "White-chapel" and "weaver" are spelt in no fewer than thirty-two different ways, commencing with the letters *o*, *v*, and *w*. Much ingenuity, fully exercised, was required by the patient editors with family and place names, which are correctly or tentatively synonymized. It is stated that "one is driven to pure conjecture" as regards the identification of *Vederieux* and *Bédarieux*, which perhaps may be Bordeaux, as it must be remembered that formerly the letters *V* and *B* were often interchangeable abroad. The raw materials afforded by the entries of these registers have been so well digested and explained in the introduction by Messrs. Minet and Waller that this volume may be held up as an example of how similar registers should be edited, and as an encouragement for the Huguenot Society to proceed with the publication of the other more important registers of the later French churches of London.

The Registers of Whickham, in the County of Durham. By H. M. Wood. (Durham and Northumberland Parish Register Society.)—This volume follows close on the heels of the first publication of the Lancashire Society and the announcement of the formation of a Yorkshire society for the purpose of printing the local registers. The most essential requisite, perhaps, for such an undertaking is the presence of a zealous worker who is ready to show the way. In Mr. Herbert Wood we have such a worker; himself treasurer and honorary secretary of the Durham and Northumberland Society, he has transcribed, edited, and indexed the volume before us, and is ready to complete the register down to 1812 (the limit fixed by this society), containing more than fifty thousand entries. The present volume contains the marriages from 1579 to 1812, and appears to be an admirable piece of work. The index of names alone represents great labour, and it is rightly supplemented by an index of places. The register itself is a bald one, containing hardly any descriptions and no entries beyond those actually recording the marriages, which began, we observe, to be celebrated by a Commonwealth "register" in January, 1653/4. There is prefixed to this volume a full analysis of the registers of the parish, a plan which it is always desirable to adopt. It would also, we think, be well to explain in the preface to such a volume as this the system of beginning the year on March 25th, for the inexperienced searcher is apt to be misled by the old-style dates in the registers. The copies of this society's publications will be limited to 150, and printed, as they should be, on durable hand-made paper. With the patronage of the Bishop and Dean of Durham and the Bishop of Newcastle, and with so energetic a worker as Mr. Wood, the society ought to prosper.

NEW FRENCH BOOKS.

THE house of Calmann Lévy publishes *Comte de Montalivet: Fragments et Souvenirs*, of which the first volume, which alone at present appears, brings us only down to 1832, when the hero had, although but thirty-one years of age, been for two years the Home Minister of Louis Philippe. He had, indeed, first accepted the Ministry of the Interior before he was qualified by age to be an elector at some of the elections under the highly restricted franchise of the Monarchy. There is an interesting historical introduction by M. Georges Picot, who is thoroughly fit to write upon the subject; but, as far as England is concerned—and we fear as far as France is concerned—the interest in the last days of the Restoration, and in the whole of the reign of Louis Philippe, is now very slight. It is a pity that it should be so. The political system of France was artificial, but Parliamentarism stood very high, and in no country at any time have there been more distinguished Parliamentarians taking part at one moment in public affairs. The Directory, the Consulate, and the First Empire are, however, now infinitely more alive to the present generation, and their personages are infinitely more real than those of the period 1815-52, or even of the period 1815-69.

MM. Alphonse Picard & Fils publish for the Société d'Histoire Contemporaine the first volume of *Louis XVIII. et les Cent-Jours à Gand*, by Messrs. E. Romberg and Albert Malet, which is styled, and no doubt is, a compilation of newspapers, but which, in spite of this, does not add much to what was already known about a period which is as familiar to us as almost any part of history. The papers now published come from the archives of the Duc de Blacas and from the Vienna archives. They consist in part of the reports to Metternich of his agent. But all these documents were known to previous historians, and if they have not been largely used it is because they did not change our appreciation of any of the facts of the time. The stupidity of the advisers of Louis XVIII. is illustrated by the pressure they brought to bear on the Duke of Wellington just before Waterloo to detach from his army several battalions to assist risings in the neighbourhood of Boulogne.

M. Félix Alcan has sent us a very bad book under the title *J. Chamberlain*, by M. Achille Viallate, with a most admirable preface by M. Boutmy. The point of view of the author is that Mr. Chamberlain is the man who one day will make war on France, and this, no doubt, is the ordinary French point of view; but the author seems only to have studied Mr. Chamberlain in his speeches outside the House of Commons, and to have missed large sides of his career, and, indeed, not to have a competent knowledge of modern English politics. M. Boutmy makes up to some extent for this in the preface, which is full of knowledge. M. Viallate falls into the usual mistake of making the National Council scheme a scheme for National Councils, and he puts the dots on the *i*'s by saying, "Perhaps it would have been necessary to create another at Belfast for Protestant Ulster," although "as far as possible there was only to be one Central Council." This is obvious confusion; and it is also a mistake to suppose that the Council scheme was "rejected by a majority of the Cabinet," for indiscretions already published have shown that the Cabinet of Mr. Gladstone was equally divided with regard to it. The author pays insufficient attention to the negotiations between Lord Randolph Churchill and Mr. Parnell in and before May, 1885, and states that Parnell only developed his extreme policy, as against the National Council scheme, in September. Of course it is now well known that the breach and new departure had become complete in June, 1885. All these matters would be comparatively unimportant were it not that argument is based upon the misstatements. The author also con-

tradicts himself in one passage, which is wholly without foundation, in suggesting that Mr. Chamberlain had declared to Mr. Parnell that he would go to any length in the direction of Home Rule, even as far as an Irish republic. No serious attack has ever been made upon the view stated by Mr. Chamberlain himself in the House of Commons—that he was never in favour of Home Rule in the Gladstonian sense or in the sense of the Bill of 1886 or the Bill of 1893, and never said that he was. The author appears not to have seen Mr. Chamberlain, as he thinks him tall and strongly built, the characteristic features of his appearance—slightness and extreme youthfulness—not being exhibited here. The mistake of "1894" for 1874 in the account of Mr. Chamberlain's reception, when Mayor of Birmingham, of the Prince of Wales is, of course, a misprint, but a misprint of a kind which a more careful author would have corrected. Another error is the elaborate statement with regard to Mr. Chamberlain's third marriage, described in detail as his second marriage. A more important blunder in the life is the total omission of the most important of Mr. Chamberlain's legislative successes—workmen's compensation; and an argument here is based upon his absolute immersion in foreign and colonial affairs, and total neglect of his social programme, at the very time when he was pressing his Workmen's Compensation Bill through the House of Commons. The phrase "splendid isolation" is attributed to Mr. Chamberlain, although it was expressly quoted by him from Mr. Goschen, who himself quoted it from a Canadian minister. M. Boutmy's preface is a very different matter, and is brilliant as well as full of knowledge. It contains only two errors: the statement that in the Gladstone Ministry of 1880-85 Mr. Chamberlain personally "condemned the theory of colonial expansion," the fact being that he defended in the House of Commons the Warren expedition and other steps of expansion; and the remarkable statement, "He conceived and prepared against the Transvaal the Jameson expedition."

The house of Calmann Lévy publishes the second volume of *Les Finances de la France sous la Troisième République*, edited by Prof. Liesse, which deals with M. Léon Say's occupancy of the Finance Ministry and the years 1876-82. Those concerned with the silver question will find a discussion of the effect of closing mints. There are also papers on the purchase of railways by the State and on debt-conversion.

M. Ernest Flammariion publishes *Sommes-nous en Décadence?* by the famous companion of Prince Henry of Orleans, M. Bonvalot. The volume contains several essays or papers, all of them well grouped under the title which has been chosen for the whole. The object of M. Bonvalot is to stir up his fellow-countrymen, and to render what is known as "the colonization policy" a success. He is anti-English, of course; perhaps somewhat less anti-English than might be expected.

The title of *Le Colosse aux Pieds d'Argile: Étude sur l'Angleterre*, which comes from MM. Plon, Nourrit & Cie., prepares us for a work still more anti-English than that of M. Bonvalot. It is from the pen of the naval officer who is a well-known writer under the name of "Jean de la Poulaine." On the principle of its being well to know what others think of us we may recommend this book to our readers. The author is much pleased with his knowledge of all things English, and it is more necessary, therefore, to point out his errors than it would be in the case of a writer less self-satisfied on the point. George Eliot was the daughter not, as he says, of a Nonconformist minister, but of a well-known land agent: the "Evans on earth" of Warwickshire, as contrasted with "Heavens above." Our author suggests, if he does not directly affirm, that the foundation of the suffrage in England is 10l. a year free-

hold or 10l. a year leasehold, entirely ignoring the ancient forty-shilling freehold-franchise and the modern occupation-franchise, the latter being, of course, the franchise of the immense majority and free from money value. He thinks that the County Council first gave unity to London in 1888, it having previously had parochial government; and he is unaware that the County Council took over and continued the unity of the metropolis under the Board of Works, and that the vestries continued to exist after 1888 with their previous powers, and are still the sanitary and road authorities of the metropolis. Among our author's errors are many which should be attributed, perhaps, rather to malevolence than to ignorance. He is under the impression that in the Egyptian campaign (apparently that of 1882) "millions upon millions disappeared into official pockets" in England. He is a good many years behind the age on the subject of colonial government, believing that Natal and Western Australia are still in a different position as regards government from the nine other self-governing colonies.

Turning to those statements which represent less blunders than ill founded opinions, we find our author making it a charge against this country that we were kind to the Communists after May, 1871. He goes so far as to charge us with employing ex-officers of the Commune, some of them condemned to death for crimes against persons, "even in the Military Academy at Woolwich." We were under the impression that the distinguished professor at Woolwich who appears to be pointed at was not concerned in the Commune, but was and is a master of the English tongue, on account of having been brought up in this country when his father was here as a refugee of the Second Republic, during the Second Empire; while his brother, who was, as a mere boy, compromised, but not in the manner related here, is now, with great advantage to the French, the most distinguished of their ambassadors. The criticisms of our author upon the strength of Great Britain in war are not flattering to our military or naval position. He thinks us friendly to the Russians at Port Arthur because we are totally unable to dislodge them from the Pacific coast, and as unable to carry on a single-handed war with Russia as we are, according to him, to wage a single-handed war with France. He considers the British officers ignorant, luxurious, and "poor creatures physically and morally." He believes, writing as a naval officer, that we should need from 150,000 to 200,000 "sailors" to send our fleets to sea, and thinks that we have not "more than 40,000 trained sailors." It is, of course, the case that a large proportion of our men are not sailors in the strict sense of the word. But so it is in every fleet, and, while our numbers may be slightly short of those which prudence would require us to keep on foot, the figures here given are grossly in error. "Jean de la Poulaine" believes that in the event of invasion "the Scotch, wise people—wise in the most modern form—will immediately join the side from which they have most to gain." With this quotation we may leave our friend.

Another French book, much more valuable, but one to which we may rather refer our readers who are interested in such subjects than attempt to explain at length the contents, is *Paysans et Ouvriers depuis Sept Cents Ans*, by the Vicomte G. d'Avenel, published by MM. Armand Colin & Cie. This volume constitutes, in fact, a history of wages up to 1800, and seems as sound in doctrine as it is accurate in its facts. It is virtually French only, and not general history.

There are published from the office of the *Revue de Droit International et de Législation Comparée*, at the Hague, in the French tongue, in pamphlet form, some articles entitled *La Guerre de 1897*, an able statement of the Greek case against Germany, and explanation of the

means by which Germany brought about the Turco-Greek war. They are by "M. de S. G."

OUR LIBRARY TABLE.

MR. AUSTIN DOBSON has given his many and grateful readers yet another instalment of the eighteenth-century studies in which he combines erudition with the lightest of touches and a rare talent for appreciation. This time he calls his book *A Paladin of Philanthropy, and other Papers* (Chatto & Windus), after the subject of the first essay, General Oglethorpe, the founder of Georgia, a picturesque Nestor, whom readers of Boswell may remember, and whose exact age has been ascertained by the industry of *Notes and Queries*. Goldsmith is always a charming subject in the right hands, as here. Mr. Dobson is, perhaps, a little unreasonable when he talks of Goldsmith's "curious (perhaps unconscious) habit of repeating ideas which had pleased him." Surely a habit not "curious," but natural, and sufficiently common. Garrick refused 'The Goodnatur'd Man' more, we imagine, because he disliked Goldsmith than his play—as, of course, Mr. Dobson knows, but does not indicate here. Mr. Aitken's excellent 'Life of Steele,' 'Boswell and his Editors,' 'Gay,' 'Luttrell,' and three essays on London topography all form most excellent reading. Whitehall we hope Mr. Dobson will return to on its water side, of which Grammont and others present picturesque details. We wonder how many readers of these pages have heard of Terentianus Maurus before and know more than half his line about books.

THE name of its author is sufficient guarantee for the excellence and accuracy of *Mysore: a Gazetteer compiled for Government*, by Lewis Rice (Constable & Co.). The two volumes at present under consideration are a revision of the original edition from which Coorg has been excluded. The author says:—

"Most parts of the sections on Flora, Fauna, and Ethnography have been entirely rewritten in accordance with the latest information. So also, in an especial manner, the chapters on History and Literature: the former having been greatly added to in both the most ancient and the most modern periods; while the latter is almost entirely new."

Claiming interest for small countries which have played great parts in the world's history, and produced or developed its most distinguished men, he goes on to remark concerning Mysore:

"Not only does she abound in the picturesque features of lofty mountains and primeval forests, of noble rivers and mighty cataracts, but.....she yields by far the most gold of any country in India.She is the peculiar home of the sandal and also of teak, a special haunt of the elephant,.....and is still the chief garden for coffee cultivation.....In modern times, the great general of the age, the Iron Duke, learned in the Malnad wilds of Mysore, no less than in the plains of the Deccan, those lessons of warfare," &c.

So that the claims of Mysore for consideration are ample. And they are treated with great fulness: physical geography, flora, fauna, ethnography, history, religion, language, art and industry, are each described in detail, as also are the systems of administration which have prevailed from the earliest times through many changes to the present enlightened rule under its own chief, assisted by European and native officers, the latter predominating. Both volumes are fully furnished with maps, and it is with these that we are least satisfied; they are on flimsy paper, bound with the letterpress, and will inevitably be torn and lost or destroyed. It is infinitely better in books of reference to have all maps over the size of a page loose, and printed or mounted on cloth, or forming a separate volume, so arranged as to be easily consulted without damage. The type and paper are all that can be desired. An explanation of the system of transliteration of native names would have added to the value of the work.

THERE is a good deal of solid information in the monograph on *Percy Bysshe Shelley* (Weimar, Felber) by Helene Richter, and the various

poems are carefully analyzed. Unfortunately the author seems to have followed the sentimental rather than the correct sources of information, and the critical estimates throughout are too vaguely laudatory. One would imagine from these pages that 'Swellfoot the Tyrant' was more important than 'The Sensitive Plant.' It is poor stuff; but the account of its suppression given here is not now believed by the best authorities. The Greek motto to 'Hellas' (p. 572) is a sad muddle, almost unrecognizable; and Lamb was never at either Oxford or Cambridge, as the author seems to suppose.

FRATELLI BOCCA, of Turin, publish in two volumes *Il Governo Locale Inglese*, by Signor Pietro Bertolini, a well-known member of the Italian Parliament. The book forms a painstaking history of local government and Poor Law in England and Wales. The author does not deal with the local government of Scotland, Ireland, or the metropolis. He appears to have taken the greatest pains to be accurate in his account of all the statutes, and to master for himself and his readers the chaos of English local government.

The Ipané, the first instalment of "The Overseas Library" (Fisher Unwin), consists of a series of sketches of life in South America, Tangiers, Scotland, &c., by Mr. Cunninghame Graham. They are reprinted from the *Saturday Review* and other journals, and, although showing cleverness at times, are written in a jerky style that is rather wearisome.

Richard Holt Hutton, of the *Spectator* (Edinburgh, Oliver & Boyd), is an impassioned eulogy of Mr. Hutton and his journal by an anonymous worshipper.

THE Government Printer at Washington publishes *The Constitution of the United States*, with 'Jefferson's Manual,' the rules of the House of Representatives, and many facts relating to the House and Senate and to Congress generally, the whole prepared by Mr. Thomas H. McKee under a resolution of Congress passed some ten months ago. Both the constitutional system and the parliamentary practice of the United States are so different from our own that there is not that interest for ourselves in American works upon either subject that Australian or Canadian works present. Neither can it be said that there is any tendency in the United States in our direction, or any tendency here in theirs. At the same time Americans, where able, quote freely, as in this book, from Hatsell's 'Precedents' and from the dicta of our Speakers. The fact is that the general principles of what may be called the common law of Parliament have been derived in the United States from ourselves, but have been greatly modified.

SIXPENNY editions are becoming rather a drug in the market. Messrs. Methuen offer, however, a novel for that sum not previously published in their series with the rather dull title of "The Novelist." Mr. Hornung's *Dead Men tell no Tales* is an excellent story of disaster at sea and plot on land which is highly ingenious. He writes, too, in a broad, free style, which is a great advance on his earlier work. The printing is creditable for the money.

Woodstock, a wonderful work to have been written even by Scott in the days of his ruin, when he had already had a stroke of apoplexy, has been published by Mr. Nimmo in one stout volume in his reissue of the "Border Edition" of the Waverley novels. Messrs. Dent have also included it in their pretty edition. But why have they inserted a drawing of Craigmillar Castle, which might have been appropriate to 'The Abbot,' but is out of place in 'Woodstock'?

Roy's Wife has appeared in the excellent reprint of Whyte-Melville's novels which Messrs. Ward & Lock are issuing.

A SIXPENNY edition, well printed on respectable paper, of Mr. Coulson Kernahan's popular

work *A Dead Man's Diary* has been issued by Messrs. Ward, Lock & Co.

We have on our table *From Euston to Klondike*, by J. M. Price (Low),—*Manual of English Grammar and Composition*, by J. C. Nesfield (Macmillan),—*A Latin Grammar for Schools and Colleges*, by G. M. Lane (Harper),—*A History of France from 1180 to 1314 A.D.*, by Agnes F. Dodd (University Examination Postal Institution, 27, Southampton Street, Strand),—*Primer of Geometry*, by J. Sutherland (Longmans),—*An Intermediate Text-Book of Geology*, by C. Lapworth (Blackwood),—*The Business Letter-Writer*, by L. R. King (Routledge),—*English Prose for Junior and Senior Classes*, by J. L. Robertson, Part II. (Blackwood),—*King Solomon's Golden Ophir*, by Dr. Carl Peters (Leadenhall Press),—*The Great Antiphons*, by the Author of 'Coming' (S.P.C.K.),—*The Romance of Diaphon*, by R. Seaton (Digby & Long),—*The Lord of Lanoraie, a Canadian Legend*, by R. G. Starke (Montreal, Lovell),—*The King Magnificent, an Imagination*, by P. Herring (Nottingham, Pearson),—*Lays of the Knights*, by C. W. Barraud, S.J. (Longmans),—*The Vision of God as represented in Rückert's Fragments*, rendered in English rhyme by W. Hastie, D.D. (Glasgow, MacLehose),—*Mackinnon and the Bards*, by John Mactaggart (Edinburgh, Oliphant & Co.),—*Gems from the Early Church*, compiled by E. F. Bowden (Catholic Truth Society),—*Rosa Bellavita*, by Salvatore di Giacomo (Paris, Lévy),—*Elemente der russischen Sprachlehre*, by A. Garbell (Berlin, Langenscheidt),—*Monsieur Edgard*, by Jules Noriac (Paris, Lévy),—*Les Glanes de la Vie*, by Comtesse Diane (Paris, Ollendorff),—and *Le Petit-Fils de d'Artagnan*, by A. Sirven and A. Siégel (Paris, Lévy). Among New Editions we have *Slav or Saxon*, by W. D. Foulke (Putnam),—*Chemistry in Daily Life*, by Dr. Lassar-Cohn, translated by M. Pattison Muir (Grevel),—*Holy Thoughts for Quiet Moments*, by the Rev. A. H. Dunn, D.D. (S.P.C.K.),—and *Fame the Fiddler*, by S. J. Adair FitzGerald (Greening).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bigg's (C.) *Unity in Diversity*, cr. 8vo. 2/6
Bougaud's (Monseigneur) *History of St. Vincent de Paul*, translated by J. Brady, 2 vols. 8vo. 16/ net.
Case for Incense, 8vo. boards, 2/6
Irvine's (D.) 'Parsifal' and *Wagner's Christianity*, 6/ net.
Whittuck's (C.) *Learning and Working*, Sermons, cr. 8vo. 4/

Law.

Hardy's (H.) *The Benefices Act, &c.*, 8vo. 5/ net.

Fine Art and Archaeology.

Ball's (C. J.) *Light from the East*, 4to. 15/6
Eden versus Whistler, 5/ net: Edition de Luxe, 21/ net.
Reed's (E. T.) "Mr. Punch's" *Book of Arms*, 4to. 7/6 net.

Music and the Drama.

Fisher's (H.) *The Pianist's Mentor*, cr. 8vo. 2/6
Shakespeare: *Hamlet, The Merchant of Venice*, with Notes by J. Dennis, and Illustrations by Byam Shaw, 12mo. 1/6 net each.

History and Biography.

Baldock's (T. S.) *Cromwell as a Soldier*, 8vo. 15/ (Wolsley Series.)
Davidson's (S.) *Autobiography and Diary*, 8vo. 7/6
McCarthy's (Justin) *Reminiscences*, 2 vols. 8vo. 24/6
Martyrdom of an Empress, rev. 8vo. 7/6
Thomas's (E.) *Roman Life under the Caesars*, 7/6

Geography and Travel.

Beresford's (Lord C.) *The Break-up of China*, 8vo. 12/6
Bertrand's (A.) *The Kingdom of the Burotsi, Upper Zambesia*, translated by A. B. Miall, rev. 8vo. 16/6
Jackson's (F. G.) *A Thousand Days in the Arctic*, 2 vols. 12/6

Philology.

Auden's (H. W.) *Higher Greek Prose*, cr. 8vo. 2/6
Homer's *Odyssey*, Book IX., edited by A. D. Thomson, 2/6
Pitman's (H.) *An Introduction to Greek Prose Composition*, cr. 8vo. 2/6

Science.

Keane's (A. H.) *Man, Past and Present*, cr. 8vo. 12/6
Wanklyn (J. A.) and Cooper's (W. J.) *Sewage Analysis*, 7/3

General Literature.

Barker's (A. M.) *Tom-All-Alone*, cr. 8vo. 6/6
Becke's (L.) *Ridán the Devil, and other Stories*, 6/6
Belloc-Lowndes's (Mrs.) *The Philosophy of the Marquise*, cr. 8vo. 3/6
Boyle's *Court Guide for April, 1899*, 12mo. 5/6
Breten's (F.) *God save England*, cr. 8vo. 6/6

Brown's (V.) *Two in Captivity*, cr. 8vo. 3/6
 Cobb's (T.) *Mr. Passingham*, cr. 8vo. 3/6
 Dix's (B. M.) *Hugh Gwyeth*, cr. 8vo. 6
 Kernahan's (Mrs. C.) *The House of Rimmon*, cr. 8vo. 3/6
 Lutzow's (F.) *A History of Bohemian Literature*, 6
 Luz's (Vicente J. de) *Ma Mère*, cr. 8vo. 6
 Marchmont's (A. W.) *A Dash for a Throne*, cr. 8vo. 6/
 Meadows's (L.) *Watched by Wolves*, cr. 8vo. 2/6
 Our Lady of the Green, a Book of Ladies' Golf, cr. 8vo. 3/6
 Profugos's (Fato) *The White Olive*, and other Romances of the Riviera, illustrated cr. 8vo. 6
 Scott's (Sir W.) *Woodstock*, Border Edition, cr. 8vo. 3/6
 Solitary Summer (The), by the Author of 'Elizabeth and her German Garden,' cr. 8vo. 6/
 Spurr's (H. A.) *A Cockney in Arcadia*, cr. 8vo. 3/6
 Threlfall's (T. R.) *The Sword of Allah*, cr. 8vo. 3/6
 Whyte-Melville's (G. J.) *Tilbury Nogo*; Scotland and the Moors, Edition de Luxe, 8vo. 10/6 net (sets only).

FOREIGN.

Theology.

Hummelauer (F. de): *Commentarius in Numeros*, 5m. 60.

Law.

Triepel (H.): *Völkerrecht u. Landesrecht*, 14m.

Fine Art and Archaeology.

Havard (H.): *Histoire et Philosophie des Styles*, 2 vols. 120fr.

Lehne (A.): *Tabellarische Uebersicht üb. die künstlichen organischen Farbstoffe*, Part 3, 6m.

Mirbeau (O.): *Le Jardin des Supplices*, 30fr.

Montesquieu (R. de): *Les Perles Rouges*, 30fr.

Schmidt (E.): *Pergamon*, 1m. 20.

Storck (J. Ritter v.): *Die Pflanze in der Kunst*, Supplement 4, 10m.

Drama.

Kistemaekers (H.): *Marthe*, 3fr. 50.

Philosophy.

Dubois (J.): *Spencer et le Principe de la Morale*, 6fr.

Henne am Rhyn (O.): *Anti-Zarathustra*, 3m.

Lalande (A.): *La Dissolution opposée à l'Évolution dans les Sciences Physiques et Sociales*, 5fr.

History and Biography.

Duruy (V.): *Le 1er Régiment de Tirailleurs Algériens: Histoire et Campagnes*, 20fr.

Geography and Travel.

Anguin (E.): *Plages Belges*, Part 3, 3fr. 50.

Mille (P.): *Au Congo Belge*, 3fr. 50.

Philology.

Ellinger (G.): *J. N. Secundus: Basia*, 2m.

Gismondi (H.): *Maris de Patriarchis Nestorianorum, Textus Arabicus et Versio Latina*, 2 vols. 20m.

Gourmont (R. de): *Esthétique de la Langue Française*, 3fr. 50.

Grasserie (R. de la): *De la Catégorie des Voix*, 12fr.

Krause (A.): *Zum Barlaam u. Josaphat des Gui v. Cambrai: Part 1, Zum Text der Dichtung*, 1m.

Science.

Rosenbach (O.): *Grundriss der Pathologie u. Therapie der Herzkrankheiten*, 9m.

Tarde (G.): *Les Transformations du Pouvoir*, 6fr.

General Literature.

Fernand-Lafargue: *Les Ouailles du Curé Fargeas*, 3fr. 50.

Foley (C.): *L'Otage*, 3fr. 50.

France (A.): *Pierre Nozière*, 3fr. 50.

Hirsch (C. H.): *La Possession*, 3fr. 50.

Lano (P. de) et Gallus (E.): *La Femme aux Papillons*, 3fr. 50.

Margueritte (P. et V.): *Le Poste des Neiges*, 3fr. 50.

Rameau (J.): *La Montagne d'Or*, 3fr. 50.

Rosny (J. H.): *La Fauve*, 3fr. 50.

A FORGOTTEN JOURNALIST.

THE names left out of the 'Dictionary of National Biography' are already the subject for archaeological inquiry. There is known to be a good bunch of omissions.

William Bingley, bookseller, and an early Radical journalist, should have a niche in our Pantheon. He deserves immortality, if but for the fact that he provoked the utterance of a legal maxim that will perish only with the English language itself. Appearing before Lord Mansfield in 1768, the defendant rested his position on the "truth" of the statement in his newspaper. The judge replied, "The more truth it contained the greater the libel."

The outline of Bingley's known career begins with a bookseller's shop opposite Durham Yard in the Strand. Here he continued the *North Briton* after Wilkes had relinquished it. He pursued Wilkes's manner with vehemence. For some more than usually unguarded words (in No. 50) he was committed to Newgate. About this period Parson Horne, of Brentford, was emerging into celebrity, who encouraged Bingley in his resistance to "arbitrary" power. Horne was a leading member of the Society for the Support of the Bill of Rights, and proposed that 500*l.* be given to assist Bingley. This notion was not carried out, on account of the opposition of Wilkes and some of his friends. Bingley remained in prison for about two years, on a charge of contempt of

Court in refusing to answer certain interrogatories. He made solemn affidavit never to submit except under torture, and carefully kept his public aware of his existence and of his penance. An *Independent Chronicle* was issued from Bingley's shop during this period. Upon his release in June, 1770, he started *Bingley's Journal*; or, the *Universal Gazette*, announcing that he would support "those principles of freedom and those privileges of Englishmen established at the Revolution by giving the most speedy and public accounts of any attempts to subvert the liberty of the subject." Wilkes and Horne, Almon and Junius, occupy many columns of the journal. The paper stopped early in 1773.

Bingley was now a bankrupt. We find him a few weeks later travelling about Ireland, partly occupied in collecting arrears of subscriptions to his newspaper, and partly in studying the condition of the peasantry. The Irish gentry he found very hospitable and very poor. In two cases his demand for money was honoured by drafts on other gentlemen's betting debts. Bingley found the poor people civil and grateful for his attentions. He took nothing on hearsay, but looked into things for himself, and published a pamphlet embodying his observations and experiences. This horseback ramble in Ireland lasted several years, intermitted with a short settlement in Dublin or elsewhere as a bookseller. In 1792 he was again a bookseller in Fleet Street, London, publishing mild political pamphlets. There is a portrait of him in 'A Sketch of English Liberty' (B.M. 8132 dd).

Bingley is described as "a man of strong natural understanding, though not much assisted by literature.....of the strictest integrity, but unfortunately possessed an habitual irritability of temper, which proved a perpetual discomfort." His married life was happy. He died in 1799, aged sixty-one. E. S.

THE IDENTITY OF CLEMENZA, 'PARADISO,' IX. 1.

Dorney Wood, Burnham, Bucks.

It has long been a matter of dispute among Dante commentators whether the "bella Clemenza" apostrophized by Dante at the beginning of the ninth canto of the 'Paradiso' is to be identified with Clemence of Hapsburg, the wife of Charles Martel of Hungary (eldest son of Charles II. of Naples and Anjou), or with his daughter of the same name. The whole matter resolves itself into a question of dates. The younger Clemence married Louis X. of France in 1315, and died in 1328; her mother, Clemence of Hapsburg, died, according to the Dante commentators, in 1301 (see, for instance, Todeschini, 'Scritti su Dante,' i. 204-8, who appears to have been the authority followed by all subsequent commentators). Both mother and daughter, therefore, were alive, according to this reckoning, at the time of the assumed date (1300) of Dante's vision, though the elder Clemence had been dead many years at the time the poet was actually writing.

It turns out, however, that the commonly accepted date of the death of Clemence of Hapsburg is six years too late. It has been proved by recent historical researches, the results of which have been published in the *Neapolitan Archivio Storico* (vii. 15 ff., and xv. 101 ff.), that Clemence, wife of Charles Martel, died in the summer of 1295, in the same year as her husband (and, as it appears, within a few weeks of him). This date, of course, finally disposes of any claim of the elder Clemence to be identified with Dante's "bella Clemenza." As she had been dead nearly five years before 1300, the year of the action of the 'Commedia,' Dante, who is always exceedingly careful as to details of this kind, could not by any possibility have apostrophized her as still living in that year.

In my 'Dante Dictionary' I have unwittingly done Benvenuto da Imola an injustice in this connexion. He says that Charles Martel died

in the same year as his wife ("Carolus iste uno et eodem anno reddidit animam Deo cum Clementia uxore sua"), which I, accepting the year 1301 as the date of the death of the elder Clemence, characterize as a mistake. It is odd that Benvenuto should nevertheless hold that the Clemence referred to by Dante was Charles Martel's wife ("dirigens sermonem ad Clementiam uxorem Caroli, autor dicit.....Carlo tuo, vir tuus pulcher dilectus").

I am indebted to a correspondent for drawing my attention to this error of mine; and I may add that to Scartazzini, so far as I know, is due the credit of being the first Dante commentator to give the correct year of the elder Clemence's death, which he does in the second edition of his shorter commentary on the 'Commedia.'

PAGET TOYNBEE.

'THE BATTLE OF MARATHON.'

MAY I point out an error in the letter of your correspondent Mr. E. Baker, published last week? The "dear Trepsack" to whom Mrs. Browning, when a girl, gave 'The Battle of Marathon' was not her sister, but the Creole lady—once an intimate friend of her maternal grandmother—affectionately known in the Barrett family as "Treppy." A full account of this aged lady (who had dandled Edward Barrett, Elizabeth's father, in his infancy) will be found on pp. 201 and 211 of the 'Letters of Robert Browning and Elizabeth Barrett,' vol. ii.

CONSTANCE SMITH.

THE interesting find which Mr. Baker, of Birmingham, records in the letter printed in your last issue ought to clear up a still obscure point in connexion with Mrs. Browning's childhood. Since Canon Burnet, rector of Kelloe, discovered in 1889 the entry of her birth in the register of his church, all doubts as to the date and place have been set at rest. But there remains the announcement in the *Tyne Mercury* of March 14th, 1809, as follows: "March 4th, 1809, in London, the wife of Edward M. Barrett, Esq., of a daughter." This can only refer to Mr. Barrett's second daughter, born, presumably, after the family left Coxhoe Hall, Durham, and before they settled at Hope End, Herefordshire. Elizabeth was her father's eldest child. Now, Mrs. Browning's birthday was March 6th, the date on which, according to the inscription transcribed by Mr. Baker, she gave his copy of 'The Battle of Marathon' as "a birthday offering to her dear Trepsack." Is it possible that Mr. Baker has misread the date? If so, the last twist in the tangle of errors around Mrs. Browning's birth will have been unwound.

S. K. RATCLIFFE.

THE NEW EDITION OF CARLYLE.

MESSRS. CHAPMAN & HALL in the autumn of 1896 announced a new edition—the "Centenary Edition"—of the works of Carlyle, to be issued at the rate of two volumes a month, and completed in December, 1897.

From the first, however, the publishers fell into arrear, and such is their "utter unpunctuality in a world built on time"—the phrase is Carlyle's own—that the two volumes of 'Wilhelm Meister,' which were promised in the prospectus for August 15th and September 1st, 1897, respectively, have only just made their appearance.

Of this procrastination the long-suffering subscriber may fitly say, with the Irishman, "It bangs Banagher, and Banagher bangs the divvle!"

C. H.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold on Monday, the 8th inst., and five following days, the library of a gentleman, removed from Yorkshire, among which were the following: *Annals of Sporting and Fancy Gazette*, vols.

i.-xiii., 1822-28, 28l. Burton's Arabian Nights, 10 vols., 23l. Baily's Magazine of Sports, 66 vols., 20l. Barham's Ingoldsby Legends, first edition, 3 vols., 1840-7, 12l. 5s. Boccaccio, Decameron, 5 vols., 1757, 10l. Alken's National Sports, 1821-3, 37l. Ireland's Life of Napoleon, Cruikshank's plates, 4 vols., 1823-8, 29l. Roscoe's Novelists' Library, 19 vols., 1831, &c., 18l. Delille, Homme des Champs, printed upon vellum, Paris, 1805, 18l. Dibdin's Bibliomania, extra illustrated, 1811, 20l. 10s. Madame Ducrest, Memoirs of the Empress Josephine, Japanese vellum, extra illustrated, 1894, 31l. Early English Text Society, 1864-89, 17l. 10s. Egan's Finish to the Adventures of Tom and Jerry, 1830, 19l. 10s. Dickens, Memoirs of Grimaldi, extra illustrated, 1838, 37l. Martha Walker Freer's Works, 19 vols., 1855-66, 27l. 10s. Hakluyt Society, 86 vols., 38l. Heures de Nostre Dame, Paris, 1550, 15l. 10s. Heures du Card. de Noailles, Paris, 1746, 12l. 15s. W. Fraser, The Douglas Book, 1885, 15l. Hodgson's Northumberland, 7 vols., 26l. Horæ B.V.M., illuminated MS. on vellum, Sæc. XV., 227l. Estampes en Couleurs du XVIII^e Siècle, 34l. 10s. J. H. Jesse's Works, first editions, 23 vols., 37l. La Fontaine, Contes et Nouvelles, 2 vols., 1762, 71l. Memoirs of Mlle. de Montpensier, 3 vols., extra illustrated, 1848, 16l. 5s. Kelmscott Press Poems by the Way, 1891, 13l.; Kelmscott Press Chaucer, 1896, 56l. 10s. La Fontaine, Contes et Nouvelles, plates by Schall, in colours, Paris, 1791, 24l. 10s. Montesquieu, Temple de Gnide, L.P., Paris, 1772, 106l. The Satirist, or Monthly Meteor, plates by Cruikshank, 14 vols., 1808-14, 16l. 10s. Queen Elizabeth, by Mandell Creighton, édition de luxe, 1896, 17l. 10s. Dean Sage, The Ristigoudre and its Salmon Fishing, Edinburgh, 1888, 27l. Lieut.-Col. Simcoe's Journal of the Operations of the Queen's Rangers, 1787, 30l. A Series of Plates illustrating the Life of Napoleon, 50l. Parkinson's Paradisi in Sole, 1629, 14l. Poliphili Hypnerotomachia, 1499, 40l. 10s. Smith's Catalogue Raisonné, 9 vols., 1829-42, 39l. Surtees Society's Publications, 96 vols., 21l. Symonds's Renaissance in Italy, 7 vols., 21l. 10s. Voltaire, La Pucelle, translated by Lady Charleville, 2 vols., 1796-7, 12l. 5s.; Voltaire, La Pucelle, proof plates, Paris, 1795, 18l. 5s. Wolf's Zoological Sketches, coloured plates, 2 vols., 1861-67, 19l. 10s. Total of the six days' sale, 5,168l. 18s. 6d.

THE HANDWRITING OF JUNIUS.

British Museum, May 16, 1899.

THE recent contributions to the *Athenæum*, under the title of 'New Light on Junius,' by Mr. Fraser Rae, largely deal with the much-contested question of the handwriting of the famous letters. On this question perhaps I may be allowed to say a few words, it being understood that I confine myself strictly to this branch of the controversy, without travelling into the larger and more complicated theories of identification of the author by personal or political circumstances or by the peculiarities of style of composition.

In the matter of the identification of the handwriting of Junius it appears to me that there still remains much to be done and that the problem has never been attacked in a really scientific manner. The most elaborate work dealing with the handwriting of Junius is that of the Hon. Edward Twisleton (1871), in which is embodied the result of the investigations of Mr. Charles Chabot, the expert, who identifies the writing of Junius with that of Sir Philip Francis. Mr. Chabot's report is a most painstaking and elaborate piece of work, and he may be right or he may be wrong in his conclusions—with that at the moment I am not concerned; but he had the misfortune (common enough with experts) to confound peculiarities of the handwriting of a period with the peculiarities of the handwriting of individuals, and to assume

too readily that because the same forms occur in two different documents they therefore emanate from the same hand. Had he extended the scope of his inquiry more widely, and had he had a larger experience of the general character of the handwriting of Englishmen in the latter half of the eighteenth century, I do not think he would have attributed, as he has done, so many particular forms and turns of letters and flourishes in the Junian hand to the individual Francis, for he would have found the same forms and turns and flourishes occurring in other contemporary hands. General forms and turns of letters are, and must necessarily always be, mainly the result of education. In comparing handwritings general character should have the greatest weight. We recognize at sight our friend's handwriting as we do his face; but we should probably be quite as much at a loss to describe from memory the particular shapes and turns of the individual letters of which his writing is composed as we should be to describe accurately the particular shapes and turns of his features. Next to general character, personal tricks of the hands and dissimilarities are to be reckoned with before similarities are to be taken at all into account. The method of experts, unfortunately, so often reverses this order of procedure that similarities which are merely the result of the education of the period count for far more than they are worth.

As we all know, there has been a general, and under the circumstances a natural, tendency to assume that the handwriting of Junius is a feigned hand. This is not quite fair to Junius. It is no doubt true that he had every reason for concealing his identity, and that he was anxious that his handwriting should not be recognized. But it does not therefore follow that he wrote a *feigned* hand, taking that term to bear its usual meaning and to imply that the hand was unnatural to the writer. On the contrary, the Junian hand has every appearance and indication of being a natural one. It is true that in some of the letters to Woodfall there is a certain attempt, and a rather timid attempt, at disguise; but this soon wears off, and the handwriting, particularly in the long letters, is almost uniformly of a beautiful, even, flexible character, which could not have been maintained by any one writing a *feigned* hand. It is a natural hand. But, though a natural hand, it does not necessarily follow that it was the only style that the writer could write. It may be an individual hand; it may also be one of two styles of handwriting of an individual. In the sixteenth century it was a not uncommon accomplishment for Englishmen to write two styles, viz., the Old English hand and the Italian hand; and, of course, every one knows that Germans in the present day can write both their native style and the Italian hand indifferently. Assuming then that the Junian hand is one of two styles which a particular individual could write with equal ease, there is no more reason for calling it a feigned hand than there would be for stigmatizing his other handwriting with the same epithet. From internal evidence I am inclined to think that we have in the writer of the Junius letters a man who could thus write two hands equally well, and that he reserved the "Junian" hand for such letters and the business correspondence concerning them. But though the two hands may differ in details, the writer would never be able to obliterate "character"; and I venture to think that the solution of the problem of identification will rest chiefly with recognition of the general character of the writing.

With regard to the handwritings of the several persons to whom the authorship of the Junius letters has been attributed, the majority of them may be dismissed without much ceremony. As suggested above, the writer of those letters must have been a perfect master of the pen; and judged by this high standard, nearly all the competitors at once disappear. Two only, in

my humble opinion, deserve consideration. The first of these is Sir Philip Francis. Francis undoubtedly wrote a good hand; but we are at a disadvantage in attempting to arrive at a just opinion of the merits of his claim, because examples of his writing are not publicly available in any abundance, and we have to depend chiefly on the facsimiles in Mr. Twisleton's book, which, after all, are only lithographs, and not particularly good of their kind. The general impression of Francis's handwriting, as here shown, is that it is heavy—too heavy to come from the same pen as the delicate writing of the Junian style. On the other hand, original letters may give a different impression; and judgment should be reserved until there is sufficient material available. The other writer to whom I have referred is Claudius Amyand, some account of whom has already been given by Mr. Fraser Rae. No one can fail to be struck with the remarkable resemblance of Amyand's writing to the Junian hand. Mr. Fraser Rae has given a few facsimiles in the pages of the *Athenæum*; but the originals must be seen for the extraordinary character of the writing to be properly appreciated. Among the voluminous correspondence of the Newcastle papers in the British Museum there are no letters so beautifully written as those of Amyand; and he had a remarkable power of sustaining a uniformity of character. Unfortunately, such letters of his as are to be found in the British Museum are of earlier and later dates than the period of the Junius letters.

If the authorship of the letters of Junius is ever to be determined by identification of the handwriting, this result can only be attained by the careful examination of abundance of the contemporary letters of such writers as Francis and Amyand, whose handwriting is good enough, and near enough in resemblance to the Junian hand, to justify such examination. As I have said above, I do not think that even Francis's hand has been subjected to the really scientific scrutiny which the subject demands.

E. MAUNDE THOMPSON.

MR. ARTHUR GIBBS.

MR. JOSEPH ARTHUR GIBBS, who died on Saturday last from failure of the heart at the early age of thirty-one, was a writer of considerable promise. He was the eldest son of the late George Louis Monck Gibbs, from whom he doubtless inherited the strong taste for the outdoor sports and occupations which furnish the motive of many excellent passages in his book 'A Cotswold Village,' published last winter by Mr. Murray. His mother was a daughter of the late Sir A. Hallam Elton, of Clevedon Court, the friend of Thackeray and many another literary giant of the last generation. Mr. Gibbs was educated at Eton and Christchurch, Oxford. After leaving college he lived mainly in the country, and he was well known in many counties as a good rider, enthusiastic cricketer, and all-round sportsman. His first venture in literature was a reprint of some articles contributed to the *Field* on the improvement of cricket grounds—a matter to which he had paid much attention. He possessed the gift of making everything he wrote about interesting, and this little work is no exception to the rule.

The 'Cotswold Village' described English country life in an essentially old-world district, and gave one also a certain feeling that the book was not only a choice and varied collection of interesting objects, facts, and reflections, but that page by page it unconsciously drew a portrait—broad in outline, delicate in detail, convincingly real—of the author himself. It is sad to think that the world will have no more refreshment from so pure a spring.

Literary Gossip.

THE June *Cornhill* may be described as a Waterloo number, containing no fewer than three articles relating to that battle and the campaigns that preceded it. These consist of the hitherto unpublished reminiscences of a commissariat officer—Commissary-General Carey Tupper; a budget of letters from a private soldier, which now see the light for the first time; and a collection of anecdotes—mostly new—contributed by Canon Staveley. Mr. Meredith Townsend writes on Mrs. Oliphant, and Mr. Robert Bridges sends an eclogue on 'The Fourth of June at Eton,' where he was a contemporary of Lord Rosebery, Mr. Arthur Balfour, and Sir Hubert Parry. Mr. Karl Blind continues the narrative of his chequered experiences in the Revolution of 1848; "Urbanus Sylvan's" 'Conferences on Men and Books' deal with Oxford wit and humour; Mr. Horace G. Hutchinson contributes a short story, entitled 'A Romance of the House of Commons'; and Mr. Horace Penn is responsible for a dialogue 'Don Quexote, a Pineromance,' in which the tendencies of the ultra-modern drama are freely criticized.

Blackwood for June will contain the opening chapters of a new serial by "Zack," whose volume of short stories attracted much attention last year, while Prof. Edward Dowden has edited for the number a MS. narrative of the experiences of 'A Prisoner under Napoleon,' written for Admiral Sir George Cockburn's amusement by a certain Robert Bastard James, lieutenant in the Royal Navy.

To the fourth edition of 'The Coming of Love' Mr. Watts-Dunton has prefixed an introduction of some length in which the characters of Sinf Lovell and Rhona Boswell are discussed. In a chapter on "The Humour of the Romany Chi" he claims for the gipsy girls a humour of their own—a humour of a peculiar and original flavour which the gipsy men do not share.

MESSRS. MACMILLAN will shortly issue a new book by Mr. Hamlin Garland, to be called 'The Trail of the Gold-Seekers.' It is the record in prose and verse of a thousand-mile journey made with a pack-train from British Columbia in search of gold. The trail proved to be a hard road to travel, and the comic, picturesque, and grim features of running a pack-train are set down by the author just as they succeeded one another. The work will be illustrated with numerous photographs which were taken during the journey. It is also a study of the native tribes and the bird and animal life of the country.

THE annual meeting of the members of the London Library will take place on June 15th. The institution is prospering. The last of the 4 per cent. debentures will be replaced in August next by 3 per cents.; and although the new building has, of course, cost more than was expected, another 1,250*l.*, it seems, will settle the account. The number of members is greater than ever, and so are the purchases of books. The new catalogue will be at press before the end of the next financial year.

THERE are some interesting and very rare early printed books, "from a foreign

library," to be sold at Messrs. Puttick & Simpson's on Thursday and Friday next. The Americana include a copy of the very rare first edition of 'Libro di Benedetto Bordone,' printed at Venice "per Nicolo d'Aristotile, detto Zoppino," with full-page maps (including portions of America), and also smaller maps of the West Indian Islands. There is also a copy of the very rare Blasius, 'Liber Arithmetice Practice Astrologis Phisies et Calculatoribus admodum utilis,' Paris, 1513, a fine copy. The fine and tall example of Albano, 'Expositio in Problematum Aristotelis,' "incepta quidem Parisiis et Padue terminata, arte hac impensa Joannis Herbort," 1482, is also noteworthy. An incomplete copy (with fifty-nine leaves out of sixty-four) of 'Vavassore Opera Nova ditto Vadagnino,' the only Italian xylographic production known; and a copy of the first Aldine edition of Castiglione, 'Il Libro del Cortegiano,' 1528, are among the other rarities. As regards lot 265, Hippocrates, this work, 'Opus Repertorii Prognosticon,' is said to be "unknown to Hain"; but it is fully described, under No. 57, in Mr. Redgrave's excellent monograph issued by the Bibliographical Society, and it is there referred to "Hain, 13,393." There is a copy in the British Museum; but it is nevertheless a rare book. Although the copy of the poems of Pacificus Maximus—those verses which, observes Brunet, the author described as "plaisantes et joyeuses, mais qui sont fort obscènes"—is not of the *editio princeps*, it is even more interesting to bibliographers from a geographical point of view, for it is the first book printed at Camerino, and is dated 1523. Almost the only early English printed book is the 'Commentaire Philosophique' of John Fox, printed at Canterbury by Thomas Litwel, 1686.

As the London publishers will be entertaining the visitors to the Publishers' International Congress this year, the usual Booksellers' Dinner in connexion with the Booksellers' Provident Institution will not be held. The visitors to the Congress have been invited by the Stationers' Company to a reception and banquet at their Hall.

THE report of the Institution just published still regrets "the paucity of new members." This is matter of surprise, as a glance at the record of assistance granted shows what a good investment the members possess. Two widows, where the amount paid was only 43*l.*, have received 814*l.*; and eighteen widows, whose husbands had collectively paid 576*l.*, have received a total of 7,500*l.*; while one retail bookseller, who had paid but 42*l.*, has received 406*l.*

THE second series of Dr. Edward Moore's 'Studies in Dante' will be published at once at the Clarendon Press. The essays deal with Dante as a religious teacher, especially in relation to Catholic doctrine; Beatrice; the classification of sins in the 'Inferno' and 'Purgatorio'; Dante's personal attitude towards different kinds of sin; unity and symmetry of design in the 'Purgatorio'; Dante and Sicily; and the genuineness of the 'Quæstio de Aqua et Terra.' The dedication of the book was accepted by Mr. Gladstone in the last year of his life. The Clarendon Press is also

preparing for early publication a large-type edition of the 'Divina Commedia,' reprinted from Dr. Moore's 'Oxford Dante.'

THE College of Preceptors has taken a new departure, which appears not unworthy of imitation, by appointing a lady as one of its examiners in English language and literature. The lady in question, Miss Bertha Skeat, is not only the daughter of Prof. Skeat, but herself an English scholar of distinction.

MR. W. M. LINDSAY, Fellow of Jesus College, Oxford, has completed an elaborate edition of the 'Captivi' of Plautus. It contains prolegomena, a critical apparatus, and a commentary. Mr. Lindsay has recollated all the important MSS., and in an appendix he deals with the accentual element in early Latin verse. Messrs. Methuen will publish the book.

THE first volume of the collected writings of Morgan Llwyd, the Welsh Puritan mystic, which the late Mr. Thomas Ellis, M.P., had undertaken to edit as the inaugural publication of the "Reprint Series" of the University of Wales Guild of Graduates (of which he was Warden), will be issued by the Guild publishers (Messrs. Jarvis & Foster, Bangor) before the end of the month. In addition to the reprinted matter, for which the author's own copy of one of his works has been utilized, the volume will include some Welsh and English verse, which is now published for the first time from an autograph MS. preserved at the Cardiff Free Library. The second volume, which will now be edited by Mr. Ellis's brother-in-law, Mr. J. H. Davies, will include an account of the author's life and work, for which some new materials have been discovered, and will also be illustrated with phototype reproductions.

THE life of Dr. Lewis Edwards, founder of the Methodist College at Bala, which his son Dr. T. Charles Edwards, the present Principal, is writing, will be issued in the course of the year by Mr. Isaac Foulkes, of Liverpool.

ANOTHER novel of adventure in which Prince Rupert is the leading character is about to be issued by Messrs. Macmillan. It is to be entitled 'Rupert by the Grace of God.' This latest romance of a period which never seems to pall upon the lovers of historical fiction is from the pen of Miss Dora M'Chesney.

THE forthcoming number of the *Transactions* of the Essex Archæological Society will be accompanied by the first instalment of a Calendar of the Feet of Fines for the county. The abstracts are being prepared and edited by Mr. R. E. G. Kirk, the editor (for the Camden Society) of 'The Account of the Obedientiars of Abingdon Abbey.' Mr. J. H. Round, the historian, is said to be taking an active interest in promoting this useful work.

THE decease has to be recorded of Mr. Herbert Lloyd, one of the proprietors of the *Daily Chronicle*, who took an active share in its business concerns. Never robust, he passed some years in Durban, where he gave much of his time to astronomy, and he spent the winter of 1897-8 in Egypt. A chill, caught early last autumn, developed into phthisis, and he died at Falmouth on May 12th. He has left a

legacy of 1,000*l.* free of duty to the News-vendors' Benevolent Institution.

MADAME DARMESTER is publishing in the June number of the *Contemporary* a lecture on 'The Social Novel in France,' which will be read at the Woman's Institute on Friday, the 26th, when Mr. Bunting will take the chair.

A NEW Association of Graduates of the Royal University of Ireland has been founded in Dublin, its object being "to secure united action for the furtherance of higher education in Ireland in its relation to Catholic and national interests."

It is proposed to establish in Leeds a grammar school for girls, having on its governing body a majority furnished by the governors of the existing grammar school for boys. It is a little curious, in the circumstances, that a sum of 12,000*l.*—set apart, under a recent scheme of the Charity Commissioners dealing with the existing school, for the education of girls—has just been assigned by the governors to the Girls' High School in Leeds.

THE Countess E. Martinengo-Cesaresco writes, regarding the allusion to the "Ne touchez pas la reine" story in her memoir of Cavour (*Athenæum*, April 15th):—

"The allusion was not mine; I was quoting from a letter written by Massimo d'Azeglio to Victor Emmanuel. With regard to 'Gallophobia,' with which your reviewer charges me, I thought I had made it abundantly clear that, unlike Mazzini and Crispi, I believe French aid to have been a factor of absolute necessity in the accomplishment of Italian freedom. But I have said that Napoleon III. had not the sympathies of France in giving that aid, in support of which assertion every day brings new evidence. The interesting extracts lately published by M. Ernest Daudet in the *Temps* from the journal of a lady who was in high society during the Second Empire throw much light on the sentiments which the war excited among all classes. She says, as Nassau Senior said long ago, that no one except Prince Napoleon was in favour of it."

The Countess forgets Louis Napoleon's reception in the Faubourg St. Antoine when he was leaving for Italy.

PROF. D. S. MARGOLIOUTH has in the press a pamphlet to prove that the Hebrew text of Ecclesiasticus, recently published at Oxford, is the work of a Jew who lived at Bagdad, and translated from the Syriac and Greek with the help of a Christian. He thus appears still to uphold the theory put forward in his Inaugural Lecture of the year 1890. It seems that he has not yet made use of the fragments of the Hebrew text at Cambridge, nor of the two leaves lately acquired by the British Museum. At present Prof. Margoliouth stands, we believe, alone in support of this strange view against all eminent Semitic scholars.

MESSRS. ELLIS & ELVEY announce another volume of the "Siddal Edition" of D. G. Rossetti's poems, to be issued early in June. The new volume will be entitled 'Ballads,' and will contain the three poems 'Rose Mary,' 'The White Ship,' and 'The King's Tragedy.'

THE death has to be recorded of the Baron de Malortie, the author of 'Twixt Old Times and New' (1890) and 'Here, There, and Everywhere' (1894).

CHARLOTTE BENIGNA KANT, a grand-niece of the great philosopher, died recently at

Mittau in the *Armenhaus*, at the age of seventy-two. She was the last descendant of the Kant family.

RECENT Parliamentary Papers include a Supplement to the Science and Art Report, on Drawing and Manual Instruction in Elementary Day Schools, &c. (1*s.* 11*d.*); Education, Reports for the Northern and Western Divisions of Scotland (3*d.* each); Annual Statistical Report of the University Court of St. Andrews (3*d.*); and Reports on the Charities of five more Carmarthenshire parishes.

SCIENCE

ASTRONOMICAL LITERATURE.

THE volume of *Astronomical and Magnetical and Meteorological Observations made at the Royal Observatory, Greenwich, in the Year 1896* has recently been published, and, though it has no appendix, is more bulky than any of its predecessors. The details of the observations are exhibited on the same principle as in preceding years, and separate copies are issued of the *Astronomical Results*, *Magnetical and Meteorological Observations*, and *Spectroscopic and Photographic Results*. In addition other copies are given of the latter for 1897, intended ultimately to form a part of the volume for that year; but both in it and the preceding the title is somewhat a misnomer, as the spectroscopic observations were in a state of suspended animation pending the completion of the photographic spectroscope and its adaptation to the 30-inch reflector of the Thompson equatorial. The Greenwich photo-heliographical observations are supplemented by others obtained at Dehra Dûn, India, and at the Royal Alfred Observatory, Mauritius.

Father V. de Campigneulles, S.J., has published a volume of *Observations taken at Dumaon, Behar, India, during the Total Solar Eclipse of January 22nd, 1898* (Longmans & Co.), by a party of Jesuit fathers of the Western Bengal Mission. Although, as he remarks, the smallness of their resources and the nature of their instruments (which were for the most part of their own device and construction) necessarily circumscribed their field of research, yet the hope which he also expresses that a mite of useful information has thus been contributed to the valuable scientific results acquired during an eclipse when the weather was so favourable for observation is certainly fulfilled. We may add that the volume is not without interest to the general public, particularly as it is illustrated with fourteen excellent plates of the eclipse and of the solar spectrum during totality. The last chapter gives a short record of work done at the other stations, which is necessarily not only brief, but incomplete, as the volume was passed for press at Darjeeling last June, before anything like all the reports had come in. Nevertheless, enough was known to show how important a place in astronomical history will be filled by the Indian eclipse of 1898. Father Campigneulles discusses pretty fully the relation between the phenomena observed on these occasions and the state of the period of the solar spots. We notice a slip here, on p. 81, where he writes:—

"Between a maximum and a minimum [it should be "between two successive maxima or minima"] of solar activity there is a well-known period, lasting more or less 11½ years."

In comparing this with the variations in the appearances seen in eclipses, he calls attention to the fact that there is evidence of another longer and less clearly defined period, from 50 to 55½ years in length, which must to some extent interfere with the manifestations of the shorter and more regular period in a way similar to that in which the solar tides accentuate or tend to diminish the effect of the lunar. However, the space at

our disposal precludes our going in detail into the matters discussed in this volume; but we congratulate the Jesuit fathers, and especially the author, on the interesting results obtained with their confessedly limited means.

Harvard College Observatory Circular No. 43 informs us that the discoverer (Prof. W. H. Pickering) of the new distant satellite of Saturn has suggested the name Phœbe for that body. Its slow motion proves that, if not a satellite, it is a more distant small planet; but the probability is that it is a satellite revolving in a very elongated ellipse and nearly in the plane of the ecliptic. If we assume that its reflecting power is the same as that of Titan, the largest satellite, its diameter would be about 200 miles. Hyperion, the small satellite discovered almost exactly fifty years before, is seen conspicuously (Prof. E. C. Pickering tells us) on all the plates in which the little stranger (which was about a magnitude and a half fainter) first made its appearance.

We have received two numbers of the twenty-eighth volume of the *Memorie della Società degli Spettroscopisti Italiani*, which now appears under the joint editorship of Profs. Tacchini and Riccò, and has its headquarters at Catania. The first is chiefly occupied with an account of the observations of the solar spots, faculæ, and protuberances obtained at Rome during the last quarter of 1898. The second contains papers on the distribution in latitude of the solar spots and protuberances observed at Rome and Catania during the same quarter, and a continuation of the spectroscopical images of the sun's limb to the end of September.

PROF. SIR F. MCCOY, K.C.M.G., F.R.S.

THE death of Sir F. McCoy, which has just been announced from Melbourne, recalls the memory of a scientific man who during his early career was well known in this country, but who had for the last five-and-forty years made his home in Australia, and had consequently been rather forgotten by English geologists. Born in 1823, the son of a Dublin physician, Frederick McCoy was educated for medicine, but soon turned to natural science as a profession. He made his mark at once by describing with precision the fossils collected by Sir Richard Griffith for the purpose of preparing his famous geological map of Ireland. These fossils were principally from the Silurian and carboniferous formations. Prof. Sedgwick, with whom McCoy had studied at Cambridge, availed himself of this acquaintance with palæozoic fossils, and the assistance of the young Irish palæontologist was secured for the Woodwardian Museum. In 1850 McCoy was appointed Professor of Geology in the Queen's University in Ireland, and four years later he went out to Australia as the first Professor of Natural Science in the University of Melbourne—a position which he retained until removed by death. The organic remains in the rocks of Victoria offered a field for the exercise of his palæontological skill, and the use which he made of this opportunity is attested by the *Decades* of the Victorian Survey. Among Sir F. McCoy's services to the colony should be mentioned his formation and directorship of the Melbourne National Museum.

SOCIETIES.

ASIATIC.—May 9.—*Annual Meeting*.—Sir M. E. Grant Duff in the chair.—Sir Charles Lyall, Mr. Yerburch, Mrs. Clough, and Mr. Chatterji were elected Members.—The Report for 1898 was read by the Secretary, giving the result of the year's work. The adoption of the Report was proposed by Col. R. C. Temple, and seconded by Major-General Sir F. Goldsmid.—The re-election of the President, Lord Reay, was proposed by Sir M. E. Grant Duff, and seconded by Sir Raymond West.

ARCHÆOLOGICAL INSTITUTE. — May 3. — Sir Henry Howarth, President, in the chair. — Chancellor Ferguson exhibited photographs of a large doorlock in the Tullie House Museum, Carlisle. Nothing is known of its history. It is 2 ft. 1 in. in length and 7 in. in breadth. It is classified according to its construction as a warded spring draw-back lock with three bolts. A keyhole is seen on both the front and the back of the lock; but they are not opposite to one another—in fact, the lock contains duplicate sets of works or wards, one set in advance of the other, and probably belonged to the door of a strong room. — Dr. Wickham Legg read a paper on the account in English of the anointing of the first King of Prussia in 1701. After pointing out the use of oil in the projected coronation of Oliver Cromwell, and in the coronations of the kings of Bohemia, Sweden, and Denmark since the Lutheran Reformation, the paper dealt with a document formerly belonging to Gregory King, Rouge Dragon, which was a version into English of the German official programme of the anointing of the first King of Prussia in 1701. It was noted that the king crowned himself and then the queen in the castle at Königsberg as a civil ceremony, followed in the church by the anointing as an ecclesiastical ceremony. A transcript of the English version accompanied the paper. — The Rev. W. G. Clark-Maxwell read a paper 'On the Roman Towns in the Valley of the Bætis,' being a record of six months' investigation of the Roman sites, &c., on the banks of the Guadalquivir between Cordova and Seville. After contrasting the thickly populated condition of the country in Roman times, as evidenced by the abundant traces of occupation, with its present scanty population, he described his method of investigation, which was to walk along the river bank, noting and marking on a map those places which presented evidences (such as bricks, &c., and "tierra de villar") of Roman settlement; remains of more extensive building, perhaps representing the *latifundia* of classical times; and such large collections of fragments of amphoræ or kilns as to suggest the site of a potter's workshop. He then gave a more particular account of the tentative excavations carried on at Peña Flor, Peña de la Sal, and Alcolea, the modern representatives of Celti, Arva, and Canana. A certain number of new inscriptions were discovered, while others were verified. A number of amphora handles bearing stamps were picked up, many of the stamps being the same as occur in other places, notably among the *débris* of which Monte Testaccio in Rome is composed. Mr. Clark-Maxwell was of opinion that these were mostly made in Bætica to contain the produce of that region when exported to Rome. A number of graves built of bricks and tiles were discovered, which, from their situation, orientation, and absence of objects deposited with the bodies, might be referred to the Christian period. At Alcalá del Rio the Roman walls of concrete partly remain, as well as the ruined fragments of quays and river walls, which bear evidence to the forgotten time when Bætis was a highway of commerce. — The Rev. E. S. Dewick, Mr. F. Spurrell, and Mr. H. Jones took part in the discussion that followed.

STATISTICAL. — May 16. — A paper was read by Mr. T. E. Hayward 'On Life Tables: their Construction and Practical Uses.'

ENTOMOLOGICAL. — May 3. — Mr. R. McLachlan in the chair. — Dr. A. L. Bennett exhibited various insects which he had collected in the French Congo. They included a species of Mantidæ remarkable for its resemblance in coloration to a piece of bark. — Mr. F. Enoch exhibited a living specimen of *Nepa cinerea* infested with a number of minute red Acari on the ventral surface of the abdomen. He also showed eggs of *Nepa* and Notonecta lying *in situ* in decayed leaf-stalks of *Alisma*, and described the mode of oviposition as observed by himself in both of these genera. He then exhibited a living example of the remarkable aquatic Hymenopteron *Prestwichia aquatica*, Lubbock, and said it was one of a brood of nine that issued on May 1st from a single egg of *Colymbetes* found on September 5th, 1898. — Mr. Merrifield showed some specimens of *Hemaris bombyliiformis*, Esp., with the scales still covering the central portions of the wings. He said these scales, which are present immediately after the emergence of the insect, but soon become detached, may be rendered adherent by allowing a very weak solution of indiarubber in benzoline to run over the wings. — Mr. C. H. Dolby-Tyler communicated a paper 'On the Development of *Ceroptastes roseatus*, Towns, and Cockl.'

METEOROLOGICAL. — May 17. — Mr. F. C. Bayard, President, in the chair. — Mr. H. N. Dickson read a paper entitled 'The Mean Temperature of the Surface Waters of the Sea round the British Isles, and its Relation to that of the Air.' — A paper by Major-General Schaw 'On some Phenomena con-

nected with the Vertical Circulation of the Atmosphere' was also read.

MATHEMATICAL. — May 11. — Prof. H. Lamb, V.P., in the chair. — Drs. G. A. Miller and J. Pierpont were elected Members. — Major MacMahon communicated a few results in Partitions. — Mr. H. M. Macdonald read a paper 'On the Zeroes of a Spherical Harmonic $P_n^m(\mu)$ considered as a Function of n ,' — and Mr. W. F. Sheppard gave some account of his paper 'On the Statistical Rejection of Extreme Variations, Single or Correlated (Normal Variation and Normal Correlation).'

PHYSICAL. — May 12. — Prof. Perry, V.P., in the chair. — Dr. Lehfeldt read a note on the vapour pressure of solutions of volatile substances. — The Secretary read a note by Prof. W. B. Morton and Dr. Barton on the discussion of their paper 'On the Criterion for an Oscillatory Discharge of a Condenser.' — Mr. Addenbrooke exhibited and described a quadrant electrometer for application to alternating-current measurements.

ARISTOTELIAN. — May 8. — Mr. A. F. Shand, V.P., in the chair. — Prof. J. H. Muirhead read a paper 'On Dreams: some Observations and Inferences.' The study of dream-consciousness throws light not only on the history of mind by the illustrations it affords of primitive phases of mental life, but on its higher creative activities both in its ordinary imagery and in its dramatic situations. Dreams, he considered, were centrally initiated, owing comparatively little of their contents to stimulation of the organs of sense. As sleep deepens the experiences of earlier life tend to recur. In ordinary circumstances visual dreams tend to predominate. In the dreams of the blind auditory, not tactual images take the lead. The absence of movement in dreams is due partly to the weakness and vagueness, but also to the instability and fugitiveness, of our images. The cause of the difference of the pleasure-tone of dreams was an interesting practical question. The partialness of mental life causes fitfulness in the action of memory, feeling, and conscience, and also explains the absence of co-ordination of the different elements of our experience which is the most marked feature of dream-consciousness. This incoherence is partially counteracted by language, which is a logical system, and hence it is probable that, *ceteris paribus*, the dreams of the blind are more intellectual and coherent than those of others. — The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

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| MON. | Royal Institution, 5. — Adjourned General Meeting. |
| TUES. | Royal Institution, 3. — 'Recent Advances in Geology,' Lecture II., Prof. W. J. Sollas. |
| WED. | Linnean, 3. — Annual Meeting. |
| | Geological, 8. — 'The Distal End of a Mammalian Humerus from Tonbridge,' and 'Evidence of a Bird from the Wealden Beds of Ansty Lane, near Cuckfield,' Prof. H. G. Seeley; 'The Rhyolites of the Hauraki Goldfields, New Zealand,' Messrs. J. Park and F. Rutley; 'The Progressive Metamorphism of some "Dalradian" Sediments in the Region of Loch Awe,' Mr. J. B. Hill. |
| THURS. | Royal Institution, 3. — 'Water Weeds,' Lecture I., Prof. L. C. Miall. |
| | Hellenic, 5. — 'Scenery in the Greek Theatre,' Prof. P. Gardner. |
| FRI. | United Service Institution, 3. — 'The Importance of Sea Power to the Roman Empire,' Mr. W. Marshall. |
| | Physical, 5. — 'The Thermal Properties of Normal Pentane, Part II.,' Prof. S. Young and Mr. Rose-Innes; 'The Distribution of Magnetic Induction in a Long Iron Bar,' Mr. C. G. Lamb. |
| | Royal Institution, 9. — 'Climbs and Explorations in the Andes,' Sir W. M. Conway. |
| SAT. | Royal Institution, 3. — 'The Music of India and the East,' Lecture II., Mr. E. F. Jacques. |

Science Gossip.

OWING to the public improvements in the neighbourhood of Parliament Street, the Meteorological Society has been obliged to quit Great George Street, and has taken rooms at Prince's Mansions, 10, Victoria Street, which have been fitted up to meet the requirements of the Society. On Tuesday evening the President held an "at home" in the new rooms.

THE sixth volume of the "Cambridge Natural Library," which is now nearly ready for publication by Messrs. Macmillan & Co., completes Dr. David Sharp's treatise on insects, the first instalment of which has been generally recognized as an invaluable contribution to entomology. The new volume, dealing with bees, wasps, ants, beetles, butterflies, and moths, should appeal to a large public. It will contain about three hundred illustrations, specially drawn for the work.

THE Ladies' Conversazione of the Royal Society is fixed for Wednesday, June 21st.

THE International Anatomical Society, founded in 1886, is going to hold its annual meeting at Tübingen in the course of next week. We understand that the number of non-German members is about as large as that of the German ones.

TEMPEL'S second periodical comet (which at this appearance reckons as *c*, 1899) was sighted and observed by Mr. Perrine at the Lick Observatory on the night of the 6th inst., situated in the south-western part of the constellation Aquila, and very near the place assigned in M. Schulhof's ephemeris. It is described as faint, and is moving slowly in a north-easterly direction. This comet was first discovered by Tempel at Milan on July 3rd, 1873; its period is about $5\frac{1}{4}$ years in length, and it was observed at the returns in 1878 and 1894, the perihelion passage taking place on the last occasion on April 24th.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.

IT is unfortunate for all concerned, and not least so for ourselves and our readers, that this the hundred and twenty-eighth exhibition of the "Old Society" suffers greatly from the absence of contributions from Mr. Abbey, Mr. Alma Tadema, Mr. R. W. Macbeth, Mr. David Murray, and Sir Edward Poynter, for although no doubt they are painters in oil rather than in water colours, each of them is undeniably master of both methods. On the other hand, it is manifest that the society is a strong one which can offer so many good things as are here despite their abstention and the regrettable fact that men so eminent as Mr. Hemy, Prof. Herkomer, Mr. E. R. Hughes, and Mr. H. Wallis have sent but one drawing apiece.

The first figure picture of importance which attracts the visitor is Mr. Hughes's life-size head of the *Antonio* of Shakspeare (No. 27), a powerful realization of a difficult subject, most learnedly drawn and painted. — In No. 65 Mr. Wallis furnishes a highly artistic version of a subject Meissonier treated with signal success, that is *Sedaine reading to Diderot his Comedy of 'Le Philosophe sans le Sçavoir.'* Writer and critic face one another at a table laden with books, and the treatment of the incident is so appropriate and sincere, the design is so spontaneous and humorous, that the artist has imparted to it stronger and fresher attractions than really belong to it. The picture, as a picture, is extremely strong and full of tone, and, withal, an admirable piece of colour; but the background and accessories are not so solid and highly finished as we expect from the artist. — Mr. Bulleid clings to the methods and the class of subjects by which he won a reputation; still he has introduced quite an exceptional charm as well as purity of taste into his two *Garland Makers* (51). He has placed them in a room lined with white marble and full of brightness, and softened daylight which, despite its delicacy, is luminous and broad in effect. The dresses of his graceful and well-drawn, but somewhat inanimate damsels harmonize perfectly with the marble. His other contribution, *Bacchante* (208), is less to our mind. — The most ambitious and complex of the figure pictures is Mr. Glindoni's representation, in what seems an appropriately old-fashioned way, of the ball which took place on account of *Nelson's Birthday at Naples* (151). The method of Mr. Glindoni is neatness itself, but it lacks strength; his tonality is deficient in force, and his coloration suffers because his local tints are somewhat weak, and in keys so low as not to be in keeping with the colours of the dresses or the splendour of a royal ballroom. On the other hand, the figures of the dancers, including those of Nelson and his *vis-à-vis*, are extremely good, being natural, not over demonstrative, and full of movement suitable to the somewhat slow

music of the dance.—Quite opposed to Mr. Glindoni's method is the robust and essentially decorative work of Mr. Walter Crane, who intends to illustrate his own foreshadowing of the millennium by *Haytime in Utopia* (177), a charming land where work is play, play does for work, and the graceful and amiable manners and looks of two young persons harmonize with the idyllic inspiration and almost operatic sweetness of the landscape about them. The same accomplished artist sends a fine and sincere *Sketch on Leith Hill* (175).—We congratulate the Marchioness of Lorne, a painter spoiled by being a princess, on her *Dorothy* (192), a damsel on a green couch, for it is very pretty, spontaneous, and delicate, and, though the handling is rather slight, it is neatly and correctly drawn, so far as it goes.

Mr. C. Haag's *Ali Ben Nasr Mansoor* (96) is a head of a handsome young Bedouin of the Mount Sinai region, skilfully drawn and brightly and richly coloured, though mannered. The vivacity and individuality of it are obvious, but it is destitute of the higher sort of inspiration, and makes us wish the accomplished painter would become a little more realistic. Apart from this it must be described as a portrait-like study of more than usual interest, simple and sincere to a degree not often attained by Mr. Haag, who is but too often nothing if he is not artificial.—There is a sort of rapture in the demeanour and attitude of Mr. E. F. Brewtnall's figure of a young rustic playing on a violin at the foot of a cataract, and called *The Music of the Stream* (106), which is so far spontaneous and sincere as to render the introduction of the evanescent form of the spirit playing on her lyre not only intrusive, but antipathetic and objectionable. Otherwise the landscape background is in keeping with the figure and its poetical motive, and besides it is capitally painted.—Mr. Louis Davis, a newly elected Associate, justifies the distinction bestowed upon him by painting a poetical Arthurian romance, which he calls *Beryl's City* (22) because it represents a champion in complete armour transfixing with his lance a dragon at twilight near a stream. The ghostly towers upon the hill behind him are sympathetically suggestive, and yet mysterious as magic towers should be.—Mr. Smallfield's *Leah* (203), culling flowers in a garden, is extremely, not to say unusually pretty and graceful for him, who always aims at making his figures so.—There are, too, some excellent figures in the *Playmates* (29) of Mr. C. Gregory, a bright and carefully studied picture of a garden in sunlight, rather weak in tone, however, and deficient in breadth and simplicity.—On the other hand, Mr. W. Duncan has gone beyond his ordinary range of thought and purpose in painting the interior of a cave at Elephanta and two nearly naked damsels performing *Ancient Brahmin Devotional Rites* (237). There is considerable attractiveness in the figures as well as tone and colour in the whole work, but the design is not explained, and the title is not explicit.—Mr. Rooke is an artist of rare ability and many resources, who is rapidly developing his powers and adopting with success a larger style than that of his earlier days. His *Terpsichore* (43) deserves praise for vivacity, energy, and excellent style. There is, too, a considerable amount of fire and character in *Herodias* (169).—*My Dolly so Cold* (168), Miss Martineau's picture of a little girl in winter costume, is sincerely and simply infantine, while *The Pink Fairy Book* (143), a well-conceived figure of a boy seated on a couch, is less childish, and at least so true to nature as to look like a faithful portrait. Portrait or not, the face is decidedly good.

A few more figure pictures ought not to be omitted in this brief notice of the year's doings by leaders of the Old Society, though they are not all of equal merit: Mr. W. J. Wainwright's *Councillor of State* (9); Mrs. E. Stanhope Forbes's *The Foot-Bridge* (14), where

the landscape predominates; the *Captive Maldonada protected by Pumas* (16), which fails to interest us, though the pumas were drawn by Mr. J. M. Swan and the colour is excellent; a *Child learning to Write* (21), by Mr. Clausen, a better piece of painting than is usual with him, while its tints are clean and almost pure, which is probably a novelty in his practice, but a trite and feeble design; Mr. J. R. Weguelin's *Deserted Naiad* (38), a praiseworthy effort to paint a naked damsel crouching at the bottom of the sea; *In Cavalier Times* (50), Mr. A. H. Marsh's modern young lady in a large hat and plumes, by no means a happy illustration of its title's literal sense, still very pretty, and deserving admiration for the sweetness of the girl's face and the loveliness of her attitude and expression; and the *Harvesters* (45) of Mr. T. Lloyd, one of his sunny, bright, and skilfully painted riverside scenes introducing cleverly designed and spirited groups of country folks embarking in boats. This is one of the best of a series which is becoming hackneyed by over-repetition of similar incidents—not, it is fair to say, by mannerism in their treatment. Reapers resting at a riverside and within the shadow of some well-painted trees, and a sunny cornfield, are the materials of *Noon* (128), by the last-named painter, whose works are always pleasantly brilliant.—No. 82, the *Kitty* of Miss C. Phillott, is pretty and spontaneous, and justifies the hopes we formed when the lady was elected to this distinguished Society.—*Weeding the Beanfields* (86) introduces us to an extensive and picturesque landscape and some well-designed figures, the painting of which is exceptionally commendable. It is, perhaps, the most successful of Mr. J. Parker's recent contributions to this gallery; and *Visitors from the Park* (138), deer in an orchard browsing on the apple trees, is a richly coloured version by Mr. A. Hopkins of a subject Mr. R. W. Macbeth painted, if we mistake not, some time ago.

We turn now to the landscapes, and find Mr. Thorne Waite, as before, choosing his subject from the South Downs, and in *Shoreham Downs* (6), as usual, he takes De Wint for his model in painting the panorama in a low key of colour; but it is in need of finish. *Amberley Downs* (121) belongs to the same style of art, and treats a summer effect on a wide prospect quite as happily, for it is at once luminous and pretty.—Mr. H. Marshall, on the other hand, has deserted the smoky and foggy streets of London, and ventured upon coast-views, harbours, and quays (in the Low Countries) lined with quaint houses. One of the brightest and broadest of his drawings of them is *Harlingen Harbour* (2), for it is distinguished by softness and solidity, as well as by the colour of its milk-like water. *Haarlem* (32) is another excellent specimen of a Dutch scene. *Rye* (56) is a good view of that often-painted town, replete with colour and rich in tone; and a *Dutch Fishing Village* (103) is beautiful in its warmth and enamel-like tones and tints harmoniously softened and blended; but the composition of the barges grouped at the quay with their sails up is too obviously artificial to be satisfactory.—Another capital painter of streets, who, although he emulates Mr. Marshall, confines himself to buildings and groups of them rather than to vistas and long lines of houses, is Mr. S. J. Hodson, whose *Town Hall and City Gate, Loches* (10), is extremely expressive, while there is something picturesque in its sternness. The drawing deserves admiration on account of its masculine style and breadth, although the sunlit portion of the ancient walls is by no means so bright as it should be. Commendable likewise are Mr. Hodson's *English Tower, Angers* (179), and, above all in its picturesqueness, the *Chapel of St. Hubert, built on the Castle Wall, Amboise* (246), a happily chosen subject.

Messrs. Marshall and Hodson are essentially matter-of-fact painters and draughtsmen of a

solid kind, and their drawings afford a complete contrast to those of Mr. A. Goodwin, whose *Thun* (30) resembles a moonlit dream of exceeding tenderness and loveliness; yet it is a masterpiece of fine drawing, and excels in finish as in homogeneity. *Clovelly* (54) shows how Mr. Goodwin poetizes nature without losing hold of veracity, and has completely depicted the atmosphere's pearls and roses amid the prevailing silveriness of autumn in Devonshire. His *Whitby* (83) is full of colour, while *The Cities of the Plain* (99) is distinguished by the splendour of its sun-flushed cliffs and fiery clouds. Yet the title of this fine drawing is a mistake.—*In the Gloaming* (11) of Mr. E. A. Waterlow, the Society's President, also contrasts with the imaginative dreams of Mr. Goodwin. For instance, No. 11, the skirt of a shaw near a rough road as seen at moonrise, is a sweet idyl of a naturalistic, and yet poetical caste, and *Dawn* (109) resembles a Corot, while *Crossing the Heath* (156) approximates to Cox in his most sincere period.—*Wild Wales* (12), a good study of mountain-tops in Cox's favourite region of Snowdon, is, we think, incomparably the best of Mr. C. B. Phillip's drawings, and a sound specimen of solid and good draughtsmanship.—*The Red Poppies* (33) of Mr. J. H. Henshall possesses much character, colour, and force, and the girl's head is distinctly excellent.

We come now to the four drawings of Mr. A. Parsons. His brilliant wilderness of blue flowers amid darker foliage, named *Larkspur* (36), is full of light and colour, but rather hard, while his *Near Shiplake* (52) is delightfully fresh and airy. *Lilium krameri at Warley Place* (67) is, despite its hideous botanical name, wonderfully brilliant and elaborate, and yet by no means deficient in breadth; and *Sea Holly* (146), evidently a study for the very fine picture at the New Gallery, is a first-rate piece of draughtsmanship.—Mr. M. Hale, always happy in painting such subjects, is peculiarly so in *Bristol* (39), a fine representation of the soft pearls and silver of a wintry morning slightly veiled in mist. His *Moonrise* (70) pleases us almost as much, and *Under the Shadows of Ben Slioch* (120) is one of the best examples of mountain drawing that we have lately seen. It depicts with profound pathos a wild hollow high up in a desolate region, a gaunt hillside, and a steel-like pool interrupting the downward course of a torrent. The horror of the huge shadow and the pallor of the lustre which follows it over the scene make a noble and impressive picture, which is decidedly the best of Mr. Hale's contributions to this gallery, and promotes him to the first rank of his profession as a learned and poetical landscapist.—Another considerable success is *Sunset, Arran* (61), which depicts, in a bolder manner than Sir F. Powell usually adopts, the blue peaks of the island seen beyond the turbulent sea just after sundown, while they are set in the reddest fire and gold of a stormy evening. A great deal is required, as artists know, to succeed in dealing with a scene like this, and the sole shortcoming of this fine work is a slight woolliness about the sea in front.—Mr. S. P. Jackson's *Westerly Gale in Trevoze Bay* (80) is also the worse for its woolliness; but its grey tones, the expressiveness of a flying cloud and its attendant shadow and gleam, and the drawing of the never-resting surges which beat against that wild shore Mr. Jackson has so often painted are admirable points in his coast-piece. Three other drawings by this artist depart from his usual mood, and demand attention.—Mr. C. N. Hemy's sea-piece *Good Luck to your Fishing* (132), though vigorous in movement and colour, is not up to his mark in other respects.—Contrast it with the delicate magic of its neighbour by Mr. A. Goodwin, No. 149, *Mont St. Michel, Summer*, a masterpiece of silvery tones.—With both of these works the student may profitably compare Mr. S. P. Jackson's *Long*

Ships Lighthouse (172), which is noteworthy for its composition and the swing of the well-drawn sea.—Again, there is a great deal to be liked in Mr. W. Pilsbury's *On the River Mole* (84), for it is a delicate, modest, and sober drawing by an artist who, however, paints too much to paint always well.—Mr. T. M. Rooke in *Rue St. Maixent, Poitiers* (225), the sunlit vista of a white street, returns to a class of subjects in which he succeeded greatly. His *Rue de la Psallette, Poitiers* (231), is excellent, being at once solid and luminous.—*Hoorn, Holland* (87), by Mr. R. W. Allan, part of one of the "Dead Cities," is most solid, and it is a striking contrast to *The Northern Athens* (91), Mr. J. Paterson's powerful and effective exercise in tone, which ignores form, but gains on those who study it. It is a view of Edinburgh from a distant standpoint.—There is much to praise in the outlining, tone, and colouring of Mr. E. Walker's line of spindling ash trees in *A Land of Showers* (104).—Mrs. E. Stanhope Forbes's *Shadow and Sun* (124) would be finer if the background were less intrusive and the meadow in front were not so thin and flat; and Mrs. Allingham reminds her admirers of her best days by *In a Bluebell Wood* (198), which is far more solid and fresh than the thin *Cottage near Westerham* (186).

THE SALONS AT PARIS.
(Second Notice.)

FRENCH art is in mourning for Puvis de Chavannes. The Société Nationale des Beaux-Arts, of which he was the president, has decided to keep wholly unoccupied this year the place habitually reserved for his great mural paintings—and in any case there was no living painter to offer it to. Search was made in hope that the master had left some unexhibited work to represent him once more at the Salon of which he was the glory, and the authorities of the Museum of Lyons have lent for some weeks a portrait that Puvis left them in his will.

It is true that the great painter of mural pieces was not a portrait painter, if that implies an eye and a spirit careful about individual details and characteristic peculiarities of the living form; he knew that his talents did not lie in this direction, and he knew how to put his artistic will in accord with his means of expression. I dare say he did not paint more than three portraits in his life: that of an old friend exhibited in 1883; his own at the request of the Uffizi in Florence; and, lastly, that which we see to-day representing *Madame Puvis de Chavannes, née Princesse Cantacuzène* (S.N. 1187). "I see with my mind's eye on thy face that which I cannot express in this life, the soul still clad in the flesh which rises to God," wrote Michel Angelo in one of his sonnets to Vittoria Colonna. And this ideal portrait he never attempted, not only because, to use Vasari's expression, "aborriva il far somigliare al vivo," but because he despaired of putting in this picture all that he saw with the eyes of the spirit. The portrait of Madame Puvis de Chavannes—dressed in mourning of the soberest and simplest sort, pale, pensive, with her head slightly turned to one shoulder, and her exquisite hands falling crossed over each other—expresses as much of the inner life as a painted figure can contain and display. She was no longer young—and she was not yet Madame Puvis de Chavannes—when the painter figured her thus in 1882. On her closed lips, in her look, are revealed a grave and melancholy tenderness, an ineffable nobility; and the half-light which embraces and brings out her mourning figure wraps her, as it were, in a reflection of the sanctuary. And now the book is closed wherein, up to late hours in the long day, the master and the friend who made his last winters into fine days read together. Madame Puvis de Chavannes died some weeks before her husband; but they will both live in this moving portrait,

which might be inscribed with these verses by an old French poet, F. Maynard:—

My love is not a thing of yesterday;
Twice twenty years ago you took your own,
And loyal to that beauteous head away,
I loved the grey hair as I loved the brown.

Puvis de Chavannes was able, at least, before death to accomplish the decoration of the Pantheon, and now the last panel has been put in its place of that admirable 'Histoire de Sainte Geneviève,' which will always represent the highest achievement of French mural painting in the nineteenth century. He knew how to insert in a clear and serene harmony the charm of scenery, the distinction which belongs to nature. Thus he put new life into the old academic conventions in which decorative painting languished, and the lesson he taught has not been lost.

It is chiefly from landscape that the decorative panel of M. Henri Martin, *Sérénité* (A.F. 1343), borrows its truly soothing and serene poetry. It shows the end of a beautiful afternoon; a fine golden light strikes obliquely across the enclosure of the sacred wood, where poplars raise their light branches and yellowing leaves against a turquoise sky; men and women, clad in long robes, seated on the turf or leaning against the tree-trunks, are resting, talking slowly, or dreaming. A flying figure, carrying a lyre, passes above their heads, and ascends to the skies. The noble rhythm visible in the arrangement of the figures, their connexion with the landscape, the harmonious sweetness of the clear tones used—all makes a whole infinitely pleasing to the eye and restful to the spirit. The only misfortune is that M. Martin insists on painting in small touches set one against the other, in little lumps of colours which suggest shoddy materials. This method spoils the impression of unity and simplicity, which needs to be more homogeneously and largely given. The picture is like a large poetic composition, masterly in inspiration, rendered in a mosaic of wafers.

For the capital of Toulouse, M. Jean Paul Laurens, who has been entrusted with the decoration of the Galerie des Illustres of his native place, has painted a great ceiling on which he has symbolized the victory of *Toulouse contre Montfort* (A.F. 1131) at the time of the Albigenian war. These allegories are always difficult to handle; ceiling painting is besides a paradoxical sort of art, and I should say nothing about this specimen of it if M. Laurens did not claim attention by the freedom of his ideas and the powerful decision of his workmanship.

When the State asked M. Roll to commemorate in a large picture the ceremony of *La Pose de la Première Pierre du Pont Alexandre III.* (S.N. 1260), intended to connect the new palace of the Beaux-Arts with the Esplanade des Invalides, he was not informed of the ultimate destination of his picture. A certain indecision might then well have weighed upon his spirit, and it was to be feared that hesitation between the obsession of the thing seen and the vaguely decorative character of his canvas might result in a hybrid commonplace failure. He comes out of the business with the best grace in the world, and his picture is delightful. A "souvenir" the Catalogue calls it, and the word indicates aptly the character of the piece, which, with the precision suitable for an historic record, is nevertheless clad in a distant grace, and brings before one from the past the soberly smiling image of a beautiful day. The inevitable messieurs in black and the functionaries in uniform play as little part as possible. There they are, no doubt; they can be recognized, and are cleverly characterized in their individual likenesses, from M. Loubet, half hidden behind the strong back and shoulders of Félix Faure, to M. Picart, the manager of the Exhibition. But the centre and soul of the scheme is between the Tsar and the President,

the young empress in her bright robe, coloured like the autumn sun, and before her, clambering on the steps, a band of young girls clad in white, who offer her flowers with pretty curtsies. Their pretty heads and blonde locks, flying free or drawn up on the pliant necks, the painter has turned to the best account; and the border of dull greens, the dead tones of the hangings, the powdery autumn atmosphere, preserve a fine and delicate harmony in the picture. A great frame of carved wood, in the making of which M. Roll has turned sculptor at a moment's notice, and spent—wasted, to my thinking—a good deal of time, completes this painting with symbolic figures of Peace, Plenty, and the Arts. In my judgment it would have been as well without them.

I do not suppose that there is at the present day in the French School a painter more fertile in invention, more whimsical and charming, than M. Albert Besnard. Ideas—that is, painters' ideas—blossom in him with a delightful ease and naturalness, and nothing can equal the facility, variety, and go of his work. He shows (S.N. 135) a ceiling destined for a private hotel, and styles it *Les Idées*. At the back of the sky, behind a network of pine branches, the stars are shining, and in the blue of night light figures soar passionately, whose abundant draperies, flying in the rhythm of their airy dance, make in space large spots of yellow, orange, and sulphur with lilac, all in harmony, in delicate and rare agreement with the dark iris-coloured sky and the dull greens of the pines. And well worth a view is their rising, their gliding, their flying in the boundless sky, their ardent aspirations towards the distant stars, and something in their gestures of flashing grace which enlivens the grouping of the tones to which they give originality. It may seem that nothing ought to be easier than to group yellows and blues, and yet how many painters have been denied by Heaven the gift of invention and fine feeling which makes a great master of colour!

Horace Vernet—who found every sky blue, every tree green, every pantalon rouge, and knew only one kind of green, red, and blue—exclaimed one day, at sight of 'La Vierge à l'Hostie' of J. D. Ingres: "To think that he has been prostrating us with such blues for twenty years!" The remark was impertinent from him, but it is no less true that the blues of Ingres are cruel. The curtain of the *odalisque* which has gone into the Louvre is one of the most disagreeably acid things the eye could light on—it is like a drop of vinegar on the retina.

Several young hands have thought it necessary to make great sacrifices, and to simplify things systematically to secure a return to harmony. Some endeavour to get it by effacing local tones; others by a combination of simple tones and an equalization of colours and lines, arranged in good architectural order, without any attention to individual form.

M. Maurice Denis has exhibited in the past in this style some pictures much praised by enthusiastic friends, but unworthy of mention, owing to their insufficiency and a childishness not devoid of pretension. His exhibit this year is a notable advance. The subject is the *Décoration de la Chapelle du Collège Sainte-Croix* (S.N. 478). The mystery of the Eucharist celebrated at mass is his inspiration for the picturesque theme of his picture. The bread and wine of the communion are symbolized by a vine trellis and a field of ripe wheat. Children of the choir poise the censer at each side of the altar, where the mystic rose tree blossoms, and a band of angels in the sky carry the cross of redemption. It is true that the design is prejudiced by a summary simplicity which does not recall Fra Angelico so much as a scholar who is immature; but the decoration is sweetly harmonious, the disposition of the thing truly beautiful. It reveals an artist's soul within,

and—the professors of design may anathematize me as they will—this is the most important thing of all.

ANDRÉ MICHEL.

A NEW REMBRANDT.

107, Harley Street, May 14, 1899.

MR. MALCOLM BELL'S letter in your last number is an example of the kind of criticism which has so far been bestowed upon my Rembrandt "Vanitas" picture. It is not clear whether Mr. Bell's doubts about the signature are as to whether it is not a genuine one or whether, being authentic, it is that of some other "Van Ryn" than Rembrandt Van Ryn. I have said that the signature is unquestionably authentic; whether it is that of Rembrandt rests upon other evidence, which to me is equally convincing.

The picture was exhibited for some months at the Burlington Fine-Arts Club. I have not inquired whether the very competent members of that society are equally convinced with myself; but I infer that it has found acceptance, since no dissentient opinions have come to my knowledge. I apprehend, however, that the question is interesting and important enough to warrant the exhibition of the picture to the general public, and if I can make any satisfactory arrangement to that end I shall be glad that it should be seen by everybody, and made, so to speak, to stand the fire of the most rigorous scrutiny.

Asto Mr. Bell's objection that Rembrandt could not have painted such a picture at the early age in question little need be said. It is, in fact, precisely such a performance as the ambitious precocity of a genius such as Rembrandt would and could very well have painted at that age. Rembrandt was of the breed "nascitur non fit"; so, for instance, was Velazquez—both at first self-taught youths, working, although in different and widely separated countries, at about the same time, and, strangely enough, both painting still-life subjects. Velazquez, in fact, painted his early "bodegones" when not much older than Rembrandt, and, what is more, sold them at the *feria* at Seville—a feat, by the way, almost more difficult nowadays to young men than the production of masterpieces even.

I think I need not say anything about Mr. Bell's extraordinary argument as to the rules of the Guild of St. Luke, since, on his own showing, they did not apply to either Rembrandt or his master—there being, in fact, no such guild in existence in their art centre at the time.

J. C. ROBINSON.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 13th inst. the following pictures from the collection of the late Sir Cecil Miles: R. Earl, A Lady, holding a letter, 173*l.* M. Cerezo, The Virgin in Adoration, 199*l.* Domenichino, St. John in a Vision, 105*l.* F. Guardi, The Rialto, Venice, 110*l.* Raphael, The Virgin with the Infant Jesus, 54*l.* 12*s.* Rubens, The Holy Family, 8,715*l.*; The Conversion of Saul, 2,047*l.*; The Woman taken in Adultery, 2,047*l.* Titian, Venus and Adonis, 420*l.*

The following pictures belonged to Lord Methuen: Lorenzo di Credi, The Holy Family, 714*l.* Gentile da Fabriano, The Coronation of the Virgin, 588*l.* J. de Mabuse, The Children of Henry VII., 556*l.* B. Pinturicchio, The Dismissal of Hagar, 367*l.* Sebastian del Piombo, Francesco Albizzi, 210*l.* Andrea del Sarto, Portrait of the Painter, 934*l.*; Agnolo Gaddi, 152*l.* Tintoretto, A Gentleman of the Pesaro Family, 147*l.* Raphael, Virgin and Child, 199*l.* Pastels: J. Russell, A Pig in a Poke, 787*l.*; Incredulity, 3,150*l.*

The remainder were from various collections: Rosalba, A Lady, holding a piece of music, 183*l.* Van der Meer, The Letter, 231*l.* D. Teniers, The Village Doctor, 378*l.* N. Maes, A Child, in red dress, 136*l.* Van Dyck, Henrietta Maria, holding roses, 273*l.* W. van Mieris, The Interior of a Kitchen, 252*l.* G.

Romney, Portrait of the Artist, in a red coat, 231*l.*; Mrs. Francis Newbery, 1,732*l.*; Francis Newbery, 367*l.*; Mrs. James Fletcher and James Fletcher (a pair), 294*l.* J. S. Copley, Susanna, Daughter of Justice Brett Randolph, 441*l.* P. Nasmyth, An Extensive Landscape, 283*l.*; Ivy Bridge, 798*l.* Sir T. Lawrence, Mrs. Strachan, with Newfoundland dog, 304*l.*; Lady Blessington, 220*l.*; The Rev. Burroughes T. Norgate, 325*l.* Rubens, A Young Lady, with ruff and string of pearls, 220*l.* Titian, Portrait of the Artist's Mother, 157*l.* Schiavone, Phœbus and Daphne, 168*l.* Sir H. Raeburn, Innocence, 1,995*l.* F. Hals, A Gentleman, right hand on hip, 3,150*l.*; A Lady, holding a book, 2,100*l.* F. Granacci, An Altarpiece, 336*l.* J. Hoppner, A Lady (Shelley's first wife?), 1,449*l.* R. Livesay, Anne, Edward, and Charles, Children of the Right Hon. E. Golding, 183*l.*; Ann, Wife of Right Hon. E. Golding, 294*l.* R. Wilson, Landscape, with lake, 147*l.* S. Ruysdael, River Scene, 115*l.* C. Jansens, Lady Dorothy Godolphin, 120*l.* A. van der Neer, River Scene, Moonlight, 126*l.* Early English, A Lady, in white dress and black hat, 168*l.*

The same firm sold on the 15th inst. the following, the property of Mr. W. Wright. Drawings: T. Rowlandson, Covent Garden Boxes, 1785, 157*l.*; The Hunt Dinner, 69*l.*; Preparing for a Masquerade, 75*l.*; A Visit to the Uncle, and A Visit to the Aunt (a pair), 133*l.* Engravings: By T. Rowlandson, Vauxhall Gardens, 46*l.*; The Fox-hunting Series (set of six), 56*l.* By P. W. Tomkins, Mrs. Siddons, after J. Downman, 126*l.* By F. Bartolozzi, Georgiana, Duchess of Devonshire, after J. Downman, 68*l.*

Of the collection which was long the chief ornament of Leigh Court our readers already know something from a special article published in these columns fifteen years ago, when (*Athen.* 2956) we described some of the finest works of that group, exercising, of course, that reticence of criticism due to doubtful pictures that were then about to be sold. A few weeks later we recorded the prices stated to have been obtained for some among them on June 28th, 1884. A considerable proportion of the best, such as the Altieri Claudes and a Hogarth or two, were really sold, and of the latter category two at least are now in the National Gallery, together with a Stothard and a Poussin. Of the putative Rubenses, 'The Holy Family,' 'The Woman taken in Adultery,' and 'The Conversion of Saul,' two at least are but "school" pictures, of which the designs only are wholly due to the master. This was more than ever apparent in King Street the other day, for they owe much of their fame to the engravings by Bolswert of the 'Conversion,' and by Cardon, Bromley, and others of 'The Woman taken in Adultery.' These circumstances amply account for the differences of the sums obtained for these much-talked-of works on the former as well as on the recent occasion. In 1884 the prices quoted for the three were 5,250*l.* for the 'Holy Family,' 1,785*l.* for the 'Woman,' and 3,465*l.* for the 'Conversion.' These quotations may be profitably compared with the more recent ones. As it happens, our surprise is great that nowadays anybody gave sums so large as the later ones for Rubenses which are manifestly not wholly autographic. The Cerezo was, in its way, a good picture, though it fetched so small a sum; the Domenichino at a hundred guineas only was as much a victim of fashion as of real taste and connoisseurship; we have seen worse works under Guardi's name than 'The Rialto' of Saturday last. The "Titian" is but an old replica of the famous masterpiece. It belonged to Benjamin West. A so-called Holbein, a portrait of Sir W. Paulett, which belonged to G. P. Boyce (who ought to have known better than believe in it), was sold on Saturday for a nominal sum. The "Mabuse" from Lord Methuen's is an old replica of a genuine picture Sir George Scharf did much for when he found it under other names at Hampton Court.

We admired extremely Rubens's 'Portrait of a Young Lady,' which belonged to Sir Clare Ford. A 'Marriage of St. Catherine,' catalogued to "Il Greco" (!), is a good work of its kind, and belongs to the Rubens category, though it was sold for 20*l.* Romney's portraits of the Newberys are interesting chiefly because they recall the well-known bookseller and his wife of the last century. That a Raeburn fetched nearly 2,000*l.* is a wonder, and when compared with the prices got for Lawrences, and the much larger sums paid but recently for no better works of Sir Thomas than were sold on Saturday, is edifying. The picture of a Venetian senator in a red gown, not included in the catalogue of Saturday, fetched 147*l.*, and was not unfairly ascribed to Tintoret; while 'A Virgin and Child,' which fetched 199*l.*, is a good old copy of Garofalo. The 'Portrait of a Gentleman,' by F. Hals, which was sold for a great deal more than fashion allowed, say, a quarter of a century since, was not only genuine, but good; its companion, 'A Lady,' was excellent, though the face was curiously out of drawing.

Fine-Art Gossip.

MR. HOOK is, with unabated energy, painting two large landscapes representing views near his own house, and portraying the effects of spring on masses of herbage and foliage (a theme he does not usually affect), and very clear and luminous skies.

It is not our custom to record the prices obtained for fine pieces of "antique" silver, but as the example was really a work of art of a rare kind, including chasing and embossing of very great merit, some of our readers may be interested by hearing that on Friday of last week Messrs. Foster sold a remarkable two-handled loving-cup, said to have been a gift from Charles II. to an ancestor of the vendor, at the rate of 5*l.* 19*s.* an ounce (171*l.*); it weighed 28 oz. 13 dwts. On the same occasion an engraved silver kettle realized 1*l.* 6*s.* an ounce; 2*l.* 2*s.* per ounce was given for a pair of candlesticks; and a founce of rare Venetian lace, being 3*3*/₄ yards by 25 in., realized 56 guineas.

MR. B. T. BATSFORD will shortly have ready a new book on embroidery, the combined work of Mr. Lewis F. Day, who is just completing a course of lectures on the subject at the Royal Institution, and of Miss Mary Buckle. Its scope is practical, and it will be fully illustrated by reproductions of needlework on a scale large enough to show the stitch.

THE Fifth Annual Report of the Board of Manufactures in Scotland, anent the National Gallery, Edinburgh, &c., has been published, and tells us that nearly 72,000 visitors went to the gallery during the twelve months ending September 30th last, showing a decrease of 7,840 persons who entered without paying during the preceding year. A portrait by Raeburn, a cabinet full-length portrait of Sarah Malcolm (the Temple murderess) by Hogarth, and Wilkie's charming picture of 'The Gentle Shepherd' have been added to the collection. The Hogarth is that which the artist painted of the woman in Newgate shortly before her execution opposite Mitre Court, Fleet Street, March 7th, 1733. It is a bequest of the late Lady Jane Dundas, and was at the National Portrait Exhibition, 1868. Hogarth published a plate of it signed "W. Hogarth (sculpsit) pinxit & sculpsit. Price 6d." See 'The Catalogue of Satirical Prints in the British Museum,' Nos. 1906-1917, and the *Bee*, No. 5, 1733. According to Nichols the woman put on red to be painted in, and Walpole gave Hogarth five guineas for the picture she sat for. Wilkie twice or thrice illustrated 'The Gentle Shepherd' in a charming way. The best of these works is that which belonged to Mr. Gibson Craig, and which Lumb Stocks engraved. It shows the shepherd piping to two buxom maidens.

A CORRESPONDENT writes:—

"The Commission appointed to investigate the charges brought in connexion with the Museo di Villa Giulia is proceeding on its own lines—lines, according to all reports, very narrowly drawn. Only those witnesses are called whom Prof. Helbig can cite, only those facts considered which these witnesses can adduce—facts which justify the strong words used in the preface to the 'Führer durch die öffentlichen Sammlungen Roms,' but which might be supplemented by independent inquiry. Prof. Helbig thus seems to be made responsible for the public conscience, for whatever interest the Minister of Public Instruction may have in the discovery of the truth. It is true an incursion is made into the administrative department, with which Prof. Helbig was not concerned; but to obtain any result from this the head of the department, Prof. Bernabei, should, according to custom, be temporarily suspended. Only by this measure would officials be persuaded that the inquiry is meant seriously. At present they will be careful not to risk their income by abandoning a discreet reserve. The administrative question was not taken up save under a very serious threat of disclosure from one well acquainted with facts. Till that time the Commission seemed to put aside all points not distinctly archaeological, even when closely connected with the subject, passing over, for instance, as a matter which did not concern it, a direct question whether certain excavations were made, as stated in the publication, by the Government or (as is the fact) by private people, who would thus be acquainted at first hand with the finds. It is evident that such a question would touch both the archaeological controversy and the administration of funds. The Commissioners seem to equal, and even surpass, the aversion of the Department of Fine Arts and Antiquities to sites excavated; for whereas in one important point, during excavations conducted, with small intervals, for years, the Department was represented for one hour of one day, the Commissioners have never yet been there at all, and this although the position of the tombs is said to be incorrectly represented in the official publications. Finally, the notes consigned to the museum by excavators have not been produced, and verification is thus rendered impossible. With these limitations it is not surprising that no one takes the Government inquiry very seriously or believes it to be anything but a makeshift to ward off attack from an untenable position—a belief confirmed by the manner in which the task of investigation was snatched from the Accademia dei Lincei at the time when that body was setting to work. We may hope that the Government report, when published—it is not known whether it is or is not to be published—will set some of these doubts at rest. At present the impression produced on the public is unfavourable.

"Meanwhile the publication of the Del Drago prosecution throws a sidelight on the matter. We have here a mass of letters and evidence, sometimes contradictory, referring to transactions alleged to have taken place in 1891, when the museum was forming. At that time excavations were being made in land belonging to the Principe Del Drago at Mazzano, near Civita Castellana, and it was the common talk of the place that only the rubbish was set aside for the prince, the best objects being stolen and conveyed surreptitiously by night to Civita Castellana, whither the Count Cozza, representing Prof. Bernabei, came frequently by agreement to purchase them for the Museo di Villa Giulia. Founding himself on these rumours and on the evidence, among other persons, of one of the thieves, the Principe Del Drago endeavoured to obtain a Government inquiry, but failed. He then had recourse to the Law Courts, and instituted the penal prosecution, whereof the evidence lies before us. It has interest not only for the light it may throw on the honesty of the directors of the museum, but also because, according to the accusations, the objects thus dishonestly acquired were exhibited and published as the contents of tombs found elsewhere, so as to hide the fraud, and the basis was thus provided for the statement of one of the witnesses that 'the museum of the Villa Giulia may be defined as an archaeological swindle.' Whether the proofs produced were technically sufficient to obtain a legal conviction one cannot say. The point was never decided, for the Court pronounced that as the transaction took place in 1891, and five years had elapsed since then, a conviction was excluded by the Statute of Limitations. An elementary knowledge, however, of the conduct of Italian country people of the lower classes, dependent on fear and favour, leads to a shrewd interpretation of the depositions: help and connivance at first, boasts of the tricky feat afterwards; later, under pressure, attenuation, and, rarely, denial.

"That the supposed thieves should assert themselves innocent proves nothing of itself; but one of them, in a well-attested conversation, had confessed

the deed previously, and he damages his own case by going too far and saying that he had never even heard rumours of the abstractions. One would think that at least these rumours were sufficiently proved by the evidence of seven out of the nine people most closely connected with the excavations, not one of whom has ever recanted. Count Cozza himself acknowledges the disbursement of large sums to the alleged thief, but denies the acquisitions in question, and puts the payments on to the score of aid in topographical researches. His enthusiasm for topography is proved to the hilt by the one hour's visit mentioned above. Altogether the trial gives a vivid picture, to which the last touch of colour is lent by Prof. Bernabei himself in failing to produce the desired register of purchases and in sheltering himself in the end under the miserable subterfuge of the Statute of Limitations.

"Incidentally we come across an interesting fact. The objects which, according to the rumours, were the rubbish of the finds were dispatched to Rome in ten cases and sold to the Government by the prince for 400 lire. According to Prof. Bernabei, they were of small value, but gained value through the care expended on them in cleaning, mending, and classification. Now they arrived in Rome uncatalogued. How, then, could they be classified according to the rigorous tomb system of the museum? We are not told. No journal of excavations, no notes made on the spot, are produced. We are referred, as ever, to the (incriminated) publication. We should like at least to know whether the documents existed, and whether they were destroyed, and why, otherwise the assertion that the arrangement in tombs was a pure invention gains likelihood.

"On the whole, one may say the defence is more damaging than the attack. It does not in the least guarantee the accuracy of the report of excavations which Prof. Bernabei ventures to ask the archaeological world to accept as a basis for scientific conclusions. We are not going to base researches on the Statute of Limitations. We cannot appeal for evidence to tombs said to have been found at Narce, but which, for all the evidence obtained and obtainable, may be a farrago of antiquities from divers places enclosed in fanciful quadrilateral designs. The antiquities themselves seem of different dates. One hundred years of difference has been assigned by an archaeologist who at the time had no doubt of the accuracy of the publication. The shape of the tombs does not always correspond with the contents. The results of the Corneto excavations stand in the same contradiction with the 'tombs' of the museum as Prof. Helbig with Prof. Bernabei, and they are perhaps the most eloquent witnesses. Proof of such novelties is needed, and no proof is forthcoming—only evasion and assertion.

"In spite of all this there is uncertainty whether the matter will be quashed in the interests of the administration, or pursued till, according to Prof. Bernabei's expression, the truth shall shine forth in its full splendour. The majority of educated Italians take little interest in an archaeological controversy. The inquiry concerning malversation of funds, which might interest them, may never be made public. The Italian newspapers are mostly silent. Foreign protests are discredited in the name of patriotism. Hope of a clear solution rests with a few earnest Italians—students and excavators—who are pursuing the same luminous object as Prof. Bernabei, but who think it would be best attained by a full and public presentment of details. These men speak against his conduct with a great array of facts, and with very indignant words—words which might be mildly translated 'Quem ad finem sese effrenata iactabit audacia.'"

THE new Swiss Federal Landes-Museum at Zurich is gradually being enriched with contributions from the local municipalities. Three of the Aargau towns have deposited some of their historical antiquities in it during the present year. Last week the Bürgergemeinde of Mellingen voted unanimously for the transference of a number of their historical treasures to the Landes-Museum, including their two ancient town banners, one of which was presented to the burghers by Pope Julius II. About ten years ago the same local council, in a less patriotic temper, sold the ancient sword of its official executioner to a private collector for 400 francs.

MUSIC

THE WEEK.

COVENT GARDEN.—'Tristan und Isolde,' 'Tannhäuser.'
QUEEN'S HALL.—London Musical Festival.

'TRISTAN UND ISOLDE' was given at Covent Garden on Thursday evening last week. The new Isolde, Madame Litvinne, has a voice of excellent quality, but it was not heard to best advantage in the maiden's outbursts of rage in the first act. In the love duet, however, her singing was most artistic and effective. It was only when the voice was forced that it became unpleasant. As actress Madame Litvinne displayed ability and experience; and yet one would have liked more freshness, greater spontaneity. M. Jean de Reszke as Tristan has, we believe, no rival. His singing in the second act is wonderfully fine, but only in the third act, in his impersonation of the luckless lover, with body weakened and mind distraught, are his histrionic powers called into full play. Frau Schumann-Heink was an excellent Brangäne. The Kurwenal of Herr van Rooy was thoroughly good; a certain effort, however, to make the most of the part slightly spoilt the illusion produced by the consummate art of De Reszke. Herr Mottl conducted the orchestra in a skilful and unusually careful manner; the playing at times was most delicate. On Monday evening the ever-popular 'Tannhäuser' was performed for the first time this season. Frau Galski took the part of Elisabeth. There was nothing in any way to offend either in her singing or acting. Her voice, indeed, is of sympathetic quality, and her demeanour quiet; but there was nothing distinctive, striking in her impersonation. Miss Susan Strong sang well as Venus, but revealed more of the tenderness than the passion of the goddess. Frau Schumann-Heink as the shepherd boy sang most artistically, though her reading of the music was somewhat too prominent, too dramatic. M. van Dyck is a fine actor, and allowance must, therefore, be made for the unsatisfactory condition of his voice. At the opening his intonation was very imperfect, but he improved much during the evening. Herr van Rooy proved almost an ideal Wolfram, both as regards voice and deportment. M. Plançon was an acceptable Landgrave. Dr. Muck, the new conductor, has a firm beat and a comfortable, reassuring manner. Most of the playing, especially the overture, was exceedingly good. The chorus has greatly improved since the opening night.

M. Vladimir de Pachmann appeared at the London Festival Concert on Thursday afternoon last week and played Mendelssohn's Concerto in D minor, one of the composer's weakest works, and one which we thought dead and decently buried. The moderate success which he obtained may, perhaps, induce him to withdraw it from his repertoire. At the evening concert the third of Perosi's published oratorios, 'The Resurrection of Lazarus,' was produced. Of the actual performance we cannot speak; concerning the work, however, we would like to say a word. It shows improvement on 'The Transfiguration'; there is a certain unity, greater musical interest, and more finished workmanship. Yet, though the

oratorio gains by comparison with its predecessor, it contains many dull pages. We are only judging the work from the vocal score; after careful inquiry, however, we believe that the orchestration does not present the music in any new, striking light. On the following day came 'The Resurrection of Christ,' a work already noticed in these columns. We have only to add that it is the best of the three oratorios presented at this festival. Now, seeing that progress can be traced, there is no reason why Dom Lorenzo Perosi should not one day astonish the musical world; but that day may be far distant, for he is young and, as yet, most inexperienced. Anyhow his artistic career will be watched with curiosity and interest. Of the vocalists Miss Ella Russell, Miss Lillian Blauvelt, and Mr. Gregory Hast deserve chief mention. Mr. Percy Pitt presided at the organ. Mr. Riseley conducted, but he discharged his duty without his customary enthusiasm. The concert commenced on Friday with Sir A. C. Mackenzie's Prelude to Acts II. and III. of 'Manfred.' This music was written for the projected revival last year of Byron's 'Manfred' at the Lyceum Theatre. The first Prelude has simplicity and much charm; the second is a vigorous, skilful, effective piece of writing. At the evening concert Mlle. Clothilde Kleeberg displayed her skill in Saint-Saëns's clever Concerto in G minor. On the Thursday Perosi's oratorio was followed by a setting for male chorus and orchestra of Campbell's poem 'Hohenlinden,' by Mr. Percy Pitt. That work we have read, and find the music fresh, picturesque, and ably scored.

The Saturday afternoon concert, with the combined bands of the Lamoureux and Queen's Hall orchestras, brought the festival proper to a close. Under ordinary circumstances there would have resulted mere mixture, not, as in this case, a true compound. Each orchestra had long been under an able conductor, and its members had worked together in unity; the fusion of the two bodies, therefore, was accomplished with comparative ease. The fulness of tone in loud passages was remarkable, but the most striking feature was the richness of tone of the strings in both loud and soft passages. Space prevents us from noticing in detail this concert and the three extra concerts on the following Monday, Tuesday, and Wednesday; but we would single out two numbers, the 'Leonora' Overture, No. 3, under M. Lamoureux, and the 'Meistersinger' Overture, under Mr. Wood. The effect in both instances was magnificent, and both conductors were at their best. And we would also mention the great and well-deserved success of the vocalists, Miss Lillian Blauvelt, and MM. Ben Davies and Ellison van Hoose, in their solos at various concerts. The oratorios of Perosi did not answer expectations; yet, as a whole, the festival proved a brilliant success, and Mr. Robert Newman has already announced a similar one, to take place in May, 1900.

Musical Gossip.

DR. RICHTER gave his first concert at St. James's Hall on Monday evening. The only novelty was Glinka's capriccio 'La Jota Aragonesa,' a bright and effective piece. The pro-

gramme included the 'Euryanthe' Overture, the 'Parsifal' Prelude, the 'Siegfried Idyll,' and Brahms's Fourth Symphony. We shall hope to devote more space to the remaining five concerts of the series. For the present we must be content to say that among many great conductors of the present day Dr. Richter still seems to us to hold the highest place.

M. PADEREWSKI gave his only pianoforte recital this season at St. James's Hall on Tuesday afternoon. The first part of the programme was devoted to Beethoven, the second to Chopin. In the Beethoven Sonatas in C minor, Op. 111, and in F minor, Op. 57, there was some fine playing, but, excepting at moments—as, for instance, in the rendering of the *arietta* theme and first two variations—he appealed to the intellect rather than to the imagination. Chopin's Funeral March of the Sonata in B flat minor was most impressively rendered. A slight addition to the text, although of sensational character, proved effective; on principle, however, such things ought to be condemned, for they tempt ordinary pianists to tamper with texts in less skilful, or maybe in vulgar, fashion. The first movement of the Chopin sonata was taken at a rate incompatible with clearness. In the Fantasia, Op. 49, M. Paderewski played certain passages with wonderful tenderness; but aiming, apparently, at strong contrasts, he gave others with excess of passion, trying to extract more tone from his instrument than it was capable of producing. The hall was crowded, and the audience enthusiastic.

M. YSAÏE, whose performances of the Mendelssohn and Beethoven concertos last week at the London Festival attracted so much notice, will give three afternoon concerts at St. James's Hall. The first and third (May 30th and June 17th) will be with orchestra. The second, on June 12th, is announced as a violin recital.

THREE performances of Dom Lorenzo Perosi's 'Resurrection of Christ' will be given under the direction of the composer at the Queen's Hall on the following dates: Wednesday, June 7th, at 3; Thursday, June 8th, at 8.30; and Saturday, June 10th, at 3.

MR. ARNOLD DOLMETSCH's summer series of three concerts of old music will be given at 7, Bayley Street, Bedford Square, on Wednesday evenings, May 31st, and June 14th and 28th, at nine o'clock. The programmes will consist of English, French, Italian, and German music of the sixteenth, seventeenth, and eighteenth centuries, performed upon the lute, the viols in their various forms, the virginals, the ottavina, the clavichord, the violin, the harpsichord, and the organ. Some "Troubadour" songs of the thirteenth century will also be reproduced in their original form.

ACCORDING to *Le Ménestrel*, M. Siegfried Wagner has commenced a second opera, entitled 'The Judge.' The libretto, by the composer, is based on a novel by M. Conrad Ferdinand Meyer.

KAPELLMEISTER AUG. KLUGHARDT, of Dessau, the able composer of Bürger's 'Leonore,' Lenau's 'Schilfflieder,' 'Dornröschen,' &c., has recently written an oratorio, entitled 'Die Zerstörung Jerusalems,' which is said to have been most favourably received on its first performance at Solingen, in Rhenish Prussia.

ACCORDING to the *Musikalisches Wochenblatt* of April 20th, the damage through fire done to Haydn's birth-house at Rohrau has been greatly exaggerated. Only the front part of the building and the two memorial tablets have suffered slightly.

THIS week we are again compelled to omit notice of many interesting opera performances and concerts. Among the latter we would especially name M. Joseph Wieniawski's concert on May 11th; Madame Marchesi's vocal

recital, May 12th; Herr Ludwig Strakosch and Mlle. Marie Boedcher's vocal recital, May 15th; and Miss Adela Verne's second pianoforte recital, May 17th.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Opera, 'Aida,' 8, Covent Garden.
TUES.	Opera, 'Der Fliegende Holländer,' 8, Covent Garden.
WED.	Miss T. Koenen and Madame Fischer-Sobell's Vocal and Pianoforte Recital, 8, St. George's Hall.
THURS.	Opera, Covent Garden.
FRI.	Master Vernon Warner's Pianoforte Recital, 3, St. James's Hall.
SAT.	Opera, Covent Garden.
SAT.	Señor Sarasate's Violin Recital, 3, St. James's Hall.
SAT.	Opera, Covent Garden.

DRAMA

THE WEEK.

ST. GEORGE'S HALL. — Performance of the Elizabethan Stage Society: 'Such Stuff as Dreams are made of,' taken from Calderon's 'La Vida es Sueño' by Edward FitzGerald.

By far the most interesting entertainment, from the dramatic standpoint, yet provided by the Elizabethan Stage Society is the representation of FitzGerald's rendering of 'Vida es Sueño,' given on Monday night. Much may be urged against FitzGerald's adaptation of Calderon's wild and powerful work, which, in consequence of omissions, can be regarded as neither faithful nor adequate. It is none the less the only accessible adaptation, and the choice of the Society was practically that or none. In poetic respects 'Such Stuff as Dreams are made of' is excellent, and the passages of verse, rhyming or assonant, have stately dignity, and are often sinuous and flexible. FitzGerald seems in adapting Calderon to have employed processes analogous to those he adopted in the case of Omar Khayyam, and so long as he obtains the desired result is little careful in following closely his original. To the story as such he has pretty closely adhered, with the result that the influence this exerts over the audience is potent. The exaggerated eulogy of Calderon by Schlegel is now all but forgotten, but Goethe, a sounder judge, held Calderon foremost in dramatic construction. It is curious to find a writer so hidebound as Bernis, when Voltaire sent him as things to laugh over the 'Heraclius' of Calderon and the 'Julius Cæsar' of Shakspeare, saying, with some timidity, but with more taste than was to be expected from him, "Je vous dirai, à ma honte, que ces vieilles rapsodies, où il y a de temps en temps des traits de génie et des sentiments forts naturels, me sont moins odieuses que les froides élégies de nos tragiques médiocres." The plot in the present case proved of absorbing interest, and the delight of the public triumphed over the inordinate length of not a few of the speeches. To some extent 'Such Stuff as Dreams are made of' treats seriously an idea used at second hand by Shakspeare in the Induction to the 'Taming of the Shrew.' On account of the menace contained in his horoscope, Segismund, heir to the kingdom of Poland, has been kept by his father, Basilio, in captivity in a mountainous region between that kingdom and Muscovy. Relenting somewhat, Basilio causes the youth, while under the influence of a narcotic, to be brought to Court, treated with royal honours, and taught to regard his past life as a dream. Under the influence of his newly acquired powers Segismund shows himself more arbitrary, tyrannical, and dangerous than

has been predicted. He is accordingly narcotized afresh, carried back to his mountain waste, and doomed to a fresh imprisonment. Knowing now of his existence, the troops mutiny, set him free, and win for him the victory over his father, who abdicates in his favour.

This is as much as needs be told concerning a play which is animated by the spirit of romance and poetry, and even in its abridged state exercised so strong an influence over the public that a second performance, upon a larger and consequently less crowded stage, and with a few simple scenic accessories, is to be counselled. The performance was eminently satisfactory, when the cramped conditions under which the whole was given are taken into account. In three or four characters it rose to excellence. It is a dangerous experiment to trust to an actress a part such as Segismund. Miss Margaret Haldane, however, a lady of imperial presence, spoke with much force FitzGerald's lines, and showed the pained perplexity of the young prince, if not his martial ardour and his irresponsible fierceness. Mr. Ernest Meads was not wanting in distinction as the King; and Mr. Arthur Broughton was soldierly as Clotaldo, the guardian and warden of the prince. A difficult task is assigned Fife, the *gracioso*, taken by Mr. Leonard Howard, who, from a species of gallery or cock-loft into which he has intruded, has, in a very constrained position, to survey the more dramatic portion of the action. So complete was the success of the experiment, it might well embolden some management on the look-out for a novelty to mount some other piece of Calderon, such even as the gloomy, impressive, and magnificent 'Physician of his own Honour.'

Dramatic Gossip.

THE death of M. Francisque Sarcey, which had for some time been expected, removes from Parisian society a familiar figure and a striking individuality. Since 1867 he had contributed to the *Temps* the *feuilleton dramatique*. Closely as he was connected with the theatres, and great as was his intimacy with actors, he gave nothing to the stage; and though an all-round journalist and a writer of some note, it is by his theatrical reports or criticisms that he is principally remembered. M. Sarcey, who was born at Dourdan (Seine et Oise), was in his seventy-first year.

THE revival of 'Capt. Swift' at Her Majesty's included four of the original cast—Mr. Tree, who reappeared as the hero, and played it with more than his former coolness and aplomb; Mr. Macklin, whose Mr. Gardiner is one of his best parts; Mr. H. Kemble as Mr. Seabrook; and Mrs. Tree as Stella Darbisher. Miss Genevieve Ward, replacing Lady Monckton, plays Mrs. Seabrook in a more melodramatic style. Mr. Franklyn McLeay succeeds Mr. Pateman as Marshall, and Mrs. Cecil Raleigh Miss Rose Leclercq as Lady Staunton. With 'Capt. Swift' is performed as a farce 'A First Night,' Mr. Tree appearing as Achille Talma Dufard, and Mr. Du Maurier as Timotheus Flat. Miss Lilian Mowbray's Amelia Fitzjames revealed genuine talent.

'JUDY,' an adaptation by Mr. Roy Horniman of Mr. Percival Pickering's 'A Life Awry,' was given on Monday afternoon at the Prince of Wales's. It is a gloomy and sentimental play, advocating a strange and indefensible theory of self-sacrifice, and was well played by Misses Nina Boucicault, Spencer Brunton, and Jessie

Bateman, Mr. Arthur Lyle, Mr. Wilfred Forster, and other actors.

THE performance at the Court Theatre of Mr. Carton's comedy 'Wheels within Wheels' has been postponed until Tuesday next.

SIR HENRY IRVING has been out of the Lyceum bill during the past week, his part of Robespierre having been taken by his son Laurence. An attack of influenza is stated to be the cause of his absence from the boards.

M. COQUELIN will succeed Madame Sarah Bernhardt at the Adelphi, his season beginning on June 26th with 'Cyrano de Bergerac,' 'Tartuffe' and 'Les Précieuses Ridicules' will be held in reserve.

THE death of M. Henri Becque, dramatist and journalist, has to be chronicled. He was the author of 'Les Corbeaux' and 'La Parisienne,' which were played at the Théâtre Français; 'L'Enfant Prodigue' at the Vaudeville; 'Michel Pauper' at the Porte Saint Martin, and subsequently at the Odéon; 'La Navette' and 'Les Honnêtes Femmes' at the Gymnase; and other pieces. M. Becque, who was Chevalier de la Légion d'Honneur, was born in Paris April 9th, 1837.

'IB AND LITTLE CHRISTINE,' a three-act play founded by Capt. Basil Hood upon a fairy tale of Hans Christian Andersen, has, it is said, been accepted by Mr. Martin Harvey.

SIGNOR LEOPOLDO MARENCO, who was during the Garibaldian era a most popular playwright, died recently at Milan at the age of sixty-seven in great poverty. His dramas had greatly contributed to kindle the patriotism of his countrymen; but after the unity of Italy had been accomplished and the patriotic ideals gave way to crude materialism, both the dramatist and his plays were neglected.

MISCELLANEA

The Bodleian Fragments of Juvenal.—1. In v. 9 I would explain *Psyllus* and *Eupholio* (or according to Dr. Postgate's reading *Eupholius*) as a contrasted pair of gladiators with typical names. The former is the light and lightly equipped gladiator, the celerity of whose movements explains his appellative (Gk. *ψύλλα*); while *Eupholio* may be connected with the Gr. *φολῖς*, *φολιδωτός* (v. Lex., s.v.), and denote one who is arrayed in heavy armour.

2. Vv. 12, 13. The reading and interpretation of these verses are alike difficult. I propose to put the question mark after *solet*, and to join "pars ultima ludi" with v. 13; also to read *aes* for *as*, thus:—

pars ultima ludi
Accipit aes animas aliosque in carcere nervos.

I see in this a reference to the phrase "assem elephanto dare." Note (1) that the elephant is a trained animal, and so *pars ludi*; (2) the phrase quoted (v. L. and S., s.v. 'As') is used of those who act in fear and trembling. The sense is: even a *belua* has its peculiar distinctions reserved to it (*alios*, &c. = a separate set of foot-ropes in the den); not so the husband whose wife has a paramour of the kind described. *Animas* I keep as = *animans*. J. A. NAIRN.

TO CORRESPONDENTS.—F. F. B.—G. H. F. N.—R. W. P.—C. K. S.—C. E. G.—M. A. H.—N. C.—L. H.—T. P.—received.

H. B. T. S.—Many thanks.

No notice can be taken of anonymous communications.

Erratum.—For "Balladseller," p. 602, col. 2, ll. 12-13, read *Flowergirl*. Our remarks apply to the latter-named example only.

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Further particulars may be obtained on application to
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LONDON COUNTY COUNCIL.

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This Chair will be VACANT by the resignation of Prof. Weldon at the CLOSE of the PRESENT SESSION.

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The new Professor will enter on his duties in the October following.
J. M. HORSBURGH, M.A., Secretary.

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Further particulars may be obtained from
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TION will be held on JULY 11, 12, and 13, to FILL UP not less than FIFTEEN SCHOLARSHIPS and TWO EXHIBITIONS.—For particulars apply, by letter, to the HEAD MASTER, 19, Dean's Yard, Westminster.

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As a reporter, leader-writer, and editor, Mr. McCarthy was in contact with Cobden, Bright, and others long before he entered Parliament. From the first he seems to have had a happy skill in improving every opportunity of making friends which younger and more brazen-faced journalists will envy, and these friendships proved helpful as well as pleasant to him when he passed from the reporters' gallery and the lobby into the House itself. That he was on as good terms with Tories as with Radicals appears from

many anecdotes, which there is no need to repeat, as so many of them have already been quoted in the daily papers. Perhaps the most important passage in the book, as a contribution to contemporary history, is the one in which he records the part he played in the abortive negotiations between the late Lord Carnarvon and Mr. Parnell for making Home Rule a plank in the Conservative Government's programme. Through Sir Howard Vincent, we are told, Lord Carnarvon approached Mr. McCarthy, who, after a preliminary conference, brought the peer and the rebel into personal communication.

"I had some difficulty in prevailing on Parnell to meet Lord Carnarvon privately, for at that time Parnell was strongly opposed to all private arrangements with leading Members of any Government, and foresaw that in this case nothing was likely to come of any such conference. I could not understand then, and cannot understand now, why any fault should have been found with Lord Carnarvon for his honourable endeavour to come to some satisfactory agreement on public grounds with a man who wielded a power like that of Parnell, and a man who had always shown that he was ready to meet confidence with confidence, as he was always ready to meet hostility with hostility. I still believe it to have been a misfortune that Lord Carnarvon's views with regard to the Irish question were not shared at the time by his colleagues in the work of administration."

Of his long intimacy with Mr. Parnell Mr. McCarthy gives a very full and interesting narrative. It dated from a time when both were obscure men, and when the newly made M.P. of 1876 was glad to take counsel with the already experienced journalist.

"Parnell soon became a great favourite with all the members of my family, and his presence was always welcome. He was then a handsome man, still quite young, with a tall and stately figure, and a singularly sweet and winning smile. He had the easy manners of a perfect gentleman. Two members of my family were very young persons when we first came to know Parnell, and he delighted them by his sympathetic ways and by the genial ease with which he made himself interested in their occupations."

Mr. McCarthy indignantly denies the statements as to Parnell's "grim austerity," "indomitable aloofness," rudeness to his followers, and so on. Their own friendship survived the break-up of the old Parnellite party and Mr. McCarthy's promotion to the leadership of its successor, which might excusably have led to coolness, and even resentment.

"I remember well—I am not likely ever to forget—the last time I saw him. It was late one night. He had come to my house in Chelsea, where I was then living, to talk over some arrangements which had still to be made with regard to the financial liabilities coming down from the former and better days when the Party was still united. When we had disposed of these matters of business, we sat together for a long time and smoked cigars and talked on many subjects which had nothing to do with political controversies. It came to be three in the morning before he rose to go—we were used to all-night sittings in those days—and he then told me that he was going to drive to the Euston Hotel, get a short sleep there, and start for Ireland by the train leaving Euston station shortly after seven o'clock that morning. I remonstrated with him for sitting up so late under such con-

ditions, told him I should not have allowed him to stay talking with me if I had known that he meant to cross to Ireland so soon, and expressed to him my strong fear that the incessant travelling and speech-making to which he was giving himself up must do some permanent injury to his health. He seemed for a moment quite like his old self. He smiled the once familiar sweet smile, grasped my hand, and assured me that, on the contrary, he felt convinced that, in his present condition of mind, the travelling and the speech-making were really doing him good. I walked a little way with him to the nearest cab-stand, and then we parted. Before three weeks had passed away the world knew that he was dead."

Mr. McCarthy's relations with Mr. Gladstone, of whom he writes gracefully in his concluding chapter, date from 1855, when he persuaded the statesman to correct and amplify for republication the newspaper report of his address on 'Our Colonial Empire.' But there is more freshness in many of the references made to less famous persons. Mr. McCarthy is a skilful portrait painter in words, and the paragraphs in which he sketches the personal characteristics of men like Isaac Butt, Lord Randolph Churchill, Sir Walter Barttelot, and Henry Fawcett should be as welcome to those who also knew them as to outside readers. To his fellow-countrymen he naturally pays special attention, and about men of letters, art, and science he writes as freely and appropriately as about politicians. His visits to America made him acquainted with Emerson, Hawthorne, Walt Whitman, Longfellow, and others of eminence in Boston, New York, or Washington, and as his literary interests have at no time been warped by his political occupations, he is able to tell his readers, from his own experience, something entertaining about nearly everybody. He was a generation ago one of the pivots of what he calls "Fitzroy Street Bohemia," where actors met on level ground with statesmen, and theoretical revolutionaries of all sorts—æsthetic, philosophical, and what not—hobnobbed with foreigners exiled for putting their opinions into practical shape. He has outlived many of the friends he met with there or in other circles, and many others have since become eminent. There are very few, either living or dead, of whom he has not generous, and usually flattering remarks to make. Charles Kingsley, strange to say, is almost the only person of whom he speaks with any harshness. Even Froude—with whom, he says, "it was hardly ever my fortune to agree in any of the principal views he expressed"—has in him an apologist, if not a champion. It would seem that, doubtless unconsciously, he has been led to condone all Froude's falsification of history and "positive hatred for the Catholic Church" by recollection of his action in support of the late Mr. Turnbull when, as readers of the *Athenæum* will remember, objections were raised to the employment of the latter, a convert to Roman Catholicism, in calendaring the Elizabethan State Papers.

Mr. McCarthy has not much that is new to say about "the princes of literature" who were at the height of their fame when he came to live in London. But he had more or less personal acquaintance with Dickens, Thackeray, Carlyle, Tennyson, and the Brownings, and his "reminiscences,"

though slight, take the reader back to the time when

"some of us talked Dickens and some of us thought Thackeray, and some of us, who considered ourselves above a mere absorption in novels, talked and tried to think Carlyle. The process of talking Carlyle came easier to his votaries than mere outsiders could now imagine. The process of thinking Carlyle we most of us assumed to be getting up a determination in our own minds that all 'shams' and 'simulacra' should be abolished for ever—'squelched' was the favourite word—and that 'the forlorn hope of God's battle' was to be cleared of them. The votaries applied this to every possible institution or person whom they did not favour; and there was a Carlylese system of thinking made easy and ready to hand. The Carlylese vernacular was usually acquired by the simple process of inverting some of the words of a sentence that might otherwise have been commonplace. In our debating societies, if we desired to say that some public man whom we admired had a certain cause at heart, we declared that it was 'in the heart of him,' or, better still, that it was 'in the big heart of him'; and we were full of the belief that the mere utterance made us genuine Carlyles all at once. The young literary men who wrote in periodicals or in newspapers either thought after Thackeray or talked after Dickens. Columns of description were written then which were simply adulterated Dickens; there were ever so many young men and young women to whom Dickens meant all literature. On the other hand, those of us who pretended to have any ideas at all about society thought of it just as Thackeray had taught us to do."

Mr. McCarthy has abandoned "the Carlylese vernacular," if he ever indulged in it; but the habit of word-spinning, acquired and long used with success in newspaper offices, as well as in the production of many novels and "histories," remains with him. These 'Reminiscences' might have been greatly improved by compression.

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played no capacity for art, she disdained commerce, and she was too lazy for industry. Dig she would not, and to beg she was not ashamed, and in the loftiness of her spirit she would stab the almsgiver when he had turned his back. In one particular she was always in agreement with the Popes—in enforcing the obligation of all nations and peoples to make the pilgrimage to Rome. The aim was not very exalted, being that she might sit like the courtesan, expecting mankind to empty their purses into her lap. It was, however, successful. By the proclamation of jubilees, the exhibition of relics, and the sale of indulgences, the piety or the superstition of Europe was aroused, and a constant stream of pilgrims passed through the gates of the Eternal City. So vast was the concourse on some occasions that, it is stated, every house in Rome was a hostel. We need not assert that the calling of hotel-keeper is demoralizing—it certainly need not be when conducted on strict business principles—but it is usually found that the moral atmosphere of cities depending for their prosperity on attracting and entertaining strangers, whether by sacred functions and processions or secular shows and amusements, is less pure than in those deriving their wealth and profit from the manual dexterity and patient toil of their citizens. Florence suffered from crime and poverty during the Middle Ages; but the record of history shows that sin was not so rampant, nor suffering so poignant, in that city as in Rome. The picture which Gregorovius draws of Rome in the fourteenth century would not have been true of any other Italian city at the most sombre period of its history:—

"Against the dark background of the sufferings of a famished and tortured population, such as no chronicler has adequately described, we may observe the pompous processions of senators and magistrates, or the rude games of Monte Testaccio, but shall discover no trace of any life worthy of respect in the metropolis of Christianity. In poverty and obscurity she withered away, decayed and crushed, a rubbish heap of history, while the Pope, forgetful of her claims, accumulated gold and treasures in distant Avignon. The profound sadness, which is characteristic of Rome in the Middle Ages, is deepened at this period, when the sight of the ruins of antiquity, of deserted and tottering churches, heralded the overthrow of the grandeur of the Christian world. Human passions never had a theatre so overwhelmingly tragic as that offered by Rome at this time."

To this state had the city brought itself by the sheer folly and ineptitude of the degraded race that bred and burrowed amidst the ruins of its ancient grandeur. Existence under such conditions must have been intolerable to those not to the manner born. The standard of comfort generally was not high in those times; the officers of public security were perhaps nowhere so well organized as they might have been. Still, when an emperor came to Rome to be crowned he would scarcely look forward with pleasure to the preliminary ordeal of a few days' street fighting, with the probable loss of some of his bravest knights, before he could reach the palace at the Vatican. If emperors and kings were treated with such scant courtesy, it is easy to understand what people of lesser rank and

the commonalty had to endure. Many of the pilgrims were pious, God-fearing souls, who expected to find the clergy in the Holy City models of decorum and devotion, and the sacred edifices preserved as veritable temples of the Lord. Above all was it essential that the successor of St. Peter should be found at his post, keeping watch and ward over his flock. And, since he had to impose respect on princes and nobles, if his state and retinue were maintained with a certain pomp and ceremony, he himself should shine forth a pattern of holiness and humility. It was a rude awakening for the devout German or Englishman if he heard that the Pope was flying for his life across the Campagna, or besieged at Anagni, or battering the walls of Viterbo to seize the person of a rival Pope. What between clerics and laity, Rome had acquired such an evil reputation that men at last shunned it as they would a leper city. That physical diseases, plague, and pestilence were prevalent would not alone have acted as a deterrent—other cities were subject to similar visitations; but it is possible that the deadly miasma which lurked amidst the ruins, and which for long seasons enveloped the city as with a pall, may have been one of the reasons (undetected) why the city became so loathed. It cannot but have had a deleterious influence on the native race. The prevailing inertia, the long spells of lassitude alternating with outbursts of brutal ferocity, which recur with monotonous uniformity in the history of the period, may be said to correspond with the stages of languid depression and hectic excitement attendant on malarial fever. The race originally may have been strong and vigorous; but all races are subject to decay, and perhaps none could resist the never-ceasing attacks of the pestilential miasma arising from the Roman marshes. It might exist and propagate over long centuries in a state of physical and intellectual decrepitude—an ulcer on the fair body of Italy, inoculating all that came in contact with its malign influence.

One unintentional benefit Rome, in the Middle Ages, may have conferred on mankind: she made it clear and unmistakable that, of all conceivable forms of government, that of a hierarchy is the one entailing the maximum of hindrance and annoyance to the governed. The finishing touches were now about to be given to the object-lesson; she was soon to experience the final phase of the experiment, when sacerdotal misgovernment was to be intermittently performed by deputy. When in the year 1305 the conclave at Perugia cast their votes for the Frenchman Bertrand de Got, Archbishop of Bordeaux, they scarcely anticipated—the Italian party, at least—that the seat of the Papacy would be removed from Italy. The electors, however, could have been under no mistake respecting the intention of the Pope-elect—or, rather, of that of his master, King Philip—when they found themselves summoned to France. Bertrand was crowned as Pope Clement V. at Lyons, and the king took good care that he never quitted his native land. The Italians had the mortification to find themselves outwitted. They were beaten with weapons in the use of which they con-

sidered themselves to be beyond rivalry. To the Romans, in their state of abject degradation, the removal of the seat of the Papacy to Avignon meant utter ruin; it entailed no less disastrous consequences to the Curia. The fate of the ancient hierarchical Church was then sealed:—

"The exile to Avignon was followed first by the schism, then by a general Council, lastly by the Reformation. When the gigantic struggle of the Middle Ages between the spiritual and secular powers was fought out, no mission of universal importance to the European world remained to the Popes. The absolute dominion which they had acquired in the thirteenth century they turned with suicidal policy against themselves and the Church. They corrupted the Church by countless abuses. Even in their impotence at Avignon, under the protection of France, the Popes, who acquired their great international position solely through opposition to the empire, again evoked the ancient war. But their challenge was answered by the reforming spirit of the West. Bold thinkers now disputed not only, like the Hohenstaufens, the secular, but also the spiritual jurisdiction of the Popes. Heresy appeared in the evangelical forms of Wycliffe and Huss. Faith was severed from knowledge. It seemed as though the nations, matured by the indefatigable work of thought, would fall from the decayed framework of the Catholic Church, even as they had burst the bonds of the Catholic empire."

If the Romans had possessed any remnant of manly resolution or political intelligence, the desertion of the Popes might have proved the salvation of the city. They had ever been in conflict with the occupant of the Papal chair. Their constant grievance was that he sought to curtail their municipal rights, to impose laws and nominate officials which left the city the slave of the Curia. Now, then, was the opportunity to assert their independence; instead of which they were content to prate about the sovereign majesty of the Roman people and Senate, to indulge in fantastic dreams of the ancient empire, and to send embassies to the Pope, imploring him again to make the city the seat of the Papacy. They did, indeed, establish some sort of a republic, over which the Pope was supposed to hold a certain hazy supremacy. In this republic the nobles were excluded from any participation in the administration of its government. Gregorovius appears to consider that therein they achieved a success, but admits that "the fall of the aristocracy entailed a severe loss in military power and in the arts of statecraft and agriculture upon the city," and points out that "the burgher class soon perished under the power of the demagogue." Turbulent as were the barons, they at least possessed the tradition of government, and might eventually have imparted stability to the State. To exclude them altogether was simply to convert them into the implacable enemies of the republic.

The rule of the Council of Thirteen was not prosperous: the Pope was obdurate, the barons intractable. Meanwhile a Ghibelline movement was stirring in Italy. The fortunes of the party had been at a low ebb; a Guelf king reigned at Naples, Guelf Florence was the strongest state in Central Italy, and the German emperors had apparently abandoned the cause as hopeless. The election of Henry VII. of Luxemburg, however, changed the face of affairs. Ambassadors from the Ghibelline cities urged him

to claim his heritage in person; the Romans begged that he would come to Rome to be crowned. Dante, in undying verse, penned his dithyrambic appeal:—

Vièni a veder la tua Roma, che piagne
Vedova, so'la, e di notte chiama:
"Cé-are mio, perchè non m'accompagne!"

He came to Italy, he was crowned in Rome, but trouble and sorrow were his constant attendants until, disillusioned and worn out by sickness, he lay down to die at Buonconvento, outside Siena. He was advancing to the conquest of Naples, and, in the opinion of Gregorovius, with every probability of success. The historian thus describes his funeral march:—

"The dead Emperor was carried on his bier through the Maremma back to Pisa. The Pisans, who had spent such vast sums, and had staked such lofty hopes on Henry's enterprise, received the dead with lamentations of despair. The entire city resounded with the cries of grief. Never had an Italian city thus bewailed a German Emperor. The remains were interred in a marble sarcophagus in the cathedral, and Pisa has ever since regarded Henry's coffin as a sacred treasure. The noble Ghibelline city received therein the legacy of the German empire and the monument of its reverent loyalty. The sarcophagus now stands in the Campo Santo, the world-renowned churchyard, which the masterpieces of famous artists and the tombs of ancient and modern times have combined to render one of the most beautiful temples of historic memory. There Henry of Luxemburg rests as the last imperial sacrifice offered by the German Fatherland to the soil of Italy, with which it was united by centuries of a great though bloody history. Round his grave are gathered the figures of many mighty emperors, whom one and the same intellectual tendency carried across the Alps. Their expeditions from Germany to Rome marked the continuous path of those centuries; their tombs are the milestones on the road of one continuous history marching forward with epic dignity. The appearance of the seventh Henry, the last representative of the all-embracing imperial ideal, illuminates the history of Italy with an electric radiance which can never be extinguished while Dante's poetry survives. The enthusiastic homage paid to him by the noblest spirit of the country is at the same time the strongest testimony to the historic necessity of the imperial idea in the Middle Ages, which came to a close with this poet and this emperor."

Henry's relations with Rome were no more than an episode in her story, and that of minor significance.

If the narrative which the historian has to relate is so generally the record of anguish and despair, of crime and deadly hatred, of blind fury bringing destruction upon itself, there are not wanting scenes of more genial interest and of almost idyllic charm, as when Petrarch went to Rome to be crowned at the capital, showing that even during the tragedy of the Middle Ages poetry and culture had not departed out of the land, and giving promise of the time when Italy should become recognized as the home of art and beauty. Limitations of space will not permit us to follow our author when dealing with so many dramatic events and complex situations. The one in the present volume perhaps possessing the most picturesque interest describes the career of Cola di Rienzo, and this theme Gregorovius has treated with the hand of a master. The arrangement and development of the story are artistic in the highest degree, and the language employed at once eloquent and forcible. Nor

must the merit of the translator be forgotten. Miss Hamilton has here, as throughout the volumes, performed her task with a skill and ability truly remarkable.

Gregorovius has dealt leniently with Rienzo, probably therein displaying both sound judgment and true literary instinct. He states frankly at the outset that Cola, although endowed with fascinating talents and brilliant ideas, "was devoid of true creative power, and was formed for neither a law-giver, a statesman, nor a hero"; further, that he "was impractical, spiritless, and weak when face to face with the world of realities." He smiles at the assumption of a title of more than Chinese pomposity:—

"Candidate of the Holy Spirit, the Knight Nicholas, the Severe and Clement, the Deliverer of the City, the Zealot for Italy, the Friend of the World, the Tribunus Augustus,"—

and at his farcical coronation with six crowns. Yet the mystic and poetical sentiment of Gregorovius was captivated by Cola's eloquent advocacy of the theories of the imperium, and his visionary scheme of a universal republic,

"in which nations are only so many families enjoying unbroken peace, under the loving guidance of a freely elected father, who makes his dwelling in eternal Rome."

When the historian has to record the actual facts of Rienzo's life he does not shrink from expressing his opinion respecting his vanity, his ineptitude and cowardice; still, it must be confessed that the reader receives the impression that if Cola had been only a writer like his friend Petrarch, the author's estimate of him might have been wholly laudatory. Here is his final appreciation of the Tribune:—

"On the confines of two ages, in the excitement of the dawn which preceded the renascence of classic antiquity, Cola di Rienzo stands as the historic offspring of the antagonism of Rome to herself and to the time, a contradiction which drove him insane. His fellow-sinners are, in fact, Rome, Dante, Petrarch, Henry VII., the Emperors, the Popes in Avignon, and the country itself. His fantastic scheme of once more gathering the people in the absence of the Pope round the ancient Capitol, and of erecting the Latin empire of the world, awoke for a moment the enthusiastic belief in the idea of universal Roman citizenship. It was also the farewell of mankind to these ancient traditions. A life-giving reality took the place of the delusion: the spirit which, by means of Romano-Greek learning and art, effected its own deliverance from mediævalism. Herein lies the serious importance of the friendship between Petrarch and Cola di Rienzo. The former awoke classical antiquity in the intellectual kingdom after its restoration in the political sphere had vanished with Rienzo as a dream. In the world of history as in that of nature there are mirages from distant zones of the past; such—and the most curious of all—was the appearance of the Tribune of the people. The combination of thoughtfulness and folly, of truth and falsehood, of knowledge and ignorance of the time, of grandeur of imagination and pusillanimity in action, makes Cola di Rienzo, the heroic player in the tattered purple of antiquity, the true representative and image of Rome in her deepest decay. . . . The strange appearance of Cola has such distant perspectives both in the past and the future, and presents such stern traits of tragic necessity, that it offers more material for the contemplation of the philosopher than the long and noisy reigns of a hundred kings. His magnificent ideas of

the independence and unity of Italy, of the reform of the Church and of the human race, are sufficient to outshine his political follies, and to save his memory from obscurity. No country will ever forget that the plebeian, crowned with flowers on the ruins of Rome, was the first to shed a ray of freedom on the darkness of his time, and, with prophetic glance, to show his native country the goal which she was not to attain until five hundred years had passed."

The visitor to Rome, on ascending the broad and stately steps leading to the Capitol, with the noble equestrian statue of the Emperor Marcus Aurelius full in view, discerns on his left, amidst laurels and evergreens, a smallish bronze image of a fantastic figure in an action of violent gesticulation. It is intended to represent Rienzo, and to mark the locality where he is supposed to have been slain. The Tribune in his last hours displayed such abject cowardice that it is surely undesirable to call attention to the spot where poor humanity was once seen in an aspect so shameful and degrading. There are moments in Cola's life when he appeals to our deepest sympathies. One truly poetic story represents him as a handsome, studious youth, wandering amidst the ruins of ancient Rome, seeking to decipher the inscriptions still remaining on the monuments, or which were to be found on fallen slabs lying half buried in rubbish. Thus represented, he might be made a figure both touching and pathetic. The effigy of the excited demagogue who rants beneath the eyes of the philosophic Emperor is, as a work of art, simply deplorable. It invites unfavourable comparison with the masterpieces of antique sculpture in the adjacent Capitoline Museum, and it emphasizes precisely that phase of Rienzo's character which those who have been moved by the sorrowful incidents of his tragic story, and have recognized the spark of nobility in the man, would most desire to forget.

The Martyrdom of an Empress. (Harper & Brothers.)

THIS book ought not to have been written, but, like many books which are in that position, throws a good deal of light on history. It is evidently by a Polish lady who habitually lived and rode with the late Empress of Austria, and it tells the story of the Empress as the Empress herself probably sometimes told it. The book libels the Emperor of Austria and many other distinguished people; but it tells for the first time a consecutive story of the death of the Crown Prince Rudolph, and has, therefore, interest for persons more serious than those who commonly care for tittle-tattle, although, being anonymous, its statements will be disputed, and although its partiality will prevent its carrying the weight of authority.

The title of the book is not a proper one—does not fit the contents. No doubt the circumstances of the assassination of the Empress in some degree justify—at all events, for those who were about her and loved her—the word "martyr." But it is not in that sense that the term is used in the volume. The martyrdom of the Empress as here presented is her whole married life, and the person who is depicted as

having martyred her is the Emperor Francis Joseph. Yet a careful study of the book will show that, as is usual in such cases, there were faults upon both sides, and will, we are persuaded, convince readers that the heavier fault, according to the verdict of history, will lie upon the memory of the Empress. Making the necessary allowances for the feelings of her bedchamber-woman, we see a picture of an excitable member of a family in which there was hereditary madness, basing upon offences not uncommon her resolution to isolate herself in selfish luxury not only from her husband and from her duties, but also from the care of her children; and the tragedy of the extinction of the male line of the Emperor Francis Joseph, with all its terrible future consequences to the dual empire, which is laid by the author of this book, sincerely enough, at the door of the Emperor, will be laid by history at that of the Empress.

The aloofness of the royal caste and of those who live in their intimacy is illustrated in this book by the complaisant accounts of the beauty of the sensuous life of the lovely Empress in her palaces of Corfu and other dreamlands, in the account of her charities, and in the total want of recognition of the fact that she, who had been a Cinderella till her marriage, was spending all this money upon the purchase of beautiful estates and upon restorations of classical architecture, and also the lesser sums which she expended upon alms, out of the taxes of the people of Austria-Hungary, for whom she all but invariably declined to fulfil those duties of her station for which, in fact, she was being paid. The mother of the Emperor in the early days of the marriage is shown as telling her that she had "played the ridiculous rôle of victim long enough." There is a certain truth in the saying for which the old lady is attacked; and when the author goes on to claim for the Empress that the manner in which she repelled the approaches of the gallants of the Court prevented the natural result of the Archduchess Sophia's indiscretions—"a havoc which would have rendered her son the talk of Europe"—she closes her ears to the fact that this talk, although based on other reasons and on different stories, was not avoided. The Empress's own mother is quoted as having written to her words which were absolutely true:—

"The higher we stand on the social ladder, the less right have we to gratify our own private vengeance, or to set ourselves free from painful obligations..... You are the integrant part of a great nation's honour; you are faithless to your trust and to the traditions of your ancestry when you thus act on the spur of personal injury and passion."

The English is peculiar, as is much of the English in this book; but the sentiments are unexceptionable.

The story of the death of the Crown Prince Rudolph is told in a fashion which is necessarily libellous as regards three living persons. If it was to be told at all, this could not have been avoided. It is a reason against the writing of the book, but not a reason why its contents, which are to our mind obviously truthful in the main, should be ignored after many false stories, less painful in-

deed, have been told. The revelation to his son—by which it is suggested that the Emperor, intending to bring about the separation of the lovers, brought about their death—was probably a subterfuge; but the fact only increases the tragic horror of the whole situation.

Among many evidences of an unadmitted translation of portions of this book we note the statement that from the Empress's villa at Corfu the mountains of Cyprus as well as those of Albania could be discerned; but we cannot guess what word in the original manuscript has been rendered as "Cyprus" in this volume.

Papers illustrating the History of the Scots Brigade in the Service of the United Netherlands, 1572-1782. Extracted from the Government Archives at the Hague, and edited by James Ferguson.—Vol. I. 1572-1697. (Scottish History Society.)

IN this latest production of the Scottish History Society Mr. Ferguson has broken new ground. The character and services of the famous Scots Brigade during two eventful centuries in the Low Countries have never been adequately treated; yet as the best of military schools the Brigade, in whose ranks the foremost families were eager to be represented, was an important factor in the making of the Scottish nation, and possesses a history of which the country may well be proud. The materials for this history have not hitherto been easily accessible. For the purpose of the present work the State archives at the Hague have been diligently explored, and extracts made from many official collections, the Resolutions of the States General and Council of State, Portfolios of Requests, diplomatic correspondence, as well as the Portfolios of Military Affairs, States of War, &c. These have been arranged and pieced together with admirable skill by the editor, till at last we have, not indeed a complete history, but the solid framework of records and documents upon which such a history must be based. A great part of the papers consists naturally of pay lists, commissions and oaths, orders regulating the discipline or affecting the organization of the Brigade, petitions for promotion, redress of grievances, or statements of services. Mr. Ferguson has, however, done much to interpret and give life to these dry bones, and to fill up the lacunæ in the history by the excellent introductions prefixed to the several sections into which his work is divided; though it would certainly have been more convenient to the reader if these introductions, which deal mainly with the fortunes of the Scots in siege and battle, had been placed together so as to form one continuous narrative. Especial pains have been taken with the *personnel* of the regiments; and the notes, biographical and genealogical, as might be expected from the editor, who has already made his mark as a family historian, form a very valuable feature.

Historical matter of a wider interest is, however, by no means wanting. The relations of the Brigade to the home Government and to their foreign paymasters respectively were at times ambiguous, and led to some curious political complications. Unfortunately, the records reveal com-

paratively little of the origin and first years of the movement. The bulk of the documents here printed, apart from lists of officers and some brief memoranda, belong to the period after the Union of Utrecht in 1579, when the central government of the northern or United Provinces was established. Before that date the Scottish troops were either in the pay of Holland and Zealand only, or (after the Pacification of Ghent) in the service of all the associated provinces of the Low Countries. Hence arose some amusing difficulties in recovering arrears of pay—difficulties by which Scottish temper and Dutch diplomacy were exercised to the utmost. The rush of volunteers to Holland first took place on the capture of Brill by the Sea Beggars in 1572, while Scotland was still in the throes of her own civil war. The surrender of Edinburgh and the restoration of peace in the following year set free a number of fighting men, for whom the Scottish Privy Council were glad to find congenial work elsewhere. Officers were granted licences to levy troops in Scotland for the “defence of Goddis trew religioun aganis the persecutiouris thair of,” and were pledged that “they shall noways serve with any Papists against the Protestant professors of the Evangel.” Yet many of these soldiers who had fought on Queen Mary’s side must have been Roman Catholics, who would the more readily seek employment abroad to avoid their own particular “persecutiouris” at home. The exclusive ranks of the Spanish army were practically closed to them till 1582, when Parma, in spite of the over-cautious remonstrances of the Spanish Ambassador in London, enlisted four hundred Englishmen, mostly Catholics, to serve (so he said) as decoy ducks to entice others like them to desert the Dutch or betray their fortresses. Parma’s hopes were speedily realized. William Sempill, afterwards the pious founder of the Scots College at Madrid, satisfied his conscience in a most adventurous fashion by the betrayal of Lier and the abandonment of the town to an outburst of the “Spanish fury.” His example of treachery was in time followed by Patten at Gueldres and Boyd at Bruges, while on the English side Stanley received the praise of Allen and Parsons for his piety in delivering up Deventer. The ever sanguine and impulsive Mary Stuart, convinced that the Scots fighting for the Calvinists were at heart on her side, had sent messages in 1581 to recall them to Scotland to aid in effecting her deliverance; and in particular she made great promises to Col. Stewart if he would return. This William Stewart appeared in Scotland in the following year to embark upon a strange career of adventure and ambition, but not by any means in Mary’s favour. An interesting section of the present volume is devoted to his subsequent quarrel with his former employers. He made the usual claims for arrears of pay, and the Dutch disputed their liability. Stewart, a favourite of James VI., prevailed on the king at a most critical moment (1588) to grant him letters of marque in order to exact forcible compensation from the Dutch merchant ships. The States commissioned Pensionary de Voocht as ambassador to Scotland to negotiate. Elizabeth detained him in London, and, taking the matter into her own hands, wrote a forcible and cha-

racteristic lecture to James. A second embassy, in which De Voocht was accompanied by Jan de Wreck, sailed direct for Leith, and was more successful. The detailed reports of these envoys are full of incidents historically new. Equally interesting is the report of a third embassy of De Brederode and Valeke, sent to Scotland in 1594 to represent the States at the baptism of Prince Henry and to negotiate a secret treaty of alliance against Spain. On this occasion Stewart, lately their enemy, was knighted. The king was in high good humour, derided the Queen of England as “a woman whose sex we must forgive,” and at a banquet, “not without great pressing, as we were present, set himself to dance.” The envoys, on their way home through London, satisfied Elizabeth’s curiosity as to their proceedings, and listened respectfully to the exposition of her political views.

Mr. Ferguson prints several letters of King James recommending his favourites for command or promotion; but when he attempted to appoint a general of the Brigade his claim to interfere was resisted. Very odd is the king’s request in 1611 for continued leave of absence, without stoppage of his pay, for Lord Scott of Buccleuch, the “powerful chieftain” who (according to Burke) “as military commander attained considerable renown in the Netherlands.” The Dutch, however, declared that though the colonel claimed pay for seven years’ service, he had not been in the country with his regiment for more than six months in all. He in this brief period appears to have done some mischief; for still more odd than the king’s request were the repeated and successful petitions for compensation by Miss Delia Butler, a Capt. Butler’s daughter, who at sixteen years of age, having been seduced by Buccleuch, gave birth to a child. The States were sufficiently generous towards both mother and child, paid many guilders down for their support, and many more annually “until by legal attestation of the City of Edinburgh it [the child] shall have been adopted by the heir of the said Baron of Buccleuch and supported.” This rather famous child, known as “Holland’s Jean,” was afterwards married to Robert Scott of Quitslaid.

An element of more serious trouble arose with the Scottish regiments when war broke out between Great Britain and the Dutch. Mr. Ferguson betrays both his nationality and his politics when he remarks:—

“The war with the English Commonwealth between 1652 and 1655 left them untouched, for it was waged not with a united nation under a constitutional government, but with an English usurping power which had only reduced Scotland to quiescence by armed conquest, and to which the Scottish soldiers in the Netherlands owed no allegiance, while the country they served was extending its hospitality to their own sovereign in his exile.....The wars of 1665–7 and 1672–4 had, however, a very different influence: they stopped the supply of officers and men from Scotland. The junior officers and men became gradually Dutch.”

Under the Prince of Orange the Brigade was reorganized. It had a new experience when sent to England to put down Monmouth’s rebellion, and yet another when both English and Scots came over under the

command of General Mackay, following a new banner, which bore beneath the motto of the house of Orange—*Je maintiendrai*—“The Protestant Religion and the Liberties of England.” It is noteworthy also that this same General Mackay was speedily to meet at Killiecrankie the Highland army led by Dundee, who himself had secured his military training in the Dutch service. The Brigade was soon back again in Flanders, this time, or for a few years at least, in British pay, and as part of the British army, to take part in the campaigns of 1691–6. With the peace of Ryswick the first volume closes. The second, which is to follow shortly, will carry on the documents and the history to the final merging of the Brigade among the Dutch national troops in 1783, when fifty-five officers resigned their commissions, returned to Britain, were put on half-pay, and ten years later were appointed to the revived “Scotch Brigade” of the British service, the old 94th. Mr. Ferguson promises a third or supplementary volume, which will contain registers of births, deaths, and marriages, and other regimental statistics kept by the chaplains in the last century, and for some time preserved among the records of the Scots Church at Rotterdam, whence they have been removed to the municipal archives in the Town Hall.

“De minimis non curat lex” is not a maxim which applies to the rules of editing, and while Mr. Ferguson is to be heartily congratulated on the value and substantial merits of his performance, it must be remarked that he has sometimes been careless of literary details. There are editorial inconsistencies in the rendering of proper names, as Gueldres and Gelders, and Stuart and Stewart or Patton and Patten for the same person. The translations from the Dutch, too, are not always faultless. The grammatical construction of one sentence, for example, must lead the reader to believe that “fifteen” was the age not of Miss Delia, but of the gallant colonel her lover. To “orate” is not a good word, and we hope it will not get established as English. In this connexion it is gratifying to learn that the original Dutch transcripts, here translated, are to be preserved *pro bono publico* in the Advocates’ Library.

NEW NOVELS.

The Awkward Age. By Henry James. (Heinemann.)

THE sort of people presented in Mr. Henry James’s new novel are not met every day. Still, there are factors in them that must be reckoned with, and they have their prototypes in a certain small section of society. The smallness of that section and some other reasons make it improbable that they will appeal very strongly to the sympathy, or perhaps to the understanding, of the majority of readers. Interest they will evoke in a few, but even these will scarcely accord anything in the shape of liking or esteem except to one or two. The real amateur of Mr. James is, however, more concerned with his view and treatment of people than with the people themselves—with his consummate mastery of any material he chooses to work in than with the moral or other aspect of the subject. ‘The Awkward Age’ is just another concrete expression of his keen

observation of social tendencies and phases, and his truly remarkable power of selecting a difficult or uncommon situation or environment and making it his own. He can also make it the reader's, provided the reader be of the right sort—one who knows how to follow his intricate involutions of idea and phrasing. The amount of cleverness dispersed through these pages is amazing, though not amazing in the sense of being unexpected. As book after book appears, only to confirm conclusions long since established, it almost seems that further advance on the old lines is impossible. Yet on these rather than on others his admirers, as a rule, prefer to meet him. He is most truly at home in the chiaroscuro of faintly lit drawing-rooms, when talk is at its subtlest and veiled emotions are exchanged or suggested. There have been interludes when he has attempted life at high tide, or striven to penetrate the dubious regions of the supernatural. The strongly dramatic outlook and action in 'The Other House,' and the strange horizons opened up in 'The Two Magics,' are cases in point. But 'The Awkward Age' again brings him back to more familiar ground. Needless to say, it is a place where strong incident and violent outbursts are excluded. The scene and theme are one: a late nineteenth-century drawing-room (we had almost said a drawing-room of the future) and the growing difficulty of the parental relation. The awkward presence of children at the fashionable fireside is the problem. The difficulty is by no means universal, but one more or less felt in a limited stratum of society. It is a fragment of this society that is "conveyed" from the complex mosaic of modern existence by the author's cunning touch.

To guard against giving the story away (the real difficulty would be the converse, since there is no story), reference need not be made to the few events that do occur. Very little of an external kind happens. The action passes for the most part in the brain-cells of a small group of intriguers and observers. Yet we find a life or two unobtrusively blighted by the schemers. The aim—and who shall say it is unsuccessful?—is to set in movement a train of carefully repressed emotions, a bewildering criss-cross of motives and interests (more or less intangible and ephemeral) that make the daily life of a few intensely sophisticated men and women. This extreme sophistication, mingled with not a little bad breeding, is perhaps somewhat forced. The elemental passions, the love of lovers, parents, children, have been so worn down by constant analysis and introspection as to be non-existent. The atmosphere has become so artificial, partaking so little of the quality of real air, that natural healthy breathing seems almost impossible. No outdoor being could thrive where these strange people live and expand. One is conscious of the sense of oppression that broods over the fitful brilliance of the picture. Nanda of the awkward age should have been "a simple child that lightly draws its breath," but is instead a social martyr, a victim to the singularly ambiguous situation of her parents. Hers is not the innocence of ignorance, but the well-tried innocence of a nature too fine to take on ugliness. Her mother, the "wonder-

ful Mrs. Brook," has not so many children as the old woman of the shoe, though more than she can comfortably "do" with, especially Nanda. Buckingham Crescent is the resort of talk and talkers of a very "go-ahead" style. It is by talk alone that the book advances: talk or significant silence broken by meaning gestures, marked emphasis, ejaculations, pauses, and a hundred devices of which Mr. James is master. Sometimes the conversation is a verbal fencing match in which thrusts, retorts, and parryings have to be closely watched. A charm, sometimes a snare, of Mr. James's method is that no such thing as explanation is ever vouchsafed either by himself or his characters. You overhear and interpret as you can, but nothing is said for your benefit. Therefore the need for an intelligent attention to every shade and half-shade in intonation and manner. If you have to strain an ear for what is said, you must do it still more for what is only implied. Many people will think that for all this trouble they get no adequate return—that so much careful and long-winded suggestion overbalances the thing suggested. This feeling condemns them as those for whom Mr. James spreads the net of conversational delicacy in vain. Yet with all respect for the sustained ability, adroitness, and suppleness of diction, moments of weariness and a sense as of ineffectual striving with shadows do overcome one. The artificiality—even triviality—of some of the issues at stake strike one, more especially when the coterie plume themselves on their superior smartness and entire absence of all prejudice. So much rarefied psychology, paralysis of will, and general bloodlessness has, after a time, a stultifying effect on the mind. Two contrasting studies of girlhood are full of excellence. Each girl is a drag on the trend of talk, the discussions of life in general, and clique life in particular, which are the order of the day and night with their parents or guardians. Both have elders who philander not only with a group of *habitués*, but with every taste and topic, ancient and modern. Another important study is Mr. Longdon, Nanda's champion and benefactor. We note a stock phrase or two too constantly repeated, a Gallicism or Americanism here and there, unworthy of its setting, of Mr. James, and of a book which he, and he only, could have written.

Master Passions. By Mrs. Darent Harrison. (Fisher Unwin.)

THE author of this very long-winded story does not appear to have been too happy in her choice of a title. If Dick Melville, her hero, possesses a leading characteristic at all, it is that, far from being mastered by any passion, he simply does not know his own mind. The book is mainly occupied with his fluctuations between his Art (with a very big A) and a very charming girl called Madge Wilton, who he is afraid might interfere with it. Madge also has her period of vacillation, though of a much more permissible order, and she fortunately comes out of it with the determination to get what she wants, and finally does so—not, however, till the fads of a well-meaning but foolish mother and the exigencies of Dick's artistic temperament have induced

an agonizing and unnecessary delay, which almost ends in melancholia and a revolver for one at least of those concerned, if not for the reader. There are, however, some very natural and well-drawn scenes in the book, especially those that are "made in Germany"; and it is laid down with a sense of profound relief that this young couple learn in the end to be as commonplace as they are happy.

Tom-All-Alone. By Amelia M. Barker. (Macqueen.)

THERE is nothing remarkable in the story of 'Tom-All-Alone.' A waif and stray who becomes a clerk, and subsequently makes a fortune in South Africa, is the subject, and it is sought to invest his character with interest by describing him as the illegitimate son of noble parentage, and by giving him a wife who is unworthy of his love. The degree of success attained by the author is not considerable, mainly by reason of a stiff and laborious style. The lesson which the writer suggests is good, but a natural aptitude for recounting incident is not present. The dialogue is also far from natural.

Virtue's Tragedy. By Eff Kaye. (Macqueen.)

LADY PACHESHAM is a clever woman with one failing. Herself of immaculate virtue, she devotes her whole energies to reforming all the sinners of her acquaintance and to keeping her weaker friends in the strait way. She pursues her mission relentlessly, and does good regardless of consequences, until her friends, children, and husband alike flee from the society of such a paragon. Likewise 'Virtue's Tragedy' is a clever book with one failing. Eff Kaye, like Lady Pachesham, has a mission—to show "how a true woman beneath the vivacity of comedy faces the drama of life with a great and loyal heart." Eff Kaye is as persistent in her moral aim as was Lady Pachesham; and readers and characters alike, after starting in the most cheerful mood, sink steadily into hopeless gloom, crushed beneath the dead weight of so much moral purpose.

DANTE LITERATURE.

ALL readers of Mr. Shadwell's translation of Dante's *Purgatory* will be glad that after a six years' interval he has completed the work by the addition of the last six cantos. It must have struck a good many that his reasons for omitting them rested on a curious misconception as to their importance to the structure of the poem; and it is gratifying to find that, whether by the exposition of Prof. Earle or by whatever other road, he has been led to a truer view of their significance. Of the present instalment it need only be said, as of the first (*Athen.* No. 3404), that while it is impossible not to regard his choice of metre as perverse, there are in his translation many points of merit. The metre, indeed, becomes even less tolerable on further acquaintance. Take, for example, the description of the mystic procession in which Old and New Testaments, Ethics, and Theology combine in one grand pageant both to greet the soul on the threshold of Paradise and to witness its final act of contrition before the complete amnesty is granted. No measure could better convey its stately movement than the flow of Dante's interlaced triplets; none, surely, much worse than Mr. Shadwell's lyric stanzas, each, so far as the sound goes, complete in itself. What is good

for an ode must of its very nature, one would think, be unfitted for narrative. Even a school-boy would feel it incongruous if he were set to turn a book of 'Paradise Lost' into alcaics. Thanks to Mr. Shadwell's command of English, the translation, as translation, has suffered less than might have been expected; but sometimes the exigencies of rhyme or of compression have been a little too much even for his skill. Thus in canto xxxii. 142-144 a reader who had not the original at hand would hardly quite understand the meaning of

When so transformed that fabric blest,
With heads through all its parts 'twas dressed:
Three on the pole, and one
At every corner stone.

Least of all would he suspect the object spoken of to be a car or waggon. Again,

When from her eyes a stroke
Upon my eyes there broke

("quando con gli occhi gli occhi mi percosse") is hardly English. A light may break upon your eyes, and a stick may conceivably do the same; but one can hardly substitute "stroke" in either use. In another instance Mr. Shadwell's ear has led his grammar astray. The existence of "well is thee" (as his collaborator could have told him) is hardly a justification for "blest is thee." "Spare" for "spargo," in xxix. 97, is probably due to a similar confusion.

By far the larger part of the volume is occupied by an introduction, in which Prof. Earle sets forth a new, and we cannot but think fanciful, interpretation of the allegory—or rather some details of the allegory—contained in these highly allegorical cantos. It is worth while emphasizing the fact that he deals with some details, because he would probably find it difficult to fit all, or most of them, into his system. To examine this point by point would require a treatise as long as that in which it is expounded, and more theology than would suit the pages of this journal; but one or two of the more remarkable features may be briefly referred to. The leading point is the new signification given to the griffin who draws the car which, like the *carroccio* of a mediæval city, forms the central object in the procession. This figure has always been taken to denote Christ, the car being the Church, or perhaps more precisely a symbol of the divine order of human society as modified by the establishment of the Christian faith. With this interpretation every detail can be brought into harmony without any wresting or torturing of the smallest allusion. There is no objection to it; for Didron's view, which Prof. Earle seems to endorse, that there would have been any impropriety in making the griffin an emblem of Christ, would, it is quite certain, never have occurred to Dante. To us the griffin is a fabulous monster with some ludicrous associations; to him it was an animal as real as the lamb or the pelican. He had been at Verona, too, and seen the two stately and beneficent forms which support the porch-pillars of the cathedral, crushing dragons in their mighty grip. What better emblem could there be of Him who bruised the serpent's head? And what does Prof. Earle substitute? "The general body of the faithful....the simple folk, the unlettered laity"—Monna Berta and Ser Martino, in fact; or should we say the "Leviathan" of a later author? Before even considering this view we should like some evidence that "the simple folk, the unlettered laity," as a corporate body, entered into Dante's scheme of society at all. That he would assign them a position such as the griffin holds here, escorted by prophets, evangelists, virtues, angels, or a function like that of drawing the car—Prof. Earle does not, by the way, explain what on his system the car denotes—which is honoured by bearing Beatrice, it would take a great deal to make us believe. As soon would we believe with Prof. Earle that Dante cherished hopes of the ultimate salvation of Farinata and Brunetto, "Invenit et pariter dogmata quisque sua." The "Broad Church" English professor is a

far more estimable member of society than the Italian "Dantist" with his ideas of human nature drawn from "realistic" novels; but as a mere matter of exegesis, between the critic who finds incest in the so-called 'Pietra' poems, and him who reads Universalism into the 'Inferno,'

È forte a veder chi più si falli.

Of course, many points in the allegory are still enigmatic; but this hardly seems to be the proper line on which to look for any hope of clearing them up. For one thing, it can only be done by the strictest attention to the literal meaning of the words. In the certainly obscure passage xxxii. 43-45, for example, Mr. Shadwell has rendered a present and a past tense alike by the future. Prof. Earle has apparently followed him without verification, and has thereby derived some apparent support for his theory. In spite of his poor opinion of interpretation by reference to Scripture, we would venture to ask him whether a comparison of Genesis iii. 5 with Philippians ii. 6 is not rather suggestive of a possible "something" in the older interpretation. However, we must not get theological. Messrs. Macmillan publish this, as they did the former part.

A little work reaches us from Bologna (Zanichelli) which is of better omen for the future of Dante studies in Italy than most of the lucubrations which of late years have come from what should be their natural home. We have more than once had occasion to refer to Count Passerini as honourably distinguished among Italian Dantophiles by sobriety of judgment and appreciation of the proper methods and aims of literary research. In conjunction with Dr. Pasquale Papa he has now undertaken the editorship of a series to be called "Biblioteca Storico-Critica della Letteratura Dantesca," and it is with much satisfaction that we see the duty of leading off the series assigned to *Ricerche e Note Dantesche*—a collection of Mr. Toynbee's papers, first published for the most part in *Romania*, dealing with certain sources of Dante's information on scientific and historical points. As has often been pointed out, this is the road by which scholars may best expect to reach a settlement of outstanding difficulties, whether textual or explanatory, in Dante's works. Until the last few years it has been sadly neglected, except so far as the obvious sources were concerned. Cary did as much as any man in this line; but even he seems to have left untouched such comparatively accessible sources as Orosius or Albert the Great, while Alfraganus, it may be supposed, was quite outside his sphere of vision. Yet that writer is twice mentioned by name in the 'Convito,' and was, as Mr. Toynbee shows by reference to half a score of passages, the principal authority on whom Dante drew for his astronomical knowledge. Indeed, he seems to have been the popularizer of astronomy for the Middle Ages, and it is somewhat curious that neither Humboldt nor Whewell should have helped to preserve his memory. Here, then, Mr. Toynbee, while illustrating Dante, has incidentally done an act of justice to a nearly forgotten worthy. Another useful paper is that in which Dante's debt to Orosius is discussed; and here we have an instance of the value which researches of this kind may have in matters of textual criticism. In 'Inf.' v. 59, an attempt has been made to throw additional opprobrium upon the already doubtful character of Semiramis by adopting an obscure variant, *sagger dette*, instead of the established *succedette a Nino*. To overthrow this it is enough to compare Dante's words with the narrative of Orosius (who similarly was the popular mediæval authority for ancient history), and note that he says, "Nino Semiramis uxor successit." Little enough of this kind of work has hitherto been done in Italy, and what has been done elsewhere has there been for the most part ignored. As Mr. Toynbee, in his

preface, delicately points out, speculation and polemics have occupied the time which would have been better devoted to practical work and research. Of course, there has been research, but it has mainly taken the historical and personal rather than the literary and critical line; and interesting as the personal history of a great man may often be, his work is surely ten times more important than himself. Let us hope that this specimen of "how to do it" may bear some fruit. The youth of France has started Rugby football; the youth of Italy may yet acquire scholarship. For a purist in spelling, who would make us abandon even the time-honoured 'Convito' in favour of 'Convivio' (a word, by the way, which the Cruscan Academicians do not even recognize as Italian), Mr. Toynbee is rather lax in letting such a form as "caenis" stand in a quotation from Juvenal. It is no excuse to say that the editor of Pietro di Dante gives it so. If you come to that, the early editors of Dante's treatise give 'Convito.'

Some time ago (*Athen.* No. 3696) we noticed the Italian version of Dr. Volkmann's *Iconografia Dantesca*. Messrs. Grevel have now brought out an English translation, with a preface by Dr. Sarolea, of Edinburgh. The translator's name does not appear. In spite of some indications of hack-work, the original seems to be rendered faithfully enough, and the book will no doubt be of use to students of the subject who know neither Italian nor German.

LOCAL HISTORY.

THE latest volume of Mr. G. L. Gomme's *Gentleman's Magazine Library* (Stock) is edited by Mr. F. A. Milne, and is devoted to Staffordshire and Suffolk—an odd conjunction. One would have thought there was no possible connexion between these two counties, did one not read on p. 150 how the Walsall organ, built by Father Smith, was sold towards the close of last century to the churchwardens of Stowmarket, in Suffolk. Still, Salop and Staffordshire or Norfolk and Suffolk would have made a much better volume. The most interesting item is a dozen pages, from a MS. of Elizabeth's reign, on the pre-Reformation plate, ornaments, and goods of Long Melford Church; and there is a pleasant account of Izaak Walton's fishing-house. At Yendon, in Staffordshire, a Scottish straggler from Prince Charles Edward's army is said to have been slain and flayed by "William Murhall, Esq.," at East Berghold, in Suffolk, the church bells were condemned to hang in a large wooden cage on the ground, "for having been rung on the Pretender's birthday." On Wheatfield (a four-page passage) Mr. Gomme remarks in his introduction:—

"The moated parsonage house at Wheatfield must be a somewhat remarkable structure, composed partly of Roman stonework, 'from the ruins of a temple erected to Claudius, which possibly stood in the same place, surrounded with water for the convenience of sacrificing.' Unfortunately this communication is dated 1758, when archaeology was not exactly noted for accuracy, and the learned author indulges in some fanciful remarks about Picts and Scots, and other things, which, containing *inter alia* some indications of relics worth more attention, are here printed entire; but anything more ludicrous than the conclusions of this contributor to local antiquities it is impossible to conceive. What the true nature of these remains were [*sic*], it is, I suppose, hopeless to conjecture."

Possibly; but where, then, is Wheatfield? Assuredly nowhere in Suffolk. The whole thing has just been a hoax from the beginning, and at last has caught on after one hundred and forty years. It would have been infinitely better to reprint from the volume for 1786 (i. 341) the long epitaph on, and the inscriptions by, Sir Robert Naunton in Letheringham Church; for in 1789 a usurper demolished Letheringham chancel, with Sir Robert's and many more monuments. All were sold to a builder, who, after reducing them to powder, disposed of the materials for the cementing of the insides of cisterns, and cleared over ninety guineas at the

rate of three shillings per pound weight. The tale of that sacrilege has never been properly told yet, nor the fact recorded that Horace Walpole, in his 'Letters' (ii. 463), describes a most interesting visit paid by him to Letheringham, which he oddly miscalls Wingfield, from the name of the family that preceded the Nauntons at the Priory. Mr. Gomme might, perhaps, have mentioned that John Mitford, the editor of the *Gentleman's* from 1834 to 1850, was for almost fifty years vicar of Benhall, near Saxmundham.

The Black Book of Warwick. By Thomas Kemp. (Warwick, Cooke & Son.)—Warwick may well be congratulated on possessing so interesting a record as the volume which its deputy mayor has edited, in the book before us, with loving care. Chiefly concerned with the reign of Elizabeth, the Black Book contains the minutes of the Corporation's meetings, with records of elections of bailiffs, principal burgesses, and members for the borough in Parliament. But in addition to such subjects as these, and to many entries relating to corporate property and trusts, there are peculiarly welcome narratives of ceremonies in which the Corporation took part, vividly told in the language of the time. Among the events thus described are Leicester's visit to the borough in 1571, the death and burial of the Marquis of Northampton the same year, and Queen Elizabeth's visit to Warwick in 1572. When Leicester went to church in state, the sermon being over, "a minister went to the communion table and standing at the north side thereof he said the service of the communion untill he cam to the exhortacons of alms and relief of the poore; then the said minister went to the mids of the table and taking in hand a bason of silver," &c. This strikes one as an interesting touch, as does the curious story that the (more or less) divorced Lord Northampton asked Queen Elizabeth to keep at her Court the Swedish lady with whom he had fallen in love until he was free to marry her! There is a characteristic touch, too, in Queen Elizabeth's reply to the Recorder: "Come hither litle Recorder. It was told me that you wold be afraid to look upon me or to speake so boldly, but you were not so fraid of me as I was of you. And I nowe thank you for putting me in mynde of my duty and that should be in me." But the most stirring episode in the volume is that of the Myton riots, a few years later. A barn with its contents, in the suburbs, was forcibly held against the Bailiff of Warwick, and when he knocked at "the gates softly with his white staff" he was met by men "with their bowes bent and arrowes or boltes in their bowes," swearing as stubborn Englishmen to live and die "in possession." A battle royal followed, with guns, pikes, swords, daggers, bills, quarterstaves, and bows and arrows. Finally the recalcitrant defenders had to surrender at discretion. Yet the cause of all this hard fighting was but the right to the corn stored in the barn. The litigiousness and quarrelsomeness of the time that meet us in studying the life of Shakespeare are illustrated by many pages in this volume, which is valuable not only as a contribution to local history, but as presenting a picture of Elizabethan manners in the Midlands. Mr. Kemp has wisely printed in full the "constitucyons Ordinaunces and decrees of the misteryes and crafts of mercers haburdasshers grocers and fishmongers" in Warwick, as declared in 1574. Their chief object was to limit competition, the rules for this purpose being most elaborate. It is unfortunate that the volume has but a poor index; and although one is glad of Mr. Kemp's introduction on Warwick under Elizabeth, it is rather startling to learn from it, as "an interesting fact, that Warwick was represented in the year 1260 by Peter de Montfort, who was the first Speaker of the House of Commons."

Merton College, by Bernard W. Henderson (Robinson), is an admirable addition to the

"College Histories" series. Founded in 1264 by Walter de Merton, Chancellor of England and Bishop of Rochester, Merton claims priority over all other colleges, and was the pattern of University and Balliol at Oxford, of Peterhouse at Cambridge. Hitherto it has always been said to have been founded originally at Malden, in Surrey, and not to have been transferred to Oxford until 1274; but Mr. Henderson shows that, while for the first ten years of its existence there was a house at Malden for the Warden, certain brethren, and others, there always were twenty scholars studying at Oxford. Wyclif seems to have been a fellow before 1361, and five other fellows were favourers of his doctrines; but the nickname "Lollard College" was probably an eighteenth-century coinage. Though Henrietta Maria held her Court here in 1643-4, and the College gave all its plate to the Royalist cause, still Merton was a stronghold of Puritanism, and, in the following century, of Whiggery. Roger Bacon, Duns Scotus, and Ockham were not members of Merton by Mr. Henderson's showing; but Thomas Bradwardine, the Profound Doctor, was, and so were seven more archbishops of Canterbury. Of these, John Kemp was a cardinal, and Cardinal Manning also was a fellow. The "philosophical Strode," Sir Thomas Bodley, Sir Henry Savile, Anthony Wood, Dicky Steele, the seventh Earl of Elgin, Bishop Patteson, and Lord Randolph Churchill are a few more of the names that offer themselves on every other page; whilst St. Alban Hall, incorporated with Merton since 1881, boasts those of Robert Blake and Cardinal Newman. From Bishop Earle's 'Microcosmography' (1628; see *Athenæum* for July 16th, 1898, p. 95) Mr. Henderson quotes these little pictures of the "old College butler,"

"never so well pleased with his place as when a gentleman is beholden to him for showing him the buttery, whom he greets with a cup of single beer and sliced manchet, and tells him it is the fashion of the College";

and of the "grave Divine" who

"knows the burthen of his calling, and hath studied to make his shoulders sufficient; for which he hath not been hasty to launch forth of his port, the University, but expected the ballast of learning and the wind of opportunity.....In matters of ceremony he is not ceremonious, but thinks he owes that reverence to the Church to bow his judgment to it, and make more conscience of schism than a surplice."

Three chapters are devoted to the college buildings—the noble chapel (1294-1451), the rare old library (dating from 1377, and saved, with all Mob Quad, from threatened destruction in 1861), the Fellows' Quadrangle (1608-10), &c. The bells remind us of a bellringers' book, to which newly elected fellows and postmasters had to contribute a guinea; and in the ugly New Buildings there may still be a stone fireplace with Arthurian paintings by the author of 'Ballades in Blue China,' which, nearly thirty years ago, his successor in the rooms had neatly marbled over. Else Mr. Henderson seems to have told everything, unless, perhaps, one might have looked for a somewhat fuller sketch of the founder's life, for a word or two as to "Mertonenses, bibite" (sung to the tune of 'Tannenbaum' and 'Maryland'), and for a glimpse of the humours of the abolished horse-grinds. "Baronian" (p. 102) must stand for *Baconian*; "ex arbitris vivendi" (p. 186) is another small misprint; and something has fallen out at the foot of p. 189. The ten illustrations are worthy of the text; but the two ground-plans are rather rough.

The Annals of Auchterarder and Memorials of Strathearn, by Alexander George Reid (Crieff, Philips), is not a formal history, and one is well content, for the name Auchterarder raises up a dreary vision of the Disruption. It is a series of twenty-two curious papers, dealing largely with witchcraft and the two Jacobite rebellions. Almost the only fault to be found is that Mr. Reid sometimes omits the source of

his authorities. It is a pity to cite contemporary documents, and not to state explicitly where the originals are now preserved. Mar's muddled, contemptible rising comes out worse than ever in the six narratives here of the burning, in January, 1716, of the towns or villages of Auchterarder, Blackford, Dunning, Dalreoch, Muthill, and Crieff. It is as black a tale, almost, for the Highlanders as Glencoe was for William of Orange; witness these four short excerpts:

"But not one minute would they delay, but set flames to the house [Muthill manse], so that they were necessitate to carry the old dying woman in sheets and blankets out of the house, who died in the forth carrying, and they laid her down in the snow, and streiked her, where the minister's wife, her oye [grandchild], sat beside her, and the Highlandmen pulled the blankets, which were lying beneath the old woman upon the snow, from beneath her, and took them with them."

"Janet Miller, spouse to William Græme, one of the Duke of Montrose's vassals, seeing her house on fire, nothing preserv'd, and her children in danger, ran in, where she perished, and was consumed to ashes by the flames."

"Clanranald now seeing every house on fire, and many of the best fall'n down, rode along the streets, convey'd his men, and march'd. All the way he pray'd the people whom he saw weeping to forgive him, but was answered with silence, and so departed to do the like in other places."

"After he was gone, the Highlanders broke into his house, where, tho' his wife was bigg with child, they fell a plundering, and when she seem'd but to murmur at it, they knock't her down with the butt-end of a gun, and left her lying dead upon the ground, bleeding at mouth and nose."

The wanderings of Duncan Robertson, successor of Struan Robertson the Jacobite poet, are interesting, and would bear annotating. Between April 16th, 1746 (Culloden), and July 30th, 1753, when he sailed for Zealand, he had stopped in 154 places—nobleman's, laird's, fiddler's, and where not? A long letter from him to Secretary Edgar, dated "Montreuil, 28th Sept., 1753," is printed in Browne's 'History of the Highlands,' iv. 112-114, and might have at least been referred to. Of the witchcraft trials, the best is that of one warlock and twelve witches at the Crook of Devon in 1662. The confessions of the poor wretches show a singular poverty of invention; the witches' sabbath can have been little livelier than the ordinary Sabbath of Presbyterian Scotland. One met the devil, generally in a kirkyard, and, if a beginner, one renounced one's baptism and got a new name from the devil, and a private name for him; then, as a rule, they seem all to have howked up corpses. "How was the devil dressed?" is a frequent question, and the commonest answer is, "In black [or grey] coloured cloathes and ane blue bonnet"; but once at least he came "riding on ane horse with fulyairt cloathes and an Spanish cape." So eleven of the "covin," or "deil's dozen," were sentenced and strangled and burnt. In one paper Mr. Reid tries to prove, and makes quite a good case, that it was Kinkell in Strathearn, and not Little Dunkeld, on which were written the lines:—

Was there e'er sic a parish, a parish, a parish.

Was there e'er sic a parish as that o' Kinkell [or as Little Dunkell]?

They've hangit the minister, drooned the precentor,
Dang doon the steeple, and drucken the bell.

Anyhow, the minister of Kinkell was hanged at Crieff in June, 1682, "for murdering an infant begotten by him with his servant maid, and burying it under his own hearthstane"; and a bell, cast in the Netherlands for "the parish of Kinkail, 1680," had found its way south to Cockpen before 1708. "Brother" (p. 40, l. 3) should be *sister*, and "Foster" (p. 82) Forster; and Wierus is scarce recognizable as "Weir" (p. 212). The general get-up of the volume is a credit to Crieff typography; but the four illustrations are of prehistoric rudeness.

The History of Old Cumnock, by the Rev. John Warrick (Gardner), is an account of a little town and parish in the Kyle division of Ayrshire. It is needlessly big: a very much smaller book might have told all there is to tell and

have told it with much greater accuracy. There was no Duke of Buckingham in 1617, or Lord Deputy Strafford in 1632, or Marquis of Argyll in 1685; nor was the *Earl* of Argyll even present at the Muirdyke skirmish. The steam navigation experiment on Dalswinton Loch was on November 14th, 1788, and Brougham was certainly not there; Burns only conjecturally. "The war then in progress against Napoleon" seems rather premature. That Sir Alexander Dunbar harboured one of Cardinal Beaton's murderers is surely an odd "indication of the way in which men's minds were being influenced by the truths which were shortly to bring about the establishment of the Protestant religion in Scotland"; and the chapter on St. Convall fails drolly to justify its conclusion that

"when the record of his life is stripped of all its meaningless and worthless trappings, there is enough left to let us see that our fathers chose no mean man to whom to dedicate their church and parish when they made Convall the patron saint of Cumnock."

For really nothing is left if one takes away the stone on which the saint sailed over from Ireland. The wooden snuffbox manufacture of Cumnock flourished highly in 1825, and employed three such painters as Sir Daniel Macnee, Horatio M'Culloch, and William Leighton Leitch. Of notable natives the witty "Laird of Logan" (1739-1802) is the only one really remembered. The stool of repentance was in use down to 1818; and an old farmer at Shiel prayed daily:—

"Deliver us from the devil, who goeth about like a roaring lion, seeking whom he may devour. He's here the noo, next moment he's in France, in a meenit he's in America, and then back again at the Shiel before breakfast time."

The seventeen illustrations are good; but the town cross degraded to a lamp-post is pitiful.

TALES OF ADVENTURE.

THAT veteran story-teller Mr. G. Manville Fenn has in *The Vibart Affair* (Pearson) provided a sufficiency of mystery, and therewith a due proportion of stirring incidents, midnight murder, Nihilist explosion of bombs, and the like, which have their effect in straightening out and disencumbering of superfluous actors a complicated plot. Why young Mr. Vibart should have been driven to his night-walking practices for the purpose of throwing dust in the eyes of so honourable and unsuspecting a gentleman as his father is a question rather difficult to answer; but having embarked on this course of apparently gratuitous mystification, he gives enough sport, we may admit, to interest the reader in the efforts of Mr. Brampson, the detective. The episode of the dipsomaniac wife of Dewhurst, the barrister, is treated with undue detail for such an unsavoury subject, as is also the brutal wooing of the heroine by the ineffable colonel. But altogether the story will only appeal to readers who like to be a good deal harrowed before the final banquet of matrimony, cakes, and ale.

Mr. Max Pemberton has never seemed to us a good story-teller. It is difficult exactly to lay one's finger on the defect which prevents his books being good, for he writes books of adventure very much like books of other men which are really exciting and carry one away. Perhaps the fault may consist in this, that Mr. Pemberton's books never give the impression of being very keenly felt by the author: they have all the framework of a good book of adventure, but the impetuous spirit is wanting; they are the books of a student who observes that books of this class are successful, who has carefully studied the elements of success in them, but has just not got the devil in him which will animate the excellent framework. *The Garden of Swords* (Cassell & Co.) is placed in the period of the Franco-German War, and centres round a half-English, half-French girl, who is married to a French officer. She has some quite interesting adventures, but one does not feel in the least touched by her or her fate, and all the men who play around her

seem conventional and unreal. There is, however, one excellent bit of writing in the book—the description of the battle of Wörth, and the feelings of the cavalry while waiting for the order to charge, and seeing their own side being defeated all round them. This is first-rate; it reads as if it were felt, and though it is only a few pages it does much to redeem the book.

We have very much pleasure in welcoming John Bickerdyke's *The Passing of Prince Rozan*, a thoroughly entertaining book, in spite of the description of it issued by the publisher, Mr. Thomas Burleigh: "a strange and romantic yachting story," it runs, "throwing, incidentally, considerable light on the methods of modern company promoters and the hired director." Happily the incidental light is so meagre, and what there is of it of so extravagant a nature, that it does not interfere with our enjoyment of an excellent tale of adventure; in fact, it rather adds to it. Prince Rozan's electric launch, his wild schemes for the regeneration of Afghanistan, the steward who is made a company promoter, and the exciting adventures of the hero and Corine on the North Sea are all incidents told with considerable humour and vigour. If John Bickerdyke would always write in this strain, and not bother his head about social and political evils, he would be certain to have great success.

England's Peril. By William Le Queux. (White & Co.)—An English equivalent of some of the elements in *l'affaire Dreyfus* is the best description we can give of Mr. Le Queux's latest effort in fiction; and it very nearly resolves itself into a mere story of adventure. The book is not so interesting to us as several of the same writer's previously published stories. He describes it on the title-page as a novel, and but for its excess of melodrama we should not hesitate to adopt his description. The colouring is grossly overdone, and in places verges on the absurd. Nor does the writer show the same accuracy of detail which is noticeable in his other books. Thus throughout 'England's Peril' he refers to Lord Ronald Casterton's wife as Lady Casterton, although she is described as a duke's daughter, and Lord Ronald as a member of the House of Commons. Elsewhere an eminent military officer administers an illegal oath to a gentleman. The plot turns on the successful efforts of a French spy to obtain possession of War Office secrets through a lady who is in love with the secretary of the Committee, and such a story may answer to certain demands of the public for the supply of sensational literature; but it is in no sense literature of the type of which Mr. Le Queux has already provided several examples. The book is provided with a frontispiece from a drawing by Gaston Darbour.

George Lambert, the author of *The President of Boravia* (Chatto & Windus), has hardly taken full advantage of the materials he has collected. A successful search for the buried treasure of the Jesuits in Boravia (which may be Brazil) and a sufficient love story are the concomitants. The place of concealment of the treasure is well described; but a great deal more might have been made of the facts as stated. The political complications which make the finding of the treasure so important are not handled cleverly. In effect, the book is a somewhat mild and colourless production, superior to many recent publications of the same class by reason of its moderation and restraint, but not calculated to arouse enthusiasm in the reader's mind.

Those who like sea stories and records of adventure ashore and afloat, told in simple and homely fashion, will be thoroughly pleased with *A Son of the Sea*, by John Arthur Barry (Duckworth & Co.). Of its kind it is a remarkable narrative. Its interest is varying and well sustained, its account of a sailor's life is well rendered, and it can be read without disadvantage by young and old alike. Unfortunately, exaggeration of expression is characteristic of the

writer. Speaking of one class of navigators, he says, "Their local knowledge was tremendous"; and on p. 280 he indulges in a rhapsody (which passes the bounds of prose) over the appearance of an American four-masted schooner from Portland, Maine. The period of the century during which the events of the story occur seems to vary. A reference to the use of the kodak appears to be an anachronism. But, we repeat, the book is worth reading.

A somewhat complicated and artificial plot tends to deprive *A Strange Executor*, by Bennett Coll (Pearson), of much of its interest. The quantity of villainy is quite disproportionate to the requirements of the story, and would suffice to provide half a dozen novels with all that is required. It is hard to ascertain the period of the century represented in the book, and there is little aid to dating it beyond a reference to "the modern Bankruptcy Act" as being "still an embryo in the fertile brain of a Birmingham statesman." Mr. Chamberlain's Bankruptcy Act has now been in force for upwards of sixteen years, though it is difficult to say how long it had been an "embryo" in his fertile brain. The volume shows painstaking composition, but it is not remarkable for its interest nor for its lucidity.

It is difficult to say what class of reader would be best pleased, if at all, with the story of a treasure hunt, entitled *The Man Between*, by Robert Halifax (Grant Richards). It might please boys, were it not that the writing is at times opaque and the progress of the story uncertain. It will hardly be found congenial to adults, because there is an excess of dialogue written in a peculiar vein of mannerism, and both the quantity and style of the dialogue are fatiguing. In some respects the book is ably written, and now and then a scene stands out clearly from its surroundings. The date of the adventures recorded in these chapters may be set at a period roughly indicated by the years 1820-30. The illustrations signed R. Morton Nance, though somewhat grotesque, are clever and original.

The Scarlet City (Sands & Co.), by "Pot" and "Swears," names well known in the sporting world, relates the adventures of John Franklyn, a young, slapdash Etonian, and his friend Anthony Fuller, a remarkable person of supernatural acuteness and foresight, equal to every emergency. The career of these and other young bloods about London, "the Scarlet City," Brighton, and other scenes of sport and gaiety, is told with a good deal of *bonhomie*, and leads to some excellent situations and stories. The book is far too long, and, though it deals rather too freely with the shady side of life, it is nothing like so vulgar on the whole as the loud design on its cover. There is enough slang to puzzle even the initiated.

An Exiled Scot, by H. A. Bryden (Chatto & Windus), is to a slight extent concerned with the escape of Prince Charlie after the '45. The encampment of Admiral Boscawen's land forces at the Cape in 1748, and the pictures of life in the old Dutch colony and in the Isle of France, form interesting elements in the book; but we fall back on the adventures and love story of Ranald Cameron as its burden or refrain. Hero and heroine are worthy of their country and of one another; while Titus, the Koranna native, is as true a henchman as ever Highlander had behind him. In sport, exploration, and war Ranald is as fortunate as he deserves, and the story is well told, with plenty of local colour. We doubt Charles Edward singing the words of Burns to the Jacobite air "There'll never be peace till Jamie comes hame"; otherwise the author's conceptions are realistic enough. That he is justified in making romance of old South Africa will, we think, be admitted by the reader.

In *The Man and his Kingdom*, by Mr. E. Phillips Oppenheim (Ward, Lock & Co.), the kingdom is a little South American republic, as picturesque as such commonwealths always are in fiction and as rotten as they are in fact. It

is not so easy to say who is the man. There is the Dictator, much more after Anthony Hope's pattern than Mr. Justin McCarthy's, a charming person, untroubled by scruples; there is the well-meaning, but anarchistic Spaniard; and there is the heroic, high-minded Englishman. There are also two beautiful women and any number of revolutions; and everybody, even the republic, reforms in the last chapter with a suddenness which, if a little startling, is quite in keeping with the cheery lightheartedness of the whole story.

What appears to have been a three-masted schooner, mutineers, a treasure of gold, and various love affairs constitute the stock-in-trade of W. N. Oscar's *The Cruise of the Golden Wave* (Innes & Co.). The chief point of interest in the book lies in searching for the probable date at which the events may be supposed to have occurred. There are, as far as we can see, only two indications. To account for six passengers on the schooner's journey from Hong Kong to Liverpool, the reader is told that passengers "were beginning to prefer larger vessels at this time." At another point a colonel, who was one of the passengers in question, speaks of "new breech-loaders" in reference to ordnance. These two allusions point to a date somewhat more than thirty years ago. In most respects the narrative is one only of tolerable interest; at one point it becomes fairly exciting, but it begins and ends lamely. The introductory chapters are much too long. On the whole, we are inclined to think that the book is best calculated to provide reading for schoolboys, who will no doubt enjoy the nautical flavour of the story and the active hostilities carried on between the poop and the fore-castle.

SCHOOL-BOOKS.

Odyssey, Book IX. Edited by A. Douglas Thomson. (Black.)—This is a sensible edition, and seems likely to prove a useful introduction to boys entering on Homer. The notes contain too many references to the grammar with which the book starts, but we are glad to see that less help is given in the way of translation than usual. Boys should use their dictionaries. A few parallel versions of the story of the giant and his blinding are adduced, but Mr. Thomson does not touch on the device of "No man" as answer, which we should refer to the supposition appearing in the folk-lore of savage races that to know a man's name confers power over him. Hence it was often purposely withheld.

Mr. A. Pitman has compiled *An Introduction to Greek Prose Composition* (Macmillan & Co.), which is designed to lead pupils up to such books as Sidgwick's 'Greek Prose.' The exercises are well graduated, and the vocabularies are good. In the "Summary of Negatives" it is surely unnecessary to give columns of uses of *οὐ* in temporal relative causal sentences, &c. Why not say that it is the usual negative, and then state the cases in which *μη* takes its place?

The *Lower Latin Unseens* (Blackwood & Sons), selected for junior classes by Mr. W. Lobban, are varied in character and more interesting in substance than such things usually are. Early Latin is certainly very poor in many of our schools. If juniors can do these unseens they will have made a substantial advance. The introductory hints are too long and elaborate, and more should be left to a boy's common sense.

Messrs. Blackwood have also sent us *Lower Latin Prose*, by Mr. K. P. Wilson, who thinks it necessary to gird at the vicious arrangements of older books on his subject. We cannot think that Mr. Wilson's rules are happily expressed—indeed, they seem often distinctly clumsy in their wording.

Cicero: Philippic Orations, I., II., III., V., VII. Edited by John R. King. (Oxford, Clarendon Press.) Mr. King's larger edition of the 'Philippics' is well known; from this he has taken

almost entirely the notes and introductions to the more important of the orations here selected, and the result is an excellent school-book. The notes are sensible, and not too bulky. "Fereamus amici naturam" (Or. i. 27) is taken, "We will not quarrel with the humour of a friend." Mr. King finds some difficulty in taking *amici* as nominative plural; but we think *amice* in the same sense might be read. The adjective is Ciceronian as well as Horatian.

Prof. C. W. Colby's *Selections from the Sources of English History* (Longmans & Co.) is a collection of short extracts of original authorities done into English and arranged so as to illustrate the whole of English history. The compiler has been anxious not to presuppose too much knowledge, and aims at vivifying and broadening the historical equipment of a boy of sixteen. We are rather afraid that history will have to occupy a somewhat larger place than it does in our school curriculum before the majority of boys of sixteen will get into the habit of using a book of this sort, and we also doubt whether, as Mr. Colby supposes, the boy of sixteen is much in the habit of looking up unfamiliar allusions in the 'Encyclopædia Britannica.' However, for the select few and for students of a larger growth this compilation will be a very useful one. The selections are carefully chosen, and, as a rule, are really helpful. When we get nearer modern times the difficulty of selecting passages increases, and we can hardly think that it was judicious to fill up a page and more with a list of Wellington's titles, or that the account which Smollett gives of Dr. MacShane's methods of treating the ailments of the crew of a man-of-war throws a very certain light on the state of the navy in the eighteenth century. But mistakes of judgment are rare, and in all the details of arrangement Mr. Colby is exceptionally precise and careful. The index, for example, is almost too full. In translating the mediæval passages Mr. Colby has sometimes availed himself too extensively of the rather loose scholarship of Dr. Giles, but there is no serious complaint to make of the accuracy of the rendering of such passages as we have tested. Altogether the book is good, and we should be glad to see it widely used on both sides of the Atlantic.

The Temple Reader. Edited by E. E. Speight. With an Introduction by Edward Dowden. (Horace Marshall & Son.)—Mr. Speight has compiled for the use of boys and girls at home and in school an excellently arranged volume of choice passages of prose and poetry, selected from many lands and many ages. The passages from classical and foreign writers appear in English translations of acknowledged merit. As the heading of each specimen of a great writer's work appear quotations from other authors referring either to the writer chosen or to the subject-matter of the particular passage, and as these quotations are well selected and singularly apt, they constitute a most commendable feature of the book. In a handy volume of fewer than three hundred pages the works of all authors of pre-eminent merit cannot find place; but we can safely say that no writer—either of prose or poetry—is represented who should have been omitted. For instance, Matthew Arnold is an artist in words whose name is appended only to a few short quotations introductory to specimens of other writers' work; longer specimens of his writing would have been welcome. The volume is happily free from explanatory notes, and the few notes that are supplied are glossarial, and, in the main, helpful and accurate. The many charms of good literature are left to affect the reader's mind unimpeded by the efforts of the educational annotator, and we agree with the writer of the introduction that "the average boy or girl is perhaps not so insensible to these things as some suppose."

The Walter Crane Readers. By Nellie Dale. (Dent & Co.)—*On the Teaching of English Reading.* (Same author and publishers.)—These books

are intended by Miss Dale to be used together—the readers, charmingly illustrated by Mr. Crane, will be in the hands of the young scholars, the manual of teaching in the hands of the teacher. Children's love of colour is skilfully made an aid to learning to read—a process which, to quote from Mr. Heath's preface, will now be something different from, and far better than, the old "arid, tearful desert of the spelling and reading lesson." If Miss Dale's system be carefully followed and fully carried out, learning to read will be greatly facilitated, and these clever little books will be recognized and welcomed as a boon to children and their teachers alike.

Voyage au Centre de la Terre. By Jules Verne. With Notes and Introduction by R. L. A. du Pontet. (Arnold.)—Jules Verne's tales, from the clearness of their style and their intrinsic interest, are attractive to boys, but we should not have chosen the 'Voyage au Centre' for the purposes of school reading had we been asked to select one.

The Italian Principia. Part I. Sixth Edition. Revised by C. F. Coscia. (Murray.)—This book, drawn up originally by the late Signor Ricci, has been revised and improved by Signor Coscia. It still, however, seems to err in treating Italian rather as a dead than a living language.

OUR LIBRARY TABLE.

"*The Good Queen Charlotte*" (Downey & Co.) is the latest in the long list of Mr. Percy Fitzgerald's biographies. Compiled mainly from well-known diarists and memoir writers—Fanny Burney, Sir Gilbert Elliot, and so forth—the book cannot be regarded as of serious historical value. Mr. Fitzgerald's treatment of the Regency question, for example, is purely of the tittle-tattle sort. But he has been a good deal less discursive than usual, and, on the whole, the result of his snippetings can be flattered by the epithet "readable"; it can hardly have pretended to more. "A clever, ambitious man, persuasive, and devoted to the faction on whose side he had placed himself," is a sentence, however, that would have been improved by a verb of some kind. It appears between two emphatic full stops.

MRS. AUBREY RICHARDSON belongs to Mr. Percy Fitzgerald's school, but she makes a much more sustained effort to get at the truth of things. Her *Famous Ladies of the English Court* (Hutchinson & Co.) has evidently necessitated a good deal of research in muniment rooms, as well as the perusal of countless memoirs. We cannot say that she has made any discoveries of first-rate importance; but that is not her fault. Mrs. Richardson appears to be most at home with Restoration politics, and her sketch of Anne, Countess of Sunderland, is a clever piece of work. So, too, are her essays on some of the earlier Elizabethans, notably that on "Bess of Hardwick," with which the volume opens. If she is over-vehement in her advocacy of certain compromised reputations—she becomes quite excited over "La Belle Stuart" and George II.'s Lady Suffolk—the errors do credit to Mrs. Richardson's heart. It is only just, too, to point out that the threat apparently made in the preface of pointing morals about woman's true sphere and "Man's lawless Authority" (in capitals) is not rigorously executed.

MR. FISHER UNWIN publishes, in "The Story of the Nations" series, a volume on *Modern England: from the Reform Bill to the Present Time*, by Mr. Justin McCarthy, M.P., who had already written in the same series 'Modern England: before the Reform Bill.' The present volume really opens with the accession of the Queen, for Mr. McCarthy does not say much with regard to the Municipal Corporations Act and the events occurring between 1832 and 1837. Although the Jubilee has yielded many books

dealing with the story of England in the Queen's lifetime, Mr. McCarthy's holds its own as an interesting summary, though we can praise the letterpress of this volume more than we can its illustrations. These are of very varying merit—some of them good, from photographs; some of them bad, from the same source; and some of them from sketches which were never like the sitters. The portrait of the Princess of Wales strikes us as being singularly bad—by no means unpleasing, but an extraordinarily bad likeness.

MESSRS. ARCHIBALD CONSTABLE & Co. publish the first volume of Col. Hanna's *The Second Afghan War, 1878-79-80*, which deals mainly with the events of 1878. Col. Hanna is a strong partisan, and his book is, in fact, an indictment of four persons: the late Lord Lytton, the late Major Cavagnari, the late General Colley (who is here made to bear the burden of the fate of Cavagnari in addition to that of Majuba), and Lord Roberts. Col. Hanna writes as though his attack was new, but the line taken by him is exactly that upon which the Whig party in both Houses of Parliament criticized Lord Lytton's policy in 1878-1879. It is to our mind obvious that Col. Hanna fails to establish a case against the subordinate officers, but he makes, as the Opposition made before 1880, a powerful case against Lord Lytton. It is difficult, even for those who believe that war with Afghanistan could hardly have been avoided, to justify the whole of the proceedings of Lord Lytton in the months which led up to the repulse of the Chamberlain Mission, and ultimately to the death of Cavagnari. But Col. Hanna writes with so much obvious sign of preconceived opinion that his book may fail to obtain even its due place as history. His knowledge is great, and his industry almost excessive. The ability with which his case is presented is considerable, and it is probable that in his main line his view is a well-founded one. Yet such is the vigour of his language in passages of invective which precede proof that the unlearned reader will be rather set against the views which Col. Hanna preaches.

MESSRS. CASSELL & Co. publish *The Queen's Empire*, which they call "a pictorial and descriptive record, illustrated from photographs," but which is in fact a fine photograph album of scenes in the Empire, with little bits of explanatory letterpress at the foot of the illustrations. The book is good, and will please its public. It might possibly have been improved by a better choice in some cases of the views from Ceylon and India. Ceylon scenery lends itself admirably to photography, and we do not recognize here the best of the Ceylon photographs. Some of the Indian photographs are very good, but there are others not used which are at least equal to them as regards scenery, if not better, and the best views of Delhi and of Agra are missed. There are two mosques at Delhi and one at Agra, the walls of Agra and part of the palace, and the Tank Temple at Amritsar, which ought to have figured in the book, even if the Taj were to be rejected as too hackneyed.

HANS CHRISTIAN ANDERSEN thought little of his own fairy tales—he regarded them, he said, "as a juggler's sleight of hand with Fancy's golden balls," and intended to make his reputation by much greater works. He was hurt when the statue which was raised to him in Copenhagen represented children crowding round him to listen to his tales, and never rested until he had the children removed, even though, owing to his attitude, the gap made by their removal is distinctly visible. These tales, however, made his reputation. They are a perennial joy to children, but not quite so much so to reviewers, for translations are numerous, and differ little from each other except as they reveal a greater or less acquaintance with Danish. *The Fairy Tales of Hans Christian Andersen* (Newnes) are more close to

the original than usual, though not so good as Mr. Nisbet Bain's version. It is, however, extremely difficult to translate them well. There is a quaint and quiet humour which resents a change of dress and at once takes flight. The illustrations are by Helen Stratton, and many are good. We grieve to say (parenthetically) that Rolighed, the pretty house in Copenhagen in which Andersen lived so long and died, has recently been pulled down lest it should break the uniformity of an ugly row of houses that was to be built.

THE *Daily News* has brought out a reprint of articles on overcrowding in London, under the title "*No Room to Live*," a volume which contains a great deal of strong statement on the subject of the conditions of the lives of the poor. Some of the suggestions, rather repeated than made by the author (who from the preface appears to be Mr. George Haw), are unwise; for instance, one attributed to Mr. Carter, vicar of St. Jude's, Whitechapel, "We want a Cabinet Minister whose chief work it shall be to consider insanitary, immoral, and criminal areas, and all such questions as arise from their existence. In a word, we require a 'Secretary for the Poor.'" Criminality cannot be withdrawn from the cognizance of the metropolitan police without a dangerous clashing of authorities. Overcrowding must be treated by the local authorities of the metropolis, and the difficulties in the way of drastic treatment are a certain division of responsibility between the County Council and the vestries, and the question of cost. These should be directly dealt with, and not indirectly by the creation of an additional minister. The title "*Secretary for the Poor*" suggests, moreover, that the additional minister wished for would have functions already included within those of the President of the Local Government Board, whose chief function is that of President of the Poor Law Board for England and Wales.

A *Handbook of Labour Literature*, compiled by Helen Marot, is published at Philadelphia by the Free Library of Economics and Political Science. It is a bibliography of labour books in the English tongue, and is useful so far as it goes, but incomplete, and open to criticism also, on the other side, as regards some of the works included. The colonial field has not been properly searched, and the name of Mr. Reeves, the Agent-General for New Zealand, who has written some of the most valuable pamphlets upon the labour question, does not even appear in the index.

A NEW book of reference is *Morison's Chronicle of the Year's News, 1898*, compiled by Oliphant Earle, and published by Messrs. Morison Brothers, of Glasgow. As this work contains a mere daily bulletin under dates, its whole value turns upon its index, and we have checked this index at many points and found it fairly accurate, but not entirely free from error. It probably will be possible to improve it in future years. With a good index such a work is valuable.

PIERRE LOTI's new collection of sketches and short stories, published by the house of Calmann Lévy under the title of *Reflets sur la Sombre Route*, is of the nature which the title suggests; somewhat in the sad tone of his '*Livre de la Pitié et de la Mort*.' The Loti philosophy reigns throughout its pages, except in a little bit of his experiences as a midshipman at Easter Island—that we are atoms, and accordingly ridiculous. In descriptions of his favourite cats, which figure here again admirably, as they did in one of his former volumes, the doctrine is pushed home that the dog is an atom slightly more ridiculous than man, and the cat an atom very similar to man, but less ridiculous. Loti has never been better in beauty of style and choice of language, as well as in description of nature, than in the first chapter, '*Nocturne*,' a study of a starry night, with thoughts not upon

the universe merely, but, if the expression may be allowed, upon circles of other universes beyond, each with its God superior to the other in an infinite progression. In his '*Pitiés Vaines*' Loti shows us pretty plainly that the bullfights of the frontier country, where he was long stationed with his gunboat to check smuggling, strike him rather from the side of the melancholy horse than from that of the triumphant bull. His dislike of Englishmen and of the Americans of the United States carries him far, and he seems in his Spanish chapters to refuse to admit the courage of the volunteers of the United States, as compared with that of the conscripts of the Peninsula—a common state of mind in France, but a strange one for the descendants of the companions of Lafayette to have come to. Perhaps Loti thinks that the present Americans are but degenerate descendants of the men of the Revolution and of the Continental army; but no one who has seen young America at play or at war can share Loti's opinion.

MM. ARMAND COLIN & CIE. publish *Les Anglais aux Indes et en Égypte*, by M. Eugène Aubin, which does not add much to what was already known in France and England. The account of the Drummond Wolff Convention is curious, because of the refusal of the author to consider the Convention as anything but a personal conception of Sir Henry Drummond Wolff. Its whole importance lay in the fact that it was undertaken and altered on the instructions of Lord Salisbury himself, that it was twice approved by Lord Salisbury in despatches which he laid before Parliament, and fully defended by him in a considerable speech in the House of Lords. Lord Salisbury's name is not mentioned by the author in connexion with it. The author's explanation of why France did not accept it at the time is imperfect, and he makes no allusion to the recent statement by M. Ribot as to the reopening of negotiations on the Convention by France in May, 1893, and the reception which the conversations between Mr. Gladstone and M. Waddington met with at the hands of the Ambassador in Paris, under the instruction of the Foreign Office. The author says, as do all the French writers of the present year, that the Franco-Russian alliance has stereotyped the *status quo* upon the Continent, and that it is a question whether it is not the interest of France to become the ally of Germany and to turn her arms against ourselves. The author, however, while suggesting the policy of German alliance, uses language of peace.

THE Librairie Perrin have sent us *La Divine Aventure*, by Pierre d'Espagnat, a volume of love poems, of a not very original, but a somewhat pretty turn.

THE "Temple Edition" of Dickens's novels (Dent & Co.) now includes *Barnaby Rudge*, the earliest of his historical tales. Mr. Walter Jerrold's introduction gives sufficient information in a small space. In the "Temple Classics" the same firm have issued a reprint of Mrs. Carter's translation of *Epictetus*. Mr. Rouse has made a few additions to the lady's notes.

WE have on our table *Selection from the Writings of Walter Savage Landor*, edited by W. B. S. Clymer (Putnam).—*The Brain-Machine: its Power and Weakness*, by A. Wilson, M.D. (Churchill).—*Quæro*, by J. H. Keeling, M.D. (Taylor & Francis).—*The Siege of Caerlaverock Castle*, by J. Watt (Dumfries, Anderson).—*Malcolm Kirk*, by C. M. Sheldon (S.S.U.).—*Fantastic Fables*, by A. Bierce (Putnam).—*Six Queer Tales*, by Nemo (Glasgow, Morison Brothers).—*Chousers, and other Stories*, by Edith Farmiloe (S.P.C.K.).—*Ben o' Bill's*, by D. F. E. Sykes and G. H. Walker (Simpkin).—*The Kingdom of Mammon*, by V. Tweedale (Long).—*The Wandering Romanoff*, by B. Kennedy (Burleigh).—*St. Nicholas*, Vol. XXV. (Macmillan).—*Ballads of Evolution, and other*

Verses, by H. Thomas (Camborne, the Camborne Printing and Stationery Co.),—*The Hymns and Hymn-Writers of the Church Hymnary*, by the Rev. John Brownlie (Frowde),—*Ten Years in Anglican Orders*, by "Viator" (Kegan Paul),—*Graded Lessons on the Gospel according to St. Matthew*, by W. Taylor (C.E.S.S.I.),—*Christ and the Catechism*, by the Rev. J. Street (C.E.S.S.I.),—and *Liber Miraculorum Sanctæ Fidei*, by the Abbé A. Bouillet (Paris, Picard). Among New Editions we have *The Elements of Roman Law Summarized*, by S. F. Harris (Stevens & Haynes),—*Life of Vice-Admiral Sir George Tryon, K.C.B.*, by C. C. Penrose-Fitzgerald (Blackwood),—*Only the Governess*, by R. N. Carey (Macmillan),—*Autumnal Leaves*, by F. G. Heath (Imperial Press, Limited),—*Psicologia del Linguaggio*, by N. R. D'Alfonso (Rome, Società Editrice Dante Alighieri),—and *The Shifting and Incidence of Taxation*, by E. R. A. Seligman (Macmillan).

LIST OF NEW BOOKS.

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 Herron's (G. D.) *Between Cæsar and Jesus*, cr. 8vo. 3/6
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Poetry.

Mason's (E.) *The Field Floridas*, and other Poems, 5/ net.
 Paul's (C. Kegan) *On the Way Side*, Verses and Translations, 12mo. 2/6 net.
 Selections from the Poetry of Samuel Daniel and Michael Drayton, with Notes by Rev. H. C. Beeching, 3/6 net.

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 Ordish's (T. F.) *Early London Theatres*, extra cr. 8vo. 3/6 net. (Antiquary's Library.)

Philosophy.

Epictetus, *The Moral Discourses* of, trans. by E. Carter, 2 vols. 18mo. 3/ net. (Temple Classics.)
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FOREIGN.

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History and Biography.

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NAGARJUNA AND ÇALIVAHANA.

It has long been known that the Buddhist teacher Nāgārjuna, who probably belonged to the second century A.D., was intimate with a king whose name is in Hiuen-Tsang's 'Si-Yu-Ki' phonetically rendered by the syllables So-to-p'o-ho, and translated by words meaning "he who draws the good." These syllables have been rendered in Sanskrit as Sadvaha or Sadvāhana, and so the name appears in Julien's rendering and in Beal's 'Buddhist Records of the Western World.' A discussion of the point is to be found in Takakusu's translation of I-tsing's 'Records of the Buddhist Religion,' pp. 158-9, note and ref., where he observes (after Max Müller) that Sātavāhana would come nearer than Sadvāhana to the phonetic rendering, and would also derive support from the Tibetan. After referring to the other names (Udayana, Utrayana, Çāntivāhana, Jetaka, &c.) which the Tibetan and Chinese books assign to this king, Takakusu concludes by observing that we must wait for some corroboration from an Indian source.

This corroboration I am now able to supply. In chap. viii. of Bāna's 'Harsa-Carita' the king, in search of his lost sister, visits the Vindhya forest, where, by the aid of a Buddhist recluse, he discovers her in a woeful plight on the point of entering fire. After the rescue the ascetic delivers a consolatory sermon, and presents the princess with a necklace of great sanctity, which has the power of annihilating grief. He gives an account of its divine origin and how it passed into the possession of the Naga Vāsuki, who wore it in hell to cool the heat of his poison. He then proceeds:—

"As time passed on, one day a mendicant named Nāgārjuna was brought to hell by the Nāgas; he begged it as a gift from the snake-king, and received it. When he went out of hell, he gave it to a king

his friend, Sātavāhana, the lord of the three oceans; and in course of time it came into our hands by the regular succession of pupilhood."

We have, therefore, a native Indian author of good age and undoubted authority, a part contemporary of Hiuen-Tsang and I-tsing, confirming their statements as to the relation between the Buddhist ascetic and the famous king. The passage also removes the last doubt as to the identity of the recluse, Divākaramitra, with the Buddhist teacher of that name; for he speaks of the necklace as having reached him by regular succession of pupilhood (çisyaparam-parayā). The details given concerning him, his conversion to Buddhism from the Maitrāyanī school, and his friendship with Harsa's brother-in-law Grahavarman ('Harsa-Carita,' trans. p. 233), are therefore not without interest.

What the passage does not settle is the question of the identity of Sātavāhana with Hāla, the author of the 'Saptaçatakam.' This is asserted by the lexicographer Hemacandra, and also, as Mr. Tawney informs me, by the author of the Jain work the 'Prabandha-cintāmaṇi.' It has been denied by Weber in his edition of the 'Saptaçatakam' (pp. 1 sqq.), while Peterson contends for it in the introduction to his edition of Kādambarī (pp. 74 sqq.). I must call attention to the following small points:—(1) Bāna mentions both the king and the poet in the same book, but says nothing of their identity; (2) he speaks in the above passage of Sātavāhana, and not Çālivāhana, which latter name (and not the former) corresponds to "he who draws the good"; (3) the poet mentioned by Bāna was probably a king, since the lines (Introd. çl. 13)

Avinācinam agrāmyam akarot Sātavāhanaḥ
 Viçuddhajātibhiḥ koçam ratnair iva subhāsitaḥ.

gain point if we understand the koçam, or treasury, as that of a king, one of the rājyāṅgāni.

I am not aware that attention has previously been called to the above passage. But from this and similar correspondences further information may perhaps hereafter be drawn. One detail may be referred to, viz., that the story of Nāgārjuna's visit to hell and obtaining a gift from the Snake-king is no invention of Bāna's, since it reappears in the Chinese sources (cf. Wassiliew, 'Buddhismus,' p. 233).

F. W. THOMAS.

THE IDENTITY OF CLEMENZA, 'PARADISO,' IX. 1.

Wood End, Weybridge, May 20, 1899.

It is not often that I venture to differ from my friend Mr. Toynbee on a *questio Dantæana*; but I cannot follow his reasoning when he assumes that the death of the elder Clemence in 1295 "of course finally disposes of any claim" on her part to be the person apostrophized by Dante—"apostrophized as still living" is a gloss. The argument seems to be: Dante never apostrophizes any person who was not alive at the fictitious date when the action of the poem takes place, viz., Easter, 1300; Clemence, the wife, was dead at that date, ergo. But so far is the major premiss from being true that Dante's almost invariable practice is the other way. He does not, indeed, make a very large use of the *personal* apostrophe, the only cases I can recall besides the present being Simon Magus and Constantine in 'Inf.,' xix.; Sordello and Albert of Hapsburg in 'Purg.,' vi.; Nino de' Visconti in 'Purg.,' viii.; Ugolino de' Fantoli (by the mouth of Guido del Duca) in 'Purg.,' xiv.; Buondelmonte (by the mouth of Cacciaguida) in 'Par.,' xvi. It will, however, be noted that, with the single exception of Albert, every one of the persons apostrophized was dead in 1300. Thus there is still a loophole of escape for those who would not like to believe Dante capable of such a violation of good taste as would be involved in speaking of a father to his daughter as "thy Charles," especially when there was no metrical difficulty to hinder the use of the more seemly and more obvious *padre*. A minor point is this. If the principle of "as in 1300" is to be insisted on for all purposes,

surely Dante would not apostrophize a little girl of six or seven !

I do not quite understand the remark that "to Scartazzini is due the credit of being the first commentator to give the correct year of the elder Clemence's death." On Mr. Toynbee's own showing, Benvenuto says that the husband and wife died in the same year ; and, of course, this means not that he dated Charles's death in 1301, but Clemence's in 1295. Before him, however, Dante's own son Pietro, as well as the author of the 'Chiose sopra Dante,' the so-called "Falso Boccaccio," had made the same statement ; while we can hardly doubt that the real Boccaccio, here as elsewhere, was Benvenuto's authority. In my own note ("Che di necessità qui si registra") I simply followed the latest authority—Witte, I dare say, or Scartazzini—as to the date of the elder Clemence's death ; which seemed to me, as it still seems, to make no difference one way or the other to the interpretation of the line. A. J. BUTLER.

Literary Gossip.

MR. WINSTON SPENCER CHURCHILL'S two volumes on 'The River War: an Account of the Recovery of the Soudan,' which we mentioned some time ago, will be published by Messrs. Longman in October. The work will be edited by Col. F. Rhodes, and will describe in exact military detail Lord Kitchener's campaigns, viz., the expedition to Dongola, the expedition to Khartoum, and the operations on the Blue Nile ; and a comprehensive sketch of the previous history has been added which fills four chapters, together making 150 pages. At chap. vi. the military chronicle begins, and the years of war from April, 1896, to December, 1898, are minutely described. At chap. xiv. the author adopts a more personal style, and relates the final campaign and battle of Omdurman from his own point of view—that of an officer serving with the 21st Lancers. The twenty-fourth chapter supplies an account of the Fashoda incident, and the last two chapters deal respectively with the military lessons of the campaigns and the imperial aspect of the recovery of the Soudan. Appendices giving statistics and official records are added. Lieut. Angus McNeil, of the 1st Battalion Seaforth Highlanders, who served throughout the war, has contributed sixty original drawings. There are, too, more than thirty maps and plans, which, it is hoped, will explain clearly almost every collision or strategic situation.

WE are sorry to say that Miss Violet Hunt has been laid up in Paris from an affection of the throat, and, although she is recovering, the publication of her new novel, 'The Human Interest,' will be delayed probably till the beginning of September.

MR. H. F. WILSON, the editor of Mr. Unwin's series "Builders of Greater Britain," has just received a further instalment of documents from the Lisbon archives, which cover the three years (1775-8) of Admiral Phillip's service in the Portuguese fleet. It is clear that, so far as his opportunities permitted him, Phillip displayed as a Portuguese captain all the qualities which afterwards distinguished him at the Antipodes, and on his retirement was highly commended by his official superiors. The documents will be published (with notes by General Brito Rebello) as an appendix to

the forthcoming 'Life of Phillip,' by Messrs. L. Becke and W. Jeffery.

MR. J. HACKETT, who has resided in Cyprus for some years, has finished a 'History of the Church of Cyprus' for Messrs. Methuen. This work brings together all that is known on the subject, from the introduction of Christianity to the British occupation. A separate division deals with the local Latin Church during the period of the Western Supremacy.

THE wardenship of the new hall of residence for women students established in connexion with the Owens College, Manchester, has been offered to and accepted by Miss Helen M. Stephen. Miss Stephen is a daughter of the late Sir James Fitzjames Stephen, and a niece of Mr. Leslie Stephen. Her sister, Miss Katherine Stephen, is one of the Vice-Principals of Newnham. The new hall opens in October.

AT the next Oireachtas, to be held in Dublin on June 7th, when Cardinal Logue will preside, a Welsh deputation will take part in the proceedings, and an address in Welsh will be delivered by one of the visitors.

A NOTABLE addition has just been made to the few public memorials to distinguished men of letters to be found in Wales. It consists of a massive obelisk, with bronze figure of a peasant girl weaving a garland at its base, erected at Llansannan, an upland village in Denbighshire, to commemorate five famous natives of the parish, namely, Tudur Aled, a Franciscan monk and poet ; William Salesbury, translator of the New Testament into Welsh ; "Iorwerth Glan Aled," poet ; Henry Rees, pulpit orator ; and his brother William ("Gwilym Hiraethog"), pioneer of the Welsh press, poet, and politician. The unveiling ceremony, which took place on Tuesday, was presided over by Lord Justice Vaughan Williams.

MR. H. C. MINCHIN, of Wadham College, who is now at Bradfield, is boldly adventuring on a novel, some chapters of which have appeared from time to time in the *Oxford Magazine*. It is a story of country life, and, under the title of 'The Arcadians,' it will be issued in June by Mr. Blackwell, of Oxford.

LA SOCIÉTÉ DES ÉTUDES RUSSES, founded by M. Tournaux for the study of Russian language and history, has issued the first number of its journal, the *Revue des Études Russes*.

THE very prolific novelist Oscar Meding, generally known by his pseudonym "Gregor Samarow," whose novel 'Um Scepter und Kronen' made a great sensation at the time of its publication in 1872, has just been found guilty of *lèse-majesté* by the *Landgericht* of Vienna in consequence of a novel of his, in which he is alleged to have insulted the Emperor and the Austrian imperial family.

SCIENCE

Funafuti ; or, Three Months on a Remote Coral Island: an Unscientific Account of a Scientific Expedition. By Mrs. Edgeworth David. (Murray.)

THE object of this expedition was to ascertain by a deep boring, the life-history of a

coral atoll, with special reference to Darwin's famous generalization. The work was a success, and the conclusions derived from the borings will shortly be published. Meanwhile the general reader is indebted to science for a most amusing as well as a most informing book ; scientific too, if the author will allow us to say so, being a study in the science of man, as close as it is sympathetic. All the surroundings were favourable to such a study. A kingdom seven miles long by half a mile wide, with a population of 270, is a microcosm of which a good deal may be learnt in three months, the population being all interested, materially, in the work of the expedition, and disposed, besides, to the most affectionate intimacy. It is a happy, peace-loving community, free from beachcombers or other elements of disorder. The only trader is an old Irish-Australian, who, if he regrets the good old "lively" times, and if his presence does not actively make for righteousness, is, at all events, harmless—"on the whole, a peaceable, likable old man." The king's civil list is five dollars a year ; the native pastor (who draws fifty) is practically all-powerful, but wields his power judiciously and moderately. The Sunday services doubtless are long, and the costumes, rigorously enforced, are superfluous and elaborate. All this, amusingly described by the author, has its ludicrous side ; but, though previously no friend or admirer of missions, she emphatically declares that she never knew a community more thoroughly imbued with the spirit of Christianity. The labours which fell to her share were heavy. The only woman of the party, which was generally fully occupied, she contrived to develop a comfortable and almost æsthetic home out of an empty native hut and an assemblage of packing-cases. She also acted as doctor, not only to the party, but to the 270 inhabitants ; and she describes in gruesome and graphic detail her treatment, usually successful, of the terrible skin diseases prevalent in the island. With ready sympathy for all her neighbours, her happiest times were spent with the children. Adoption is the order of the day in Funafuti, and Mrs. David, having adopted five young daughters of the principal men of the island, was attended by them at all hours with an almost embarrassing devotion. It is not every Englishwoman who could hold her own with these athletic and amphibious little savages in their games on land or in the water ; but the Australian professor's wife is exceptionally gifted. She can dive, and she can run ; and though the children's criticisms were of the freest, she had seldom to confess herself beaten :—

"I always took from half a dozen to a score of children down to the lagoon with me when I went to bathe, and we put in a very merry time. The children would shout at me 'Fonu' (turtle), and then off they would go and plunge into the lagoon, bunching themselves up to look as like a turtle as possible, and paddling along in the funniest way, with their noses just out of the water, and their arms moving rhythmically in imitation of flippers. Then there would be another shout of 'Magu' (shark) this time, and down all the youngsters would go under water, swimming along rapidly and steadily, with only the bent elbow of one arm for the fin showing above water.....I never laughed so much in my life as I did in the lagoon with these frisky, mis-

chievous piccaninnies. Then they always insisted on a performance from me, and I would swim about half a dozen strokes in a frog-like fashion, and they would caper and yell with delight, and shout out criticisms, which resolved themselves into something like this: 'Te fafine (the woman) koko (swims) all-a-same maniki (monkey).' The small people have never seen a real monkey, by the way, but have frequently seen pictures of this agile and beautiful animal."

Various games are minutely described; but it is not always certain that they are quite indigenous. The balls, cleverly plaited by the children out of palm or pandanus leaves, are not round, but cubes:—

"In the use of ears, eyes, nose, tongue, and fingers, especially fingers, these little brownies surpass the smartest Kindergarten children I have ever seen.....The girl children enjoyed playing 'being grown up' better than any other game, and they would plait mats, fish, cook, scold their play-children, and look very wise and important. Funafuti children at play are the prettiest, most lovable little scraps of mischief imaginable, but they certainly seem to be utterly without feeling. The pushing, spanking, thumping, and jumping on that these scraps do and endure during a game would make the pluckiest white child howl with pain."

Although these islanders are physically energetic, a certain want of stamina is curiously indicated by the absolute need for repose after any, especially any mental, exertion. On Saturdays, we are told, cooking has to be done for two days in advance, for the fatigue caused by the Sunday services calls for a period of rest (with extra sustenance) extending far into Monday! And the author gives other and more convincing instances. One unpleasant task, at all events, was undertaken by her in the cause of science, and it was on this wise:—

"My husband had promised to take all the tattoo patterns he could get on the island, and send them home to a learned man in the learned city of Oxford. He was very keen about this till we got to Funafuti, but then he found that among the fair sex only the very old, skinny natives were tattooed; so he said he really hadn't time to do everything, and besides he said he was naturally shy about strange ladies, and on the whole he thought it would be more correct if I took the women's tattoo, and left him just to tackle the men. Afterwards he found he was too busy to tackle the only old man who was tattooed, and who was doubly interesting as being the host for a fine colony of Tokelau ringworm (lafa). In my ignorant zeal in the cause of science I undertook to copy the tau.....I found that the women had lost a good deal of adipose tissue since they were tattooed, for their skins now hung in wrinkled folds, and the patterns had consequently run into each other considerably, so that the skin had to be stretched out bit by bit to discover the real hang of the pattern. I did not like doing this"—for obvious reasons! and besides, the women

"thought I was irreligious and a bit of a fool too to want to have anything to do with tau..... After a few weeks of this method of trying to take the tau, I had a brilliant idea. I would lay tracing paper on the subjects, and take the patterns rapidly that way. Off I started cheerfully, with a nice little roll of tracing paper, intending to bag the entire collection of patterns that afternoon. But it wouldn't do. The skin and the tau were both so like that the pattern didn't show through the paper at all; and there was no way of stretching the skin and fastening the tracing paper down except with drawing pins, and the women objected to that. So I had to return to the old slow way of stretching

the skin with one hand while measuring and drawing with the other. I finally succeeded in getting an accurate copy of the pattern common to all, which fortunately happened to be the simplest."

Although, like other observers, Mrs. David looks on this attractive race as children in their want of forethought and reflection, her principal portrait, a charming character, seems a signal exception. Opataia, the popularly elected sub-chief, and also magistrate appointed by the British Commissioner, "is a model man, and is much thought of and respected by all who know him. He can spear or hook fish, row, climb a cocoa-nut tree, cultivate taro, make bonito hooks and sinnet, cook fish, make puleleti and lolo, and lasso a rat with any man on the island. He certainly makes a splendid sub-chief and will probably be Tupu some day. Affairs of state seem to weigh heavily on his mind, he is not so gay and frisky as are most of the others; and he has a good deal of work and anxiety as compared with most other men in Funafuti, for he is a deacon of the church as well as sub-chief and magistrate, so that he feels himself responsible for the spiritual as well as the moral and physical welfare of his people.....He was also an excellent sailor..... he knew every patch of coral, every shallow, every deep spot in the lagoon, and every place on the reef where it was good to fish or safe to land; he knew the habits of all the animals on the island, and how best to catch them; he knew all the plants on every islet of the atoll, and just where to find them, and what were their uses; he could understand a little English, and whenever there was a stiff bit of rowing or hauling to do Opataia always stuck to it better than any other man."

We cannot do more than allude to the curious, quaint, and amusing details on various topics—on clothing and cooking arrangements, on schooling, missionaries and morals, and customs old and new—which give a real value to Mrs. David's record of her experiences. It is pleasant to think of the possibly abiding influence for good of such a visit as this. The farewells were touching, though our author had specially, and wisely, stipulated that they should, contrary to custom, be bright and tearless. One may, at all events, express a hope that her urgent monitions on elementary sanitation, to say nothing of her attempts, in the service of good if not of native art, to reform the shapes of the church-going hats and "tiputas," may bear substantial fruit.

SLATE WEAPONS.

An objection to the Dumbuck and Dumbaie sites is the presence of lance-heads of slate. I feel disposed to think that they were used for ritual, not for military purposes. But any one interested in slate tools, amulets (*churinga*), knives, axes, gouges, lance-heads, "perforated pendants," arrow-heads, and discs, will find abundant specimens (from or near the Huron country) in Mr. Boyle's 'Archæological Report (Ontario) for 1898' (Toronto, Ward & Rutter, pp. 6-33). The oval slate pendants, perforated, are especially analogous to Australian stone *churinga*, and to many of Mr. Donnelly's finds. I myself (*etat. nine*) was in the stone age, and made slate arrow-heads, for lack of skill in flint. They were not objected to by my suffering friends on the score of inefficiency; the reverse was rather the case. I need hardly add that "curious little objects" in stone cannot conceivably be totems, as Mr. Dukinfield Astley suggests.

A. LANG.

SOCIETIES.

ROYAL.—May 18.—Lord Lister, President, in the chair.—The Bakerian Lecture was delivered by Prof. J. A. Ewing and Mr. W. Rosenhain, 'On the Crystalline Structure of Metals.'—The following papers were read: 'The Yellow Colouring Matters accompanying Chlorophyll and their Spectroscopic Relations,' by Mr. C. A. Schunck, 'The Diffusion of Ions into Gases,' by Mr. J. S. Townsend,—and 'The Diurnal Range of Rain at the Seven Observatories in connexion with the Meteorological Office, 1871-90,' by Dr. R. H. Scott.

GEOLOGICAL.—May 10.—Mr. W. Whitaker, President, in the chair.—Capt. A. W. Hicks Beach, and Messrs. A. Montgomerie Bell, G. Clinch, F. G. Collins, and Minett E. Frames were elected Fellows.—The following communications were read: 'The Geology of the Davos District,' by Mr. A. Vaughan Jennings,—and 'Contributions to the Geological Study of County Waterford: Part I. Section I. The Lower Palæozoic Bedded Rocks of the Coast,' by Mr. F. R. Cowper Reed.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—May 17.—Mr. Compton, V.P., in the chair.—Mr. Patrick, Hon. Secretary, announced that the Marquess of Granby had accepted the office of President of the Congress and of the Association for the ensuing twelve months.—Two very interesting rubbings of incised designs on the headstone of the piscina in the south wall of the Templars' Chapel at Garway, Ross-on-Wye, were contributed by the Rev. Dr. Minos, the vicar of Garway. They were discovered late last year on removing plaster. On the left side of the piscina is a fish, representing the baptized, and on the right a horned adder, representing the unbaptized. In the middle is a cup marked with a triangle, and raised a little above the top is a cross within a circle. The cup has two wings. Dr. Minos considers this to be emblematical of the exaltation of the consecrated wafer. The second rubbing was of incised work on the inside face of the broken tympanum of the west door of the Templars' Chapel. On the left side is a spear, and near it a ladder; on the right a cup with a cover, and near it a reed and a sponge. In the middle is a Tau cross with a crown over it, three nails and a sword beneath the arms. These clearly represent the instruments of the Passion and the crown of glory. The work is rude in character and of early date, probably pre-Norman.—Mrs. Collier exhibited a rare volume of the early part of the seventeenth century, entitled 'A History of the Gospel,' in fine condition; and Mr. Grimsdale, photographs of a pair of hand-mill stones recently dug up in a brickfield near Uxbridge. The stones are 14 in. in diameter, and were found under about 4 ft. 6 in. of brick earth.—A paper contributed by Dr. Russell Forbes, 'On the Cremating of Cæsar and the Recent Discoveries in the Forum at Rome,' was read, in the author's absence, by Mr. Patrick.

NUMISMATIC.—May 18.—Sir J. Evans, President, in the chair.—Mr. H. Bolles Bowles was elected a Member.—Mr. J. Bearman exhibited a penny of Æthelred II., struck at Thetford, with the crowned bust of the king on the obverse, and a cross pattée surrounded by four smaller crosses on the reverse, being an unpublished combination; also a penny of the same reign, struck at Barnstaple, of the "Crux" type.—Mr. L. A. Lawrence showed a small pocket balance of the eighteenth century for weighing guineas and half-guineas.—Mr. G. F. Hill exhibited a photograph of a mass of corroded copper coins of Cyrene, belonging to Mr. G. Armes, of Eastbourne, which is said to have been formerly in the possession of the late Sir Francis Drummond, the Consul-General in Tripoli. This mass of coins weighed over 13 lb.—Mr. L. A. Lawrence read a paper on forgeries of coins of Henry I., Eustace, son of Stephen, Henry, Bishop of Winchester, and the Empress Matilda. These coins, which formed two separate series, were shown to have been struck, in part or entirely, from identical dies, and also to have been struck over coins which were not issued till considerably later than the period they purported to represent.—The Rev. R. S. Mylne described two medals of the Academy of St. Luke in Rome, bearing the portraits of Clement XIII. and XIV., specimens of which had been awarded by the Academy to the writer's great-grandfather, Robert Mylne, F.R.S., who was the architect of Blackfriars Bridge erected in 1760.—The President announced to the meeting that the Council had awarded the Society's medal to M. Ernest Babelon, the Keeper of Coins at the Bibliothèque Nationale, Paris.

ZOOLOGICAL.—May 16.—Mr. W. T. Blanford, V.P., in the chair.—The Secretary read a report on the additions that had been made to the menagerie during April, and called special attention to a young

male giraffe of the Southern form (*Giraffa camelopardalis capensis*), acquired by purchase; to four masked hawfinches (*Coccothraustes personatus*) from Japan, also obtained by purchase; and to three female ostriches of the Northern form (*Struthio camelus*), presented by Mr. G. Fanshawe Abadie.—The Secretary read extracts from letters from Mr. J. S. Budgett containing an account of the progress of his expedition to the Gambia, and announcing his proposed return in July next.—Mr. G. A. Boulenger exhibited a specimen of the Bornean lizard (*Lanthanotus borneensis*), belonging to the Sarawak Museum, and remarked that it was the second example of this reptile that had reached Europe. An examination of the specimen had confirmed Mr. Boulenger's suspicion that its affinities were with the Helodermatidæ, and that it was not, as its original describer (Steindachner) had supposed, entitled to family rank by itself.—Mr. G. E. H. Barrett-Hamilton exhibited the skins of two hares (*Lepus variabilis*), and made some remarks on the winter whitening of mammals in connexion therewith.—Mr. G. A. Boulenger read an account of the fishes obtained by the Congo Free State Expedition, under Lieut. Lemaire, in Lake Tanganyika, in 1898. Ten new species were described, of which three were made the types of new genera.—Mr. E. M. Corner read a note on the variations of the patella in the divers, grebes, and cormorants, by which the functions of the bones in these birds were explained.—A communication was read from Mr. Stanley S. Flower containing notes on a second collection of reptiles made in the Malay Peninsula and Siam from November, 1896, to September, 1898, and a list of the species recorded from those countries. The species enumerated in the paper were 221, of which one was the type of a new species, described under the name of *Typhlops floweri* by Mr. G. A. Boulenger.—A communication was read from Marquis Ivrea on the wild goats of the Ægean Islands. A series of heads and some photographs of the goats of the islands of Antimilo and Joura were exhibited, with the object of showing that the effect of a cross between *Capra ægagrus* and *C. hircus* (such as had been proved to have occurred on the former island) was not to produce an animal corresponding to *C. dorcas* (Reichenow), and that consequently the goat of Joura had not, as was generally assumed, been so produced, but was, as a matter of fact, a local variety of the wild goat, for which the name *C. ægagrus*, var. *jourensis*, was suggested.—Mr. W. Cunningham read a paper on a new brachyuran crustacean from Lake Tanganyika, obtained by Mr. J. E. S. Moore, for which he proposed the name *Limnotheraps maculata*. The crab, unlike its nearest allies, was wholly aquatic, and would seem to be the most primitive member of the Thelphusine group.—A paper was read by Mr. W. T. Calman on some macrurous crustaceans obtained by Mr. J. E. S. Moore in Lake Tanganyika. A new genus (*Limnocaridina tanganyikæ*) and a new species of Palæmon (*P. moorei*) were described, it being pointed out that neither of them furnished any particular facts bearing on the general question of the origin of the Tanganyikan fauna.

CHEMICAL.—May 18.—Prof. Thorpe, President, in the chair.—The following papers were read:—‘Corydaline, Part VI,’ by Dr. J. J. Dobbie and Mr. A. Lauder.—‘Oxidation of Furfural by Hydrogen Peroxide,’ by Messrs. C. F. Cross, E. J. Bevan, and T. Heiberg.—‘Note on the Reactions between Sulphuric Acid and Various Elements,’ by Mr. R. H. Adie.—and ‘On the Action of Ethylene Dibromide and of Trimethylene Dibromide on the Sodium Derivative of Ethylic Cyanacetate,’ by Messrs. H. C. H. Carpenter and W. H. Perkin, jun.

PHILOLOGICAL.—May 12.—*Anniversary Meeting.*—Rev. Prof. Skeat, President, in the chair.—Mr. H. C. Wyld was elected a Member.—The Treasurer's cash account was read and adopted.—The following were elected the officers of the Society for the ensuing session:—*President*, Prof. Skeat; *Vice-Presidents*, Drs. W. Stokes, H. Sweet, and J. A. H. Murray, Rev. A. H. Sayce, H. Bradley, Prof. A. S. Napier; *Ordinary Members of Council*, E. L. Brandreth, F. T. Elworthy, T. Ely, C. A. M. Fennell, Prof. G. Foster, P. Giles, I. Golancz, F. Heath, Prof. W. P. Ker, C. P. Mason, Rev. J. B. Mayor, Prof. W. S. McCormick, H. A. Nesbitt, Prof. Platt, Prof. J. P. Postgate, Prof. Ridgeway, Prof. W. Rippmann, J. H. Staples, W. H. Stevenson, and Prof. J. Strachan; *Treasurer*, B. Dawson; *Hon. Secretary*, F. J. Furnivall.—The President read notes upon the etymologies of difficult words, in some cases confirming results already obtained, and in others proposing new solutions. The following words were included in his paper, though there was not time to explain them all fully. The paper will be printed in full in the Society's *Transactions*:—*ananas*, not Peruvian, but Brazilian; *boatswain*, earliest quotation in the *Leofric Missal*, fol. 1, back, Earle's ‘Land Charters,’ p. 254, l. 5; *bore*, a tidal

wave; *brook*, originally broken ground, for which see the ‘English Dialect Dictionary,’ and connected, like *G. bruch*, with the verb to break; *bulk*, a partition, illustrated by Kalkar and Molbech; *bulldog*; *bump*; *cack*, to cackle, omitted in the ‘Dictionary,’ though it occurs, spelt *calke* (where *lk = kk*), in Lydgate's ‘Hors, Sheep, and Goose,’ l. 29; *calf* (of the leg), which Dr. Whitley Stokes connects with the Gaulish Latin *galba*; *cat-in-the-pan*, which occurs early, in Wyclif's ‘Works,’ ed. Arnold, iii. 332; *cloves*; to *cog* dice; *collop*; *corrie*; *creel*, from O.F. *creil*, given by Ducange s.v. *cleia*, from the late L. *crātulum*, a dimin. of *crātes*; *creem*, to crumble, a Prov. E. form, showing that the *u* in A.-S. *crūma*, a crumb, was long; *cudgel*, probably allied to *cog*; *dank*, moist, further illustrated from Scandinavian; *darn*, originally to stop up (a hole), as shown by the gloss ‘Oppilatam, gedyrned,’ and by Prov. E.; *darnel*; *date*, as in *date-palm*, ultimately of Aramaic origin; *début*; two more old references for *dog*; *drown*, of Scandinavian origin; *eagre*, a tidal bore; *eyot*; *fad*; *fib*; *flimsy*; *flirt*; *fond*; *frampold*; *frill*; *gallop*; *game*, as in *game leg*; *gawky*; *gem-gaw*; *glaive*, from O.F. *glaive*, found with the sense of sword as early as in Philip de Thaun, where it translates the Latin *gladius*; *groom*, of Romance origin, the diminutive being *grummet*; *hamper*, verb; *kill*; *linn*, of Celtic origin, and distinct from A.-S. *hlynn*, a torrent; *mandril*, a baboon, a compound of *man* and *dril*, an ape; *mug*; *muchkin*, given as M Du. *mudseken* in Kilian; *news*, perhaps a genitive singular; *pay*, to pitch, representing A.F. *peier*, for O.F. *poier*; *peep*; *Peter-see-me*, the name of a wine, from Span. *Pedro Ximenes*; *pomander*, representing ‘*pomum ambre* for the pestilence,’ in MS. Harl. 2378; *posnet*, a little pot, O.F. *pogonet*; *punt*, at cards; *sanap*, not for *save-nappe*, but for *sur-nappe*; *stockade*, from Span. *estacada*; *stook*; *stop*; *tankard*; *tares*; *terrier*, an augur; *thief* in a candle, Walloon *larron*; *tornado*, from Span. *tronada*, a thunderstorm; *vade*, to fade, M.Du. *vadden*, from French; *valance*; *weak*, of native origin, but a verbal form, the adjective having perished. The etymologies of *stockade* and *tornado* were first given by Dr. Fennell in the ‘Stanford Dictionary’; those of *collop*, *drown*, and *weak* have been taken from a paper by Eric Björkman, of Upsala, in the *Archiv für das Studium der neuere Sprachen*, Band ci. Heft 3, p. 392. The notes on *creel* and *game leg* are due to Mr. Mayhew. Some of the etymologies are due to the information furnished by the ‘New English Dictionary,’ and have only been discovered after repeated failures, too late for insertion in the body of that invaluable work.

ROYAL INSTITUTION.—May 22.—*Adjourned General Meeting.*—The Duke of Northumberland in the chair.—The following foreign scientific men were elected Honorary Members in commemoration of the centenary of the Royal Institution, which will be celebrated on the 5th, 6th, and 7th of June: Prof. S. Arrhenius (Stockholm), Prof. C. Barus (Brown University), Prof. H. Becquerel (Paris), Prof. G. L. Ciamician (Bologna), Prof. N. Egorof (St. Petersburg), Prof. A. P. N. Franchimont (Leyden), Prof. A. E. Gautier (Paris), Prof. H. G. Kayser (Bonn), Prof. W. Körner (Milan), Mr. S. P. Langley (Washington), Prof. G. L. van der Mensbrugghe (Ghent), Prof. A. A. Michelson (Chicago), Prof. H. Moissan (Paris), Prof. R. Nasini (Padua), Prof. W. Nernst (Göttingen), Prof. W. Ostwald (Leipzig), Dr. E. Solvay (Brussels), Prof. R. Thurston (Cornell), Prof. E. Villari (Naples), Prof. J. L. G. Violle (Paris), Dr. E. Ador (Geneva), Dr. L. Bleekrode (the Hague), Prof. J. S. Ames (Johns Hopkins University), Prof. G. F. Barker (Philadelphia), Dr. O. Liebreich (Berlin), and Dr. W. L. Wilson (Washington).

HISTORICAL.—May 18.—Dr. A. W. Ward, President, in the chair.—The following were elected Fellows: Messrs. H. K. Beauchamp, J. H. Clapham, A. Paterson, and W. F. Reddaway.—The Columbia University, U.S., was admitted as a Subscribing Member.—The Alexander Prize Essay on ‘The Relations of the Crown to Trade in the Reign of James I.’ by Miss F. Hermia Durham, was read, and the medal was presented by the President, a bronze replica being also presented to the founder of the prize, Mr. L. C. Alexander, as a memento.—A paper was read by the Rev. J. Neville Figgis ‘On Political Theories at the Council of Constance.’—Both papers were ordered to be printed in the *Transactions* of the Society.

MEETINGS FOR THE ENSUING WEEK.
 Mon. Surveyors' Institution, 3.—Annual Meeting.
 — Aristotelian, 8.—‘The Philosophy of Common Sense,’ Mr. A. Boutwood.
 — Geographical, 8.—‘Explorations in Patagonia and the Eastern Andes,’ Dr. Francisco Moreno.
 Tues. Royal Institution, 3.—‘Recent Advances in Geology,’ Lecture III., Prof. W. J. Sollas.
 — United Service Institution, 3.—‘Rifle Fighting,’ Major-General Sir W. F. Gatacre.
 — Society of Arts, 8.—‘The Revival of Tradesmen's Signs,’ Mr. J. Starkie Gardner.

Tues. Anthropological Institute, 8½.—‘The Beginnings of Currency,’ Lieut.-Col. R. C. Temple.
 Thurs. Royal Institution, 3.—‘Water Weeds,’ Lecture II., Prof. L. C. Miall.
 — Royal, 4.—Election of Fellows.
 — Society of Arts, 4½.—‘The Port of Calcutta,’ Sir C. C. Stevens.
 — Linnean, 8.—‘The High-Level Plants of the Andes,’ Mr. W. Botting Hemsley, ‘Some Australasian Collembola,’ Sir John Lubbock.
 — Chemical, 8.—‘The Hydrosulphides, Sulphides, and Polysulphides of Potassium and Sodium,’ Mr. W. Poplewell Bloxam, ‘The Relative Efficiency of Various Forms of Still-head for Fractional Distillation,’ Dr. S. Young, ‘The Salts of Dimethylpyrone and the Tetra- and Penta-oxides of Oxygen,’ Dr. J. N. Collie and Mr. T. Tickle.
 — Society for the Encouragement of the Fine Arts.—‘The Schools of Painting of Sicily and Ephesus,’ Mr. J. S. Phené.
 Fri. Philological, 8.—‘Old and Middle English Place-names,’ Mr. W. H. Stevenson.
 Sat. Royal Institution, 3.—‘The Music of India and the East,’ Lecture III., Mr. E. F. Jacques.

Science Gossip.

LORD KELVIN, President of the London Mathematical Society, proposes to read a paper at the June meeting ‘On Solitary Waves, Equivoluminal and Irrotational, in an Elastic Solid.’ The Council will on the same evening elect the sixth De Morgan Medalist of the Society, and the announcement of the result will be made at the subsequent general meeting. The presentation of the medal will take place at the annual meeting in November next.

THE Annual Visitation of the Royal Observatory, Greenwich, will be held on Saturday next, the 3rd prox.

A PARTIAL eclipse of the sun will take place on the morning of the 8th prox., but in the British Islands only about a quarter of the sun's diameter will be obscured, the time of the greatest phase at Greenwich being about 17 minutes past 5. Where the eclipse is greatest, which is under the Arctic circle in North America, the obscuration will amount to 0.61 of the sun's diameter. A total eclipse of the moon will occur on the 23rd, which will be invisible in Europe, and best seen in Eastern Asia and Australasia, and partly also in North-Western America. The planet Mercury will be at superior conjunction with the sun on the 14th prox., and will therefore not be visible during June, unless, perhaps, for a very short time after sunset at the end of it. Venus is visible before sunrise, and will move next month from Aries into Taurus, passing a little to the south of the Pleiades on the 13th. Mars, now a faint object, is traversing the constellation Leo in an easterly direction, and at the end of June will set soon after 10 o'clock in the evening. Jupiter is still a splendid object during the first half of the night, situated in the eastern part of Virgo. Saturn will be in opposition to the sun on the 11th, and therefore visible throughout the night near the boundary of the constellations Scorpio and Ophiuchus.

FINE ARTS

British Museum Catalogue of Greek Coins.—*Galatia, Cappadocia, Syria.* By Warwick Wroth. (Quaritch and Henry Frowde.)

THE magnificent series of volumes which forms the ‘British Museum Catalogue of Greek Coins’ is drawing towards its end. Three or four more issues will complete it, as only Lydia, Phrygia, Phœnicia, Cilicia, and the lands beyond the Euphrates remain to be dealt with. The present volume covers a very large geographical area, as might have been expected from the fact that all the countries with which it deals came very late into the list of coin-issuing regions. Unlike Cilicia, the lands of the inner part of Asia Minor had no coinage of their own during the existence of the Persian Empire. The same was the case with Syria, where (except in the cities of Phœnicia) no mints existed till after the time of Alexander the Great. Under the Seleucidæ the splendid series of regal coins, which has been already

dealt with by Prof. Percy Gardner in an earlier volume of this series, formed the main currency of Syria. Pieces without the royal name are very rare till the age of the break-up of the Syrian kingdom in the early years of the first century before Christ. Hence the money with which the present volume has to deal was almost all struck under the Roman supremacy, and for the most part during the Empire, when Antioch was the second greatest mint of the Roman world.

The issues of Galatia, the first region with which Mr. Wroth is concerned, are singularly scanty. The wild Gaulish tribes who overran the district in the third century B.C. were too barbarous to need a coinage of their own. They preferred appropriating that of their neighbours. Hence we have no numismatic memorials of them till the time when they passed under the Roman suzerainty. Their last three rulers—Cicero's friend Deiotarus, Brogitarus, and Amyntas—struck a few pieces which are not without interest. The tetradrachm of the second named is not to be found in the British Museum: the only known specimen is at Paris. Of the moneys of Amyntas, however, there are enough and to spare—too many, indeed, we may say, for the discussion concerning his gold coins is one of the most difficult points in Greek numismatics. It is very seldom that there is any real difference among first-class authorities as to the genuineness of a Greek coin. There is usually a certain unsatisfactoriness about even the best forgery, which catches the practised eye at the first glance. But the gold hectæ of Amyntas are so attractive and convincing to the eye that they were long accepted by all the best museums. They first came on the market, in very small numbers, in 1845. Till about 1870 they were freely taken as genuine; but L. Mayer, in an article published in the *Numismatischer Zeitschrift*, succeeded in tracing the life-history of most of the known specimens back to a well-known and very clever Smyrniot engraver. This provenance was such a bad one that the whole series was consequently rejected by most collectors; but M. Waddington believed that the first two or three of the pieces had been genuine, and that only those which appeared later belonged to the Smyrniot artist. Mr. Head, the chief of the British Museum Coin Department, is inclined to hold the same view about the piece which Mr. Borrell sold to the national collection in 1846, while he concedes that all the other specimens, acquired in later years, are spurious. No greater testimonial to the skill of the Greek forger can be given than the fact that his works passed unsuspected for nearly thirty years among a class so suspicious as the curators of museums.

It is a striking proof of the backwardness of Galatia under the Roman Empire, and of the tardy and limited growth of civic life within its borders, that only four towns in the province issued money of the "Imperial Greek" class. A hundred miles further to the east, districts like Phrygia and Bithynia had mint cities by the dozen. In Cappadocia, on the other hand, the list of towns is a small one; but the output of the single mint of Cæsarea-Mazaca was enormous. The profusion with which this

place issued money is enough in itself to account for the fact that its smaller neighbours never set up a coinage of their own. There are probably more coins of the second and third century A.D. in existence of Cæsarea than of any other town in the Roman Empire, Alexandria and Antioch only being excepted. Silver didrachms and drachms with imperial busts are specially common, though the number of cities in the empire which were allowed to strike money of this metal might be counted upon the fingers of two hands. The most usual type of Cæsarean coins, whether silver or bronze, is a very peculiar one, a representation of Mount Argæus, which was to the Cappadocians, as Maximus Tyrius says, ὄρος τε καὶ θεὸς, καὶ ὄρκος καὶ ἄγαλμα. The mountain has most curious and varied adjuncts. On some pieces the figures of from two to four individuals—gods or emperors—are standing on its summit; others show animals lurking among its hollows, or prominent trees, or the obvious representation of a cave. Others, again, have an eagle or a star above its main peak; while a number show a great temple nestling in its lower folds. Careful archaeological exploration of Argæus would probably lead to a satisfactory explanation of all these subsidiary types.

The Syrian series of coins in this volume is, as we have already remarked, robbed of its most important section by the exclusion of the copious issues of the Seleucid kings. There remains little more than the civic coinage of the Roman age, including the very common and very uninteresting pieces of Antioch. There the invention of the coin designer fell to a depth of unoriginality seldom found in the ancient world. About half its money bears nothing more than S.C. in a laurel wreath, or the scarcely more distinctive type of the Roman eagle seated on a thunderbolt. Some of the mints of the minor towns bear much more notable representations of strange objects of local worship, such as the great conical stone-god of Emesa, from whom Antoninus IV. drew his well-known nickname of Elagabalus—or the veiled goddess of Gabala—or the "chariot of Heracles," which the Philadelphians revered. The reader will notice with surprise that Palmyra, in spite of its historical fame, had a very small coinage, and that of the worst art and the most disgracefully bad striking. But several others of the best-known Syrian towns have a much more scanty mintage than we should expect—such as Chalcis, Epiphania, and more especially Damascus. In the last-named great city there are such broad gaps in the series that we cannot identify by its aid facts which might have seemed very likely to be ascertainable by numismatic evidence—e.g., the date of its temporary occupation by King Aretas, of which St. Paul makes mention. But when we speak of dates, we must, on the other hand, be grateful to the mint master of Emesa, who during the rising of the usurper Uranius Antoninus was thoughtful enough to place on the rebel's coins the figures ΕΞΦ, thus fixing for us at A.D. 253 the date of this obscure insurrection. From the very confused notices of it in the Roman historians it would have been possible to go far astray in the dating of Uranius's tenure of power.

We have but one criticism to make in dealing with Mr. Wroth's solid and complete volume. We cannot quite understand the geographical lines on which he has divided off Southern Syria from the adjacent lands. If Syria is extended far to the south of Damascus on the east side of Jordan, why does it include Philadelphia (Rabbath Ammon), but not the neighbouring town of Rabbathmoba? If Ammon falls into Syria, surely Moab does also. Again, if some places in the Decapolis are dealt with, why is Scythopolis, its most important town, excluded? There is, no doubt, some explanation for the line which Mr. Wroth has drawn, but we wish that he had been good enough to make it plain to the reader.

The Illustrated Catalogue of the Paris Salon, 1899 (Chatto & Windus), is eminently fortunate in containing a large proportion of facsimiles of original sketches by the artists of the pictures and sculptures in that prodigious collection as well as reproductions from excellent photographs on a larger scale of many, though not all, of the leading works of the year. In these ways the student obtains acceptable memoranda of some of the most beautiful pictures, such as M. de Monthon's 'Le Chemin des Marais,' M. Le Carpentier's 'Un Coin de la Mare aux Saules,' 'Le Réveil' of M. Bisson, and 'L'Admiration' of M. Bouguereau. On the whole, it contains a larger proportion of good things than any of its forerunners and fewer downright bad ones. The illustrated catalogue of the exhibition of the Société Nationale des Beaux-Arts, which is housed alongside of the Salon (same publishers), comprises few or no reproductions of original sketches, but a very large number of more or less satisfactory photographic versions. Some of them are eminently good, and most of them are clearer than previous examples of the sort published in the same manner. The same firm publishes the *Academy Notes, 1899*, the twenty-fifth of the series, comprising what are not quite correctly called "Illustrations of the principal Pictures at Burlington House." The 'Notes' are no longer criticisms—descriptions implying criticism—nor explanations of the motives of the pictures; they are simply very terse descriptions, of no particular value. The cuts do not by any means illustrate the principal pictures. For instance, the works of Messrs. Abbey, Charlton, Gow, Hook, and Millet are absent. Some of the cuts are exceedingly good and some are very bad, but they are, on the whole, slightly better than usual. It is right to say that each of the French catalogues costs about three times as much as the English one.

YET another *Supplement to the Forty-sixth Report of the Department of Science and Art* has been published. It is an octavo of nearly five hundred closely printed pages, bristling with details which suggest that the entire population, men, women, and children, of hundreds of small towns and villages is learning to draw at the public cost.

THE ROYAL ACADEMY. (Second Notice.)

WE proceed to deal with the remaining figure pictures. Our original impression that the Academy of this year is more than usually uninteresting is strongly confirmed by repeated examination of its contents and more familiar acquaintance with them, but so far as it goes it must under the circumstances be consolatory to the Academicians that, contrary to the custom in such cases, their newly elected colleague Mr. S. Lucas has sent for his diploma picture not the poorest pot-boiler in his studio, but one of the best and freshest of his works, *News from the*

Front (No. 3), a modern version, accompanied, of course, by what the auctioneers call "antique" accessories, of a favoured subject of Metsu, *i. e.*, the delivery by a trumpeter to an officer of a report concerning military operations. The trumpeter—costume, trumpet, and all—seems to have strayed from a renowned picture at Dresden into Burlington House, while the officer, whose face and demeanour are more modern than become his dress, is a signal instance of Mr. Lucas's tact and power of animating expression. In fact, No. 3 is an extremely dexterous, bright, and effective picture, but it is, as regards finish and solidity, quite the reverse of a Metsu. Another picture of Mr. Lucas's, *The Amateur* (40) playing on a bass-viol, possesses several merits, but it is not equal to No. 3 in any respect.—On the other hand, Mr. J. J. Shannon has injured his great reputation by sending so crude, inchoate, and rough a work as *Babes in the Wood* (13), at once raw and heavy, and only partly redeemed by the pathos and expressiveness of the boy's face, while his lifeless attitude and the inanity of the girl who leads him in a wilderness of paint leave much to be desired.

To turn to the doings of the rest of the younger Associates, which are on the whole rather disappointing, we may begin with *The Drone* (33) of Mr. A. Hacker, an artistic puzzle of which we can offer no adequate explanation. Technically speaking, the painter's sense of colour redeems the picture considerably. In his *Golden Hour* (640) we have a number of evanescent rather than beautiful and spiritualized girls, not nymphs or genii, attired in rainbow tints and reposing in a shadowy wood.—Mr. S. J. Solomon's *Lavis Deo!* (437) occupies a prodigious canvas. Although we are unable to perceive what his picture is about, we are bound to praise Mr. Solomon's honourable efforts to attain to style, to admit that his passion is torn to fewer rags than usual, and his technique is at a level not often attained in Burlington House.—Mr. F. Bramley's *Gossip* (471), a group of women, turns out, we are sorry to say, worse than anything we have seen of his of late.—In *Cider Apples* (28) Mr. H. H. La Thangue has painted a sunlit orchard with great effect and with, for him, unusual smoothness and clearness. As a piece of colour, too, this picture surpasses the painter's usual efforts. On the other hand, his *Cutting Bracken* (121), two awkwardly drawn figures in a painty and rough landscape, is so far below mediocrity that we hope it represents the latest phase of a mood and manner he intends to abandon; and his *Harrowing* (319) also recalls previous efforts of his, but hardly approaches them in merit. The heavy painting of a sun-light effect is not hopeful, nor is the opacity and lack of limpidity throughout this work true to nature, or beautiful as art. All these canvases seem to have been painted indoors, and bear distinct traces of the use of impure pigments, although they profess to deal with sunlight. Mr. La Thangue is to be commended, however, for the more than ordinary care and patience as well as for the unwonted refinement and sympathy he has expended upon the figures and faces of the rustics in *Love in the Harvest Field* (390), a work which is not only sincere and fine, but far above the plane he usually occupies.—We fail to discover sufficient merit in the figures at work in *Allotment Gardens* (115) to justify the space devoted by Mr. Clausen to a tame design; and, besides, the figures are awkward, badly drawn, and even more roughly painted than the landscape. Nor is it more easy to discover any sentiment in their clumsiness than—in a work which is nothing if not realistic—to account for the prevailing brownness of the shadows on the flesh and the draperies of No. 115. Messrs. Clausen and La Thangue belong to the same artistic sect, and the incongruities of their methods go far to prove the insincerity of their studies. They both of

them, too, fail to look at nature or to paint out of doors, and they compel critics to wonder what will happen when their materials are worn threadbare.—Mr. E. Stott, although not an Associate, is the ablest of the followers of Bastien-Lepage. *The Harvester's Return* (369) more than justifies his reputation by means of its treatment of twilight flushed with colour, by the simplicity and naturalness of the figure of the man lighting his pipe, and by the veracity of the purple shadows in the landscape, which attain to a higher level than is common with a company of artists whose one notion of shadows is brownness. Mr. Stott does not reject refinement, homogeneity, and clearness, and he seems to affect precision and moderately good draughtsmanship. This cannot be said of Mr. La Thangue's 'Cutting Bracken' (121), nor of Mr. Clausen's 'Allotment Gardens' (115).

We may pass from these realistic works to a group of romantic pictures. There is vivacity in the gestures and expressions of the damsels Mr. A. Drummond has painted in *The Gods of the Ancients* (60), an assembly of Greek ladies on whom he might as well have bestowed beauty of a higher type. Apart from this it is a picture of promise.—The creditable efforts of Mr. H. A. Payne to paint well and dramatize forcibly the incident of *The Witch Lady* (84) are worthy of recognition, but the two figures in the water struggle in such a way that one cannot say whether one of them is pulling her companion out or pulling him under. We admit the energy of them both, and the dignity of the lady who looks on impassively from the bank. The colour is excellent, and there is, too, some respectable handling of an academical sort.—The intense expression of the princess, a type of forlorn and neglected maidenhood, who sits upon a throne in Mr. Hugh G. Riviere's large picture of *The Lonely Life* (53), is moving, but the work is not without crudities. The faces of the jeering attendants standing behind their mistress are varied and appropriate, but some of them are needlessly disagreeable. As a piece of colour the lady's robe of crimson velvet, though it is extremely well painted, is too insistent.—*Perseus and Andromeda* (104), by Mr. A. T. Nowell, whose painful, but heroic tragedy of the leper lately attracted great attention in London and Paris, evinces increased technical skill and a purer style of colouring and greater brilliancy, but the design, being more complex and less epic, is not so impressive or vigorous. Andromeda is, as heralds say, *issuant* from the folds of a but too eel-like dragon (this a new point ably made); her carnations are beautifully painted and the drawing is excellent. Indeed, as an exercise in painting a nude figure at life size and in the choicest manner of the schools there is nothing better in the room. Perseus spears the dragon with spirit and grace, and the lighting, coloration, and design are highly successful.—*The Coasts of the Sirens* (206), by Mr. J. Olsson, is one of the few successful and original specimens of classic romance which the year has brought forth. The sirens are ensconced in a cavern, out of the semi-darkness of which we look upon the cliffs opposite and upon ships with orange-tawny sails passing to the shore and flushed by strong sunlight. This arrangement is at once effective and natural, impressive and original. The coloration and tonality of the whole are good, but the sirens are much too small, considering the important place they occupy in the subject as well as in the design and composition. A Cornish cavern and its neighbouring cliffs have been judiciously utilized.—Another sort of romance is aptly illustrated in Miss I. L. Gloag's *Rosamond* (219), seated in her bower before her embroidery frame at the moment when the strange step of an unseen enemy alarms her. Her expression and attitude, the fresh beauty of her face, and the suitable accessories increase

the value of a picture which, however, is rather thinly painted, and lacks force as well as breadth.—Laboriously tame, and not so studious as it seems, is Mr. E. B. Leighton's very weak rendering of *Elaine* (544) arrived at the Camelot.—There is a considerable lack of refinement in the *Elaine* (397) of Mr. M. Loudan, a picture like a tapestry, without its simplicity and breadth. The figure is not Elaine, but a commonplace, buxom damsel of quite another strain. The subject is not within the artist's range.—No. 927, by Mrs. H. Rae, is in a higher vein than is usual with her, representing *Diana and Callisto* from Ovid, in the mood and quite in the manner of the less frivolous French painters of the middle of the eighteenth century, so that it is a very pretty piece of confectionery of the better kind. We confess Diana's left leg does not equal our expectations, while the young ladies of her train are but pretty simpletons, nicely dressed, or rather undressed.

The pretty *Reverie* (176) of Mr. Marcus Stone, his sole contribution of the year, lacks neither grace nor sweetness, though these qualities approximate but too distinctly to Sevres porcelain. Apart from this, there is something of the frivolity of the eighteenth-century art of France in the notion of the moon rising behind the figure of the forlorn damsel who sits in front of us. The neatness, pleasantness, and technical dexterity of the artist are always pleasing.—Its masculine qualities, not less than the robustness and variety of its vigorously painted figures, distinguish Mr. C. Wyllie's *Going to the Lock* (198), the crew and passengers of a flyboat passing from under a bridge, and remarkable for veracity and character. It lacks dominant elements of colour and tone to give force to the whole and prevent confusion.—Mr. W. Hatherell's *River Picnic* (109), crude, slight, and painty as it is, deserves further attention on the artist's part, so clever is its composition and so spirited are its faces.—In his *Venetian Interior of the Eighteenth Century* (209), Mr. Logsdail has introduced some appropriate figures (that are in true harmony with their surroundings) into a charmingly homogeneous and artistic rendering of a stately room in a palace, of its peculiar light reflected from the canal below, of its quaintly sumptuous furniture, and its spaciousness. A decided looseness in the handling and weakness in the chiaroscuro damage this work.—As a piece of interior painting it is the opposite of Mr. F. D. Millet's finished and elaborately solid picture of *The Travelled Man* (221), showing an enthusiastic collector of *bric-à-brac* amid his belongings, busily writing, and heedless alike of the charms of his comely wife and the attractions of the lunch she has brought to him. Brightly and solidly painted as No. 221 is, the subject lacks interest of its own, while the design does not adequately explain itself nor appeal to us with greater force than is due to the figure of the lady. The absorption of the man writing does not touch us, though his face is first rate in its touch. The firm painting of the accessories is exactly such as Mr. Millet's studies have often, to our delight, ensured, but, contrariwise to his previous practice, this new work is deficient in simplicity, and its coloration and tonality lack breadth, if not homogeneity.

Of all Mr. Boughton's pictures *Skating Days in Old Brabant* (226) is in every respect the poorest and weakest. Neither its subject nor its treatment redeems it. In fact, nothing in the exhibition possesses less charm or strength. On the other hand, his *Wintry Spring* (342), although its motive and pathos are old and hackneyed, displays a certain degree of prettiness and a daintiness of taste and execution which are decidedly welcome in so arid a wilderness as is Gallery V. Unlike No. 226, feebleness and inconsequence are not the chief elements of 'Wintry Spring,' in which a sort of tapestry-like tenderness characterizes its coloration

and the harmony of its tones.—On the other hand, there is real vivacity about Mrs. Inez Anderson's "*Let's make it up, dear*" (344). Her name is new to us, but we seem to remember her art. She has been well taught, and nature has given her sympathy with life and a tolerably good eye for colour.—There is no deep study nor freshness of any sort in Mr. W. E. Lockhart's *White Cockade* (349), an attempt to follow in Millais's footsteps, in which everything is easygoing and pretentious.—Academical art of a beautiful, accomplished, and thorough kind, research, a noble but frigid taste, pure forms, and exquisite finish without a hint of warmth are seen at their best in M. Bouguereau's graceful and refined *Élégie* (356). The modelling of the nymph's limbs and bust, and the delicate charm of Cupid's pale, but not pallid carnations have no rival in the Academy. The Hanging Committee of this year, unlike their fellows of 1898, seeming to be aware of the distinctions of M. Bouguereau, have given to this picture a better place than was bestowed upon its forerunner.—From the quasi-classic elevation of this fine piece, *Closing the Link* (351) of M. C. Formelli, a smith and his boy at work, brings us back to domestic genre. Here the faces are appropriate and expressive; the effect of the fire upon them lacks redness.—Mr. Waller's lovers on horseback—a class of society which he has taken to himself—are seldom so energetic as in *The Huntsman's Courtship* (366), where the rider throws a letter to a widow at her cottage door as he gallops past. The picture abounds in dexterity and spirit.—*Hopes and Fears* (375), by Mr. C. Haigh-Wood, comprises some pretty and spirited figures of girls in consultation while matrimonial negotiations proceed in an inner room. The slightness of the picture is against it. Mr. Dendy Sadler is the model of Mr. Haigh-Wood, who in this picture pays Mr. Sadler the greatest of all compliments.—This is manifest in the latter's thoroughly representative *Christening* (379), a busy rustic group at a church door, with the venerable parson, buxom matron, and other approved types, all very cleverly designed and grouped. Although it is quite in his mood, the faces are weaker than usual, as well as somewhat trivial and mannered. On the other hand, *The Plaintiff and the Defendant* (936), a meeting of antagonists at law, their friends, and legal advisers, is in its way first rate, carefully and skilfully designed, abounding in humour which, of its kind, is admirable and true to nature. It is much better painted, too, than 'The Christening.'—A less robust, less sympathetic, and less researchful artist than Mr. Sadler—one who, though he dresses them in various costumes, affects similar motives and incidents—is Mr. F. W. W. Topham, who this year reminds of the art of Mr. F. Goodall in his callow youth, when he had only just crossed the Channel to linger in Normandy and Brittany, and long before he reached the Nile, to say nothing of the Irawaddy. In those days Mr. Goodall depicted themes such as have induced Mr. Topham to paint *An Acquittal* (380) with unwonted fire, though not without a characteristic excess of paint—a group of French peasants and sailors at the Romanesque door of a court of justice, the architecture of which has, by the way, undergone drastic restoration and repainting.

His group of naked youths and boys about to bathe in a misty sunlit sea shows that Mr. H. S. Tuke is disposed to ride a rather good idea to death, while he takes less pains than he used to do and does not make such careful studies. Accordingly *The Diver* (385) is by no means so finished as its forerunners, develops no new knowledge, and has much less freshness and energy than the 'Idyl of the Sea' (621 last year). It is, apart from this, a capital piece.—Mr. B. Hook is at his best in *A Mother's Darling* (387), for the style is sound and good, though the picture suffers in the

roughness of its surface; the grace of the girl is spontaneous and fresh, and the reflected light is truly given.—Mr. W. H. Margetson's *Wonders of the Shore* (396) is an example of what may be called Impressionism restrained by good taste and guided by knowledge of the human form. The flesh tints and draperies of the damsel's figure are in harmony with the waves, sands, and distant coast, the nude forms are well drawn, and the whole is homogeneous, broad, and bright.—Mr. C. Sims's *The Kingdom of Heaven* (403) is a flimsy group of figures in fancy costumes and no costumes, who, though in Elysium, are not spiritualized at all.—In Gallery VI. we, on the other hand, find Mr. E. S. Harper's "*A passage perilous maketh a port pleasant*" (435), with its energetic foreground figures pulling hard.—Mr. J. W. Nicol's *Knight of the Golden Fleece* (456) is apparently a portrait in armour of a gentleman who wields a lance like a bedpost. It is a pity so much cleverness is thus employed, while mere deftness will not pass for studies.—Mr. S. M. Fisher's two girls and a lady at *The Tambour Frame* (461) form a sort of painted tapestry, adroitly designed and painted with facility in a conventional manner, and embodying character and some graces obtained on rather easy terms.—The *Bunny* (476) of Mr. R. Peacock, a girl in a wood, has a charming face and air, and excels in its harmonies of light and colour.—A very nice and artistic nudity is the little figure of *Néréide* (509), lying in the sunny air and upon glowing sands, contributed by Mr. H. T. Schäfer.

Among the few original pictures of fresh subjects skilfully painted and in thorough keeping with themselves the year has brought to notice is M. G. Bilbao's *Baile de los Seises* (566), which represents the traditional dance of the choristers in the Cathedral at Seville. There were originally six of them engaged in the dance (hence the name), but, as in the picture, the number is now greater. No. 566 is a capital example of the modern Spanish School, which, less influenced than might be expected by Italian or French influences, retains strong traces of its historical origin. M. G. Bilbao y Martinez has won distinctions in Paris, but this is his first appearance in London, where his treatment of the architecture, figures, and chiaroscuro of his picture will ensure him a welcome.—Mr. Nettleship's *Resistless* (593), a showy group of a python crushing a peacock, is really such a combination of brilliant azure pinions and scales and brown plumage and foliage as, by various means, he has given us before.—The *Polynices* (596) of Mr. C. N. Knight has, in the suitability of its tone and colour, so much pathos as supports the design. The naked mortal prostrate on the seashore is a well drawn and painted figure.—*An Early Rehearsal* (628) is by Mr. F. M. Skipworth, and comprises an animated group of girls in white, one of whom holds a mirror while her companion tries on a new hat.

The variety, beauty, and naturalness of the procession of little girls and boys who, playing on trumpets and drums, follow each other in a long line, with a princess at their head, in Mr. Gotch's *Pageant of Children* (635), in his quasi-Flemish manner, are charming. The picture is finely painted, admirably drawn and finished, and the harmony of its gay colours is delightful. Much less attractive is the attenuated and lengthy portrait of *Rosaline* (935), which lacks the poetry and spirit of the painter's ideal children, while, despite its technical skill, it is as deficient in solidity and beauty as it is in vivacity.—Mr. E. Normand's triptych illustrating *The Legend of Pandora* (645, 646, 647) is pretty, and excels, so artificial is it, as an illustration of what may be called the confectionery of art.—Quite a different inspiration and truer technical powers are to be found in Mr. M. R. Corbet's dignified and impressive version of the famous ballad 'The Two Corbies,' which is called *The Dead Knight* 653).

Mr. Corbet's design includes a view of a darkening valley and its slowly rising evening mists; on the withered branch of a shattered tree the corbies are gathering above the corpse of a warrior in armour which lies near a pool of water. The pallid gleams of reflected twilight on the body, as well as on the armour, are in keeping with and add to the impressiveness of the whole. The design, including the colour and tonality of this work, is such as Spenser would have loved to paint in words. He would not have omitted to describe Mr. Corbet's rabbits timidly approaching the dead man.—Mr. Glin-don's *Why Hesitate?* (672) has some clever and neat painting.—Mr. J. H. F. Bacon's *Gethsemane* (678), where the followers of Christ are assembled, while the light upon the ground amidst the group of powerfully painted and expressive figures adds much to the vigour and effect of an able design, seems to deserve a better place than has fallen to its lot. It suffers from being above "the line" as well as from strong reflections on its dark surface.—Mr. G. E. Hicks chose a good subject for *The Bayeux Tapestry* (670), and we need not quarrel with him for assuming that Queen Matilda had to do with it. He has dramatized the circumstance very cleverly, but he did not paint with so much *verve* as is desirable. In this respect No. 670 does not rise above the level of what is called "an illustration"—that is, it becomes respectable because every commonplace mind recognizes its own ideas and impressions in it.—The simplicity and directness of Mr. J. C. Dollman's *Crusoe* (693), sitting on the shore and watching the sea, are very much in its favour, while the dog watching his master adds greatly to the merit of the design.—The *Roses* of Mr. H. Fisher (680) is very fresh and pleasing.—*War News at St. Cross* (686) is a capital specimen of Mr. Joseph Clark's best mood and ablest painting.—In *An Answer* (700), by Mr. L. Cohen, the buxom dame writing has a good face.—Careful, broad, and firm is *A Quiet Afternoon* (703) of Mr. A. Morgan—an interior, with a lady at her needle. It is warm, soft, and rich in tone.—*Reflections* (713) comes from Mr. W. R. Lavender, and pleasantly represents a pretty child in bright reflected light.—The *Carabineers* (724) of Mr. E. M. Hale is dexterous and neat; and the *Yellow Rose* (758) of Mr. A. Greenbank is pretty as well as neat, although its carnations lack the rosiness of life.—Solid and bright, Miss M. E. Edwards's *Waifs from the Great City* (763) contains some pathetic faces.—*Cracked* (773), by Mr. C. E. Richardson, is decidedly good and spirited.—Mr. E. Crowe's *J. F. Millet in his Studio at Barbizon* (810) is a well-painted sunlit interior, with an interest beyond its art. Let us, too, commend Mr. Crowe's rustic theme in *The Way to the Farm* (72), which shows the artist almost equal to the work of his earlier years, while his *On the Boulogne Ramparts* (97) indicates a considerable recovery of the powers which have given us many a sincere and soundly painted piece of genre.

The incidents of a furious slaughter and the desperate efforts of despair are vigorously represented in *Saragossa, 10th February, 1809* (64), in which Mr. H. H. Piffard has depicted an attack by French infantry upon the priests of the Cathedral and the men and women of the city. An extremely fresh subject is treated in a very impressive and dramatic way, which, to say nothing of the picture's technical successes, promises much for the painter's future. On the whole, this is one of the best military pictures the English School can show for some time, and goes far to redeem many a dull blunder of our countrymen in regard to warlike themes.—In *The Colours: Advance of the Scots Guards at the Alma* (912) Lady Butler's methods of painting are seen at their best, which might be bettered, we think, and at their very best her notions and experiences as regards the military passion which remains paintable.—The group of

dragoons and a boy on a road which Mr. W. F. Calderon calls *A Son of the Empire* (960) is spirited and cleverly painted indeed.

The New Book (847), by Mrs. L. Alma Tadema, is an admirable piece of art and deserves attention for its Metsu-like softness, breadth, and limpidity, the firmness and delicacy of its finish, and the spirited design of the figure of a lady reading at a window.—There is a finely and laboriously painted head of an old man in Signor A. Stoppoloni's *Lando de Nuccio* (849), and *The Four Odd Volumes* (872) of Mr. F. Roe, a group of bibliomaniacs, exhibits care, finish, character, and humour above his wont; while Mr. G. d'Amato's *Diamond Jubilee Service outside St. Paul's Cathedral* (888) is the third version of the same scene in the exhibition. There is much to like in it, and it sparkles greatly—perhaps too greatly.—*King Saul* (899), by Mr. W. Lance, in its technique as well as in its design, promises highly for the artist's future, not the less so because it almost sufficiently illustrates the grandeur of Browning's poem.—Mr. Byam Shaw rather gives himself away by painting a complicated allegory, without a central element in its design or its treatment, such as we find in *Love the Conqueror* (906). Here, marching variously in procession before Love mounted on what may be Pegasus, all sorts of great ancient and modern men and women are displayed as the sport of mischievous *amorini*, and they combine in nothing but a tame submission or dogged prostration. With abundance of character and spirit, not a little beauty and passionate expression, this work does not appeal to our imagination, which, indeed, it may be said to stifle and overlay, nor to our sense of beauty, which its trivialities check, nor to our delight in its technique *per se*, which its roughness offends except as regards certain very fine points of its colour, which, as a whole, cannot be said to succeed in being scientific and self-coherent.—*The End of the Tether* (911), by Mr. A. C. Cooke, is spirited and clever.—*The Garden of Armida* (925), though it is very clever, disappoints as coming from Mr. John Collier, yet it shows unexpected humour in the artist's mood and unprecedented animation in its design.—*The Auto-da-Fé* (930) of Miss M. Martin is above the average representations of that dreadfully hackneyed subject a lady burning letters.—In *Reflections* (978) Mr. F. O. Salisbury has introduced a suitably pathetic face, and his drawing is excellent; and there is sound painting, with a sincere though hackneyed passion of pathos, in Mr. A. C. Tayler's bedside incident as shown by his "*In sickness and in health*" (1004).

MINOR EXHIBITIONS.

MR. BYAM SHAW, who cultivates his unquestionably considerable gifts with no uncertain zeal, has collected in the Dowdeswell Galleries about forty designs in full colours, intended to illustrate his interpretation of the poetry and pathos of as many passages from British verse as seem to him adapted to the purpose. He thus, no doubt, displays the fecundity of his powers, but he wastes not a little of them. Ten pictures of merit equal to the best of the designs before us would supply Mr. Shaw with work for half that number of years, and leave his reputation all the better for his self control and concentration. He is a good colourist, an adept at composition, and his technical methods are deft enough, if not fine and accomplished enough, to satisfy sterner judges than ourselves, but, being adroitly—that is, cleverly rather than soundly—treated, they lack the higher merits by which the painter previously commanded attention and compelled his critics to praise him. The best of them, in which the reader will find higher motives than those that inspire popular art successfully illustrated, is No. 6, which depicts the inner meaning of Scott's

When musing on companions gone
We doubly feel ourselves alone.

The emotions that derive from old memories are very touchingly suggested by the face which dominates the work. If the representation of Helen of Troy in No. 8 is not particularly Greek nor supremely beautiful, still that picture possesses great charms of colour. The dead Pan, prostrate at the foot of his throne, and a slain faun lying near among the herbage, are fine and vigorous conceptions, giving form to Mrs. Browning's passionate lament

Then Pan was dead.

Tennyson's Maud, reading and alone, is sympathetically treated in No. 18. No. 25 is thoroughly suited to Shakspeare's

And truly not the morning sun of heaven
Better becomes the grey cheeks of the East

As those two mourning eyes become thy face.

Nor is deep feeling wanting in the treatment of No. 34, the motto of which comes from 'Goblin Market' of Christina Rossetti:—

"Good folk," said Lizzie,
Mindful of Jeanie:
"Give me much and many."

The same poet's 'Amor Mundi' (35) gains tragic significance in Mr. Shaw's design, which deserves thorough working out. But perhaps of the numerous sardonic motives the artist has chosen for his pictures, that of C. Rossetti's

They praise my rustling show and never see
My heart is breaking for a little love

is the most touching and the most successfully treated. This is No. 38.

At the Carlton Galleries, 46, Pall Mall, are a number of excellent cabinet pictures of horses, mostly portraits marked by vivacity and verisimilitude, by Mr. L. Palmer, which will repay examination on all accounts, especially by their careful and accomplished draughtsmanship, the brightness of their colouring, and the modelling of their forms. They attain, in fact, a high degree of finish. The best of them seem to us to be the pictures of Mr. W. F. D. Smith's hunter *Sportsman*, Mr. C. D. Rose's graceful and elegant chestnut mare *Cyllene*, Mr. A. Bidulph's *Lifeguard*, and the likeness of *Nunsuch*, with T. Sloan in the saddle, trotting to the post for the "Old Cambridgeshire," 1898.

At Messrs. Dickinson & Foster's, New Bond Street, has been formed a collection of bright and sympathetic small pictures—or rather developed sketches—of scenes upon the Thames from Westminster to Godstow, the works of Messrs. A. Hugh Fisher, C. E. Johnson, F. Whitehead, and others. Most of them have plenty of colour, and exhibit adequate feeling for light and appreciation of the characteristics of the places represented. On the other hand, the majority suffer from excess of paint and too heavy, if not blunt, touches. Finer handling and purer pigments would do wonders for the otherwise commendable contributions of Mr. Fisher, whose best efforts are *Oxford*, *Folly Bridge* (No. 10); *Oxford, the Barges from the O.U.B. Clubhouse* (16), an unusually luminous piece; *Sonning Bridge* (24); *Above Mortlake* (25); and *Wargrave* (26). The water in front of Mr. F. Whitehead's *Eton College* (11) is first rate in its way; while Mr. W. Ferguson's *Henley Regatta, the Start*, is full of movement and sparkle; and Mr. W. Heath Wilson's *Thames at Bourne End* (66) ought not to be overlooked.

At the rooms of the Fine-Art Society are nearly ninety of the less ambitious landscapes in oil of Mr. A. Severn, a varied repertory of effects of light reproduced with facility which, though not profoundly sympathetic nor eminently researchful, is extraordinarily taking. It may be simply because they have not the look of laboured efforts and, so far as they go, are spontaneous and sincere, that they please the visitor to a very unusual degree. They are studies mainly based on nature, thus the inherent fallacies of Mr. Severn's more deliberate efforts find less room for development. Among the most artistic and sincere are *Rouen* (No. 4), a good and comprehensive rendering of a noble subject; *Avignon* (6), which is eminently pic-

turesque and bright; *The Dee* (9); *Afternoon Effect, Seaside* (16); the glowing clouds of *Mentone* (22); *Ice on the Thames* (27); *Old Thwaite Garden* (37); *From the Lizard* (39), which is exceptionally artistic and like nature; and *Sun Effect, Lincoln Cathedral* (64), where the pale gleam in the shadowy aisle is tenderly rendered with a charm of breadth and pure colour. *Storm-Cloud passing over the Channel* (72) is broad and full of pathos and force; while the blue shadows on the sunlit waves and foam of *Waves breaking at St. Ives* (83) leave nothing to be desired of harmony and brilliance.—Lady Wenlock's water-colour drawings illustrating Indian aerial effects, which are to be seen in the same gallery, lack nothing but increased limpidity, brilliance, and purity of their colours and tones to become of much greater value and to attain to a singular measure of charm and beauty. *Golden Twilight in Southern India* (No. 2) is one of the best, as well as, perhaps, the drawing which more especially suffers from the defects we have referred to. Lady Wenlock desired to paint the wonderful *Afterglow in Southern India* (5), and she has very nearly attained her object; but the Oriental afterglow is always purer and clearer than her drawing suggests, much less represents. *In the Monsoon on the Nilgheri Mountains*, which portrays prodigious masses of vapour gathered about the hill-tops, possesses every element of grandeur and spaciousness, though it is but a sketch.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 17th inst. the following engravings after Sir E. Landseer: *Hafed*, by C. G. Lewis, 25*l.* *The Challenge*, by Burnett and Walker, and *The Sanctuary*, by C. G. Lewis, 34*l.*

The same firm sold on the 18th inst. the following pictures: W. Collins, *Shrimpers*, 189*l.* E. W. Cooke, *A View of Venice*, 173*l.* J. Maris, *The Weary Watcher*, 567*l.* W. Müller, *The Frozen Millstream*, 115*l.* H. W. Mesdag, *A Calm*, 147*l.* G. Du Maurier's sixteen pen-and-ink drawings, *Forty Winks before Dinner*, fetched 105*l.*

Fine-Art Gossip.

THE Fine-Art Society has appointed to-day for the private view of water-colour drawings by Mr. A. Barrington illustrating 'A Season in the Riviera.' In the same firm's gallery may be seen, until the 10th prox., an exhibition of the works in beaten and repoussé silver of Mr. G. Marks.—Messrs. Obach & Co. have on view for three weeks their annual exhibition of fine modern French pictures.—At the Doré Gallery is on view Mr. W. F. Lawson's picture of the 'Speaker's Procession of 1884.'—The private view of the eighty-fifth exhibition of the French Gallery takes place to-day (Saturday), to see which the public will be admitted on Monday next.—At the Continental Gallery a collection has been formed of pictures by living artists of the French school, including works by MM. Anders, E. Bertolon, A. de Breanski, F. Chaigneau, U. Checa, H. Darien, A. Normann, and J. Veber. In the last-named gallery Miss A. Fairholme exhibits pictures and drawings depicting 'Peasant Life in Tyrol.'—In the Dowdeswell Galleries Mr. N. Forbes (Robertson) exhibits a collection of pictures of the Dutch and Flemish schools, a hundred in all, among which the following are noteworthy: 'Church Interior, with Baptism' (No. 1), by or attributed on fair grounds to H. van Steenwyck; 'Head of an Old Woman, holding a Necklace' (62), by H. Denner; and 'Still Life' (68), by W. K. Heda.

TO-DAY (Saturday) Messrs. Christie, Manson & Woods will sell, with several other examples, seven pictures in oil by the late C. P. Knight, including 'The First of the Ebb,' which was at the New Gallery in 1892, and 'The Estuary of the Exe at Low Water.' With these are Mr.

Sandys's 'Hero'; 'The Picture Book,' by W. C. T. Dobson; and the design in pastel for the three Graces in 'Venus Concordia,' by Burne-Jones.

In the Grafton Galleries there is now open to the public a large and admirable collection of specimens of Tiffany favrile glass, the work of Mr. Louis C. Tiffany, son of the famous jeweller M. Charles Tiffany, of Paris and New York. These articles comprise windows which, in perfect and powerful style, and with infinite wealth of tints diffused in the body and glowing on the lustrous surface of the glass, illustrate the true principles of decorative art as applied to that material. Although favrile glass has been during several years well known to and warmly accepted by artists in England, France, and the United States, no body of windows approaching the number and splendour of those now on view in Grafton Street has been formed here or elsewhere. Purples, reds, greens, ambers, and other fiery-hearted hues abound, arranged with subtle regard to harmonies of tone and tint. In addition, the visitor will find in the well-filled wall-cases a very large number of vases, lamps, cups, ink-stands, candelabra, and similar articles formed of favrile glass, generally of elegant design, and invariably remarkable for the lustre and highly artistic finish they display. — In the same galleries may be seen a numerous collection of busts and statuettes in bronze by M. Constantin Meunier, the vigorous and original sculptor of Brussels, whose delight it is to represent the *ouvrier* of the nineteenth century not in his happier moments at home and at play (of which this able artist seems to have no knowledge, or even a notion), but labouring, with or without passionate energy—suffering the worst effects of monstrous toil or degradation through a long slavish ancestry. Not that his figures lack robustness when it pleases him to make them strong, nor dignity of a sort when he thinks fit to make them great; nor does he always fail to make his men and women heroic in their patience and their courage. In their way they are wonderfully fine, pregnant with the highest art, and—what adds much to their value—there is none of the cant about them which degrades the efforts of certain French sculptors and painters of great popular renown who are never happy but when they are exploiting in melodramatic style the *ouvrier* and *ouvrière* of our time. Technically speaking, we find M. Meunier an excellent artist, who, though working in a broad and masculine style, shirks nothing and finishes his work thoroughly.

MANY artists and men of taste will join in our regrets on hearing of the death on Monday last of Mr. Henry Virtue Tebbs, originally of Doctors' Commons, a well-known and greatly liked collector and amateur of wide sympathies and excellent judgment, who numbered amongst his friends the more eminent men in a wide art circle, and was a leading member of the Burlington Fine-Arts Club. Mr. Tebbs was sixty-five years of age.

THE Autotype Company are going to publish a series of copies of etchings by Rembrandt, selected from the collection at present exhibited in the Department of Prints and Drawings of the British Museum. The reproductions are made to exact size by the Company's "autogravure" method of photographic engraving. Special attention has been given to the paper employed, and also to the tone of ink in which the prints are made. For the convenience of collectors and others they are printed on a uniform size of paper, 13½ in. by 10½ in., so as to be suitable for the portfolio or for binding in book form.

THE French schoolmaster M. Rouziès, of Tizi, according to a letter from Algiers by the archæologist Gsell, has discovered a Christian basilica of the fifth century on the site of the ancient Amiliaria (the modern Benien), in the

province of Oran. The "finds" in the church show that it belonged alternately to the Catholics and to the Donatists. To its Catholic period belongs the inscription on the tomb of a Bishop of Amiliaria, of whom it is said, "Requievit in Fide et Unitate." Amongst the numerous graves of bishops and clergy there is also a grave of Robba, a female martyr, who probably, with many others buried there, belonged to the Donatists.

MUSIC

THE WEEK.

COVENT GARDEN. — 'Die Walküre'; 'Cavalleria' and 'Pagliacci'; 'The Flying Dutchman.'
QUEEN'S HALL. — Philharmonic Concert.
ST. JAMES'S HALL. — Ballad Concerts with Orchestra.

'DIE WALKÜRE' was performed at Covent Garden last Thursday week, and with a fair measure of success. Frau Gadski as Sieglinde sang well and acted with intelligence in the first act. The rôle may have been new to her, or she may have been nervous; anyhow, in spite of these good qualities, she did not really touch the heart of her audience. Later on, however, she displayed more feeling. The Siegmund of M. van Dyck was, as usual, strong in all that regarded acting and declamation; his singing, however, was anything but satisfactory. Notwithstanding this serious drawback, his impersonation of the unfortunate son in whom Wotan had centred all his hopes was impressive, though uncertain vocalization and intonation interfered with the general effect; one accepts thankfully what M. van Dyck has to offer, but one secretly regrets that weakness should be mixed with so much strength. Madame Litvinne's Brünnhilde was capable, but cold; conscientious, yet not convincing. In the last act she certainly appeared under most favourable conditions; the magnificent singing and acting of Herr van Rooy ought to have inspired her. As it was, they only served to accentuate the difference between the two artists. Madame Litvinne's impersonation of Brünnhilde was a most creditable one, but the exceptional voice and histrionic gift of Herr van Rooy, and the remembrance of other Brünnhildes who in past seasons have trodden the Covent Garden stage, made it difficult to judge her merits impartially. Frau Schumann-Heink as Fricka maintained the high reputation which she has won in this thankless part. Dr. Muck was excellent as conductor; he thoroughly knows his score, he looks well after the players without worrying them, and he keeps in quiet yet effective touch with the stage.

'Les Huguenots' was announced for last Saturday, but, owing to the indisposition of M. Saleza, the opera was replaced by 'Cavalleria' and 'Pagliacci.' Mlle. Strakosch was the Santuzza; she sang well, but the chief point was her earnest, intense acting. In the part of Canio De Lucia displayed his wonted emotional power.

'The Flying Dutchman' was given on Tuesday evening. This work has neither the lyric charm nor the dramatic power of 'Tannhäuser' or 'Lohengrin,' and yet as an important stepping-stone to higher things it always offers great interest. Mr. Bispham displayed his usual skill, intelligence, and conscientiousness as the Dutchman, and Frau Gadski proved a thoroughly able

Senta. A word of praise is due to Herr Dippel, who took the thankless part of Erik. M. Lemprière Pringle, however, as Daland, fell into exaggeration. Dr. Muck again conducted admirably. The stage management in the first two acts was good, but the conduct of the ship in the last act was not what one had a right to expect at a "special" performance.

Beethoven's Ninth Symphony was performed at the fifth Philharmonic Concert last week. The chorus on that occasion consisted of two hundred members of the Leeds Festival Choir, and although the soprano voices were not quite up to "Leeds Festival" standard, the choral singing in the second part of the symphony was exceedingly good. The solo vocalists, Mlles. Evangeline Florence and Florence Power and MM. William Green and Bantock Pierpoint, also acquitted themselves well. The instrumental movements were rendered in very formal manner: they lacked breadth, brilliancy, point, and precision. Was the work, now becoming familiar to the players, treated after the usual manner of 'The Messiah' at festivals, that is to say, not properly rehearsed? Anyhow, the performance was not worthy of the great symphony composed for the Philharmonic Society. Madame Ella Pancera played in brilliant style Saint-Saëns's Pianoforte Concerto in G minor, and the Leeds singers gave an impressive rendering of Sir H. Parry's 'Blest Pair of Sirens.' The programme opened with Méhul's old overture 'Horatius Coclès.'

The first of a new series of ballad concerts with orchestral music was given last Thursday week at St. James's Hall under the direction of Mr. William Boosey. We have the Philharmonic, Crystal Palace, Richter, Mottl, and other orchestral concerts, at which, for the most part, music of a serious character is performed. The success of the Ballad Concerts has, however, led Mr. Boosey to believe that orchestral music of a light vein would also prove attractive to the general public. His opening programme included, for example, Massenet's pleasing 'Scènes Pittoresques,' E. Chabrier's effective rhapsody 'España,' and dainty pieces such as Moszkowski's 'Près du Berceau' and Lacombe's 'Aubade Printanière.' Some persons look upon classical music as dry, and they are to be pitied; equally so those who, appreciating the works of the great masters, consider light music unworthy of their attention. Mr. Boosey has gathered together an excellent orchestra of seventy-five performers, and placed at the head Mr. Ivan Caryll, a conductor of marked skill and wide experience. The enterprise commenced most successfully. The vocal music was interpreted by Miss Landi, Miss Marie Tempest, and MM. Ben Davies and Kennerley Rumford.

Musical Gossip.

MR. EDGAR F. JACQUES gave the first of three lectures on 'Music in Oriental Countries, and its Influence on the Music of Europe,' at the Royal Institution on Saturday afternoon. He dealt in this lecture with the Far East and India. With regard to the latter country, extracts were read from Capt. Day's work on the music of Southern India and the Deccan;

also from the monumental work of Mr. Mudallyar, of Madras. A remarkably clear outline was given by the lecturer of the elaborate system of Indian musical modes. Interesting illustrations were offered by the vocalists, Miss Wood and Mr. Ranalow.

A CONCERT was given at St. James's Hall on Wednesday evening by Mlle. Anna Kuznitzky and M. César Figuerido. The lady sang Schubert's 'Die Allmacht' with intelligence, but without sufficient breadth or variety of tone colour. She was, however, heard to far greater advantage in songs by Schubert and Beethoven. M. César Figuerido is a violinist possessing considerable technique and taste. It was a mistake, however, for him to give the whole of Lalo's clever 'Sinfonie Espagnole' with only pianoforte accompaniment. He afterwards played as solos, and with much skill, Sarasate's 'Zigeunerweisen,' and a curious but characteristic 'Rapsodie Euskara' of his own.

MR. HILTON CARTER, Secretary of the Guildhall School of Music, informs us that a large number of exhibitions and scholarships will be awarded in July, the most valuable being the Knoop, 75*l.* per annum, for a 'cello student, and the Erard, 40*l.* 19*s.*, for a pianoforte student. Four exhibitions of 20*l.* each are available for outside candidates. Also Mr. and Mrs. D'Oyly Carte, the Royal Amateur Orchestral Society, and Mr. George Alexander offer to operate and dramatic students monetary and other prizes.

THE directors of the Philharmonic Society have received a letter from M. Paderewski's agent stating that "most important affairs" have called the pianist to Poland, and that he regrets his inability to return in time to keep his engagement at the sixth Philharmonic Concert on June 1st, at which he was to play a new Concerto by Mr. F. H. Cowen. On receiving this letter the directors at once telegraphed to Dr. Joachim, who has consented to come expressly from Berlin and play the Beethoven Concerto. Mr. Cowen will be the chief, if not the only sufferer; in the exchange of one great artist for another the subscribers will have little cause for complaint.

HERR SCHEIDEMANTEL will appear at Covent Garden this evening, and again for the second time on Monday, as Hans Sachs in 'Die Meistersinger.' Owing to the short leave of absence granted to him by the Dresden Opera House, these will be the only performances in which he will be able to appear.

At the second concert of "The London Trio" at St. James's Hall, on June 2nd, Madame A. Goodwin and MM. Werner and Whitehouse will perform Sir Hubert Parry's Trio in B minor (MS.); also a set of variations on a theme ('Nordisches Lied') from Schumann's Op. 68, by Iwan Knorr, a composer who has written much orchestral and chamber music.

THE programme of the Delius orchestral concert on Tuesday, May 30th, will be devoted entirely to the compositions of M. Delius. It will include a Fantasia and a Suite (third and fourth movements) for orchestra; a symphonic poem, 'The Dance goes on'; a Légende for violin and orchestra; and excerpts from his opera 'Koanga.' The vocalists will be Madame Ella Russell, Miss Tilly Koenen, and MM. G. A. Vanderbeeck, Douglas Powell, Andrew Black, and W. Llewellyn. There will be an orchestra of ninety-five performers, and full chorus.

THE death is reported, at the age of seventy-eight, of Madame Carlotta Grisi, who has long lived in retirement on the Lake of Geneva. The last survivor of her dynasty, she was more distinguished as a dancer than a singer.

'THE TREASURE OF WALDEMAR,' by Andreas Hallén, recently produced at Stockholm, was repeated eight times within a fortnight. The vocal score has been published by the well-known firm Raabe u. Plothow, of Berlin.

A CONGRESS of comparative history is to be

held at Paris during the Exhibition of 1900, and one of the sections will be devoted to the history of music. M. Camille Saint-Saëns is appointed honorary president of the French committee, M. Bourgauff-Ducoudray president, and M. Romain Rolland secretary. MM. Camille Bellaigue, Charles Bordes, Jules Combarien, Emmanuel, Henri Expert, Alexandre Guilmant, Malherbe, Vincent d'Indy, and Julien Tiersot will be members of the committee.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall
MON.	Adela Verne's Third Pianoforte Recital, 3, Queen's Hall.
—	Opera, 'Die Meistersinger,' 7.30, Covent Garden
—	Miss Jessie Morison's Concert, 8, Queen's Small Hall.
—	Richter Concert, 8.30, St. James's Hall
TUES.	Mr. Charles K. Scott's Concert, 3, Steinway Hall.
—	M. Yeaye's Concert, 3, Queen's Hall.
—	M. Delius's Orchestral Concert, 8, St. James's Hall.
—	Misses Lowe's Chamber Concert, 8.30, St. George's Hall.
—	Opera, Covent Garden.
WED.	Miss M. Keating's Concert, 8.30, Steinway Hall.
—	Opera, Covent Garden.
THURS.	St. James's Ballad Concert, 3, St. James's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Opera, Covent Garden.
FRI.	The London Trio Concert, 3, St. James's Hall.
—	Miss Roeckner and Mr. Baughtan's Concert, 8.15, St. James's Hall.
—	Opera, 'Tristan und Isolde,' Covent Garden.
SAT.	Wagner Concert, 3, Queen's Hall.
—	Señor Sarasate's Concert, 3, St. James's Hall.
—	Opera, Covent Garden.

DRAMA

THE WEEK.

COURT.—'Wheels within Wheels,' a Comedy in Three Acts. By R. C. Carton.

THE revival of romantic drama, which was a curious feature of the closing century, seems over, and our playwrights, challenging no longer comparisons not likely to prove to their advantage with Dumas, have returned to their allegiance to Augier and Scribe. From Mr. Carton's new play romance has disappeared, taking with it into exile youth and poetry. The atmosphere of the play is of the world worldly, and the characters who participate in the action are approaching, if they have not reached middle age, and are, as a rule, anything rather than heroic or sentimental. We are making no complaint of this. The love of Lord Eric Chantrell, who may be regarded as Mr. Carton's hero, for Mrs. Onslow Bulmer is at least as worthy as that of Porthos for his Duchess, and the intrigue, illicit as it is, of Mr. Egerton Vartrey with Lady Veronica Curtoys is respectability itself compared with that of D'Artagnan and Miladi. We own, moreover, to being amused with Mr. Carton's dialogue, and not wholly discontented with his story, strained and improbable though it be. We are none the less not quite satisfied with the atmosphere, which, without being frankly that of the *ruelle*, is at least that of bachelor chambers and the inmost recesses of the conservatory. At its simplest the story is that of one woman protecting another. Lady Veronica has long been the mistress of Egerton Vartrey, has accepted and used a latch-key to his chambers, and has at length consented to elope with him, though he is a married man. She does this with some reluctance, not wishing to lose the end of the season, and having some slight and trivial form of regret for the disturbance her action will cause in her husband's political career. When things are at this point, an elopement, as a choice of evils, is perhaps the simplest course. Not so thinks Mrs. Bulmer, a widow, the sister-in-law of Lady Veronica. She projects and carries out strong measures. Seizing on the latch-key which Lady Veronica has failed to hide, she has entered the rooms

of Vartrey, a total stranger, has "burgled" his *escritoire*, and has carried off some compromising letters written by her sister-in-law. When the guilty couple elope she follows them, leaves a letter behind in which she presents herself as the associate of Vartrey in his flight, and sends back Lady Veronica to postpone her elopement, and for a brief time longer to dishonour her husband in private instead of making a public scandal. In the execution of this act, equally preposterous and unavailing, of self-sacrifice Mrs. Bulmer wins for herself a husband. Disregarding the lady's actions, which admit, apparently, of but one interpretation, and her avowals, which are as outspoken as they can be, Lord Eric persists in believing her innocent, which we are told she is, and repeats offers of marriage, which are ultimately accepted. We are fairly amused, even if a little shocked, by all this; but we should like a slight infusion of innocence, prettiness, and youth. We are tired of musk and patchouli. The general opinion was, however, favourable, and it is conceivable that the play may prove a success. To that result an excellent interpretation may well contribute. From the point of view of the author, the parts were all satisfactorily played. Miss Compton—for whom, apparently, the piece was written—has a successful method in dealing with attractive and unconventional women; Miss Lena Ashwell is all that is most alluring as the wife who goes astray through *désœuvrement* rather than passion; Mr. Dion Boucicault is good as Lord Eric; and Mr. Bouchier, Mr. Eric Lewis, and Mr. Thalberg were seen to advantage. Mr. Bouchier's performance of a country squire with more than a suggestion of his predecessors of the time of Fielding is really fine, but dangerously near the limits of extravagance. 'Wheels within Wheels' has a faint suggestion—it is no more—of a resemblance to 'The Liars' of Mr. Henry Arthur Jones.

"FORKED HEADS" ('AS YOU LIKE IT,' II. I. 24).

Duke Senior. And yet it irks me the poor dappled fools, Being native burghers of this desert city, Should in their own confines with forked heads Have their round haunches gored.

Dr. Aldis Wright, citing Ascham's 'Toxophilus,' explains "forked heads" as arrows not barbed, but shaped like a crescent moon. Such an explanation, made in ignorance of the natural history of the deer, misses the point of the Duke's speech and of the moralizing tenderness of Jaques.

The comedy tells of the cruelty of kinsman to kinsman. The banished Duke is driven forth by his usurping brother; Orlando is driven forth by his brother Oliver. What if "forked heads" means, as Singer has maintained, the antlers of the deer, and in the wounded deer's calamity the Duke sees an image of his own?

What irks him? Surely not the necessity of obtaining food. And what hunter would gore the deer—supposing this possible—with a crescent-headed arrow, and in the haunches, so spoiling the prime joint? The Duke knows that the gored buttock of the hunted deer is the evidence of the cruelty of the more fortunate towards a less fortunate fellow. "Misery," as Jaques moralizes, "doth part the flux of company"; and the hunter is himself an abettor of the cruelty of the herd by providing its occasion.

Now let me add, in defence and explanation of my positiveness, that I lived in early days by a park, and was useful as an assistant to the deer-park keeper to help him to catch deer for

the early venison to be paddock fed. We were generally only three in this hunt: the keeper on horseback, his assistant with the deerhound in leash, and myself on my pony. The deer, being in an enclosed park, were half tame, and therefore did not run away, but herded together like sheep before the dog. The herd would be about thirty in number. A particular deer being pointed out to me, I would ride straight towards him; when I did so the herd would divide, the hunted one being in one portion. I rode a second time towards him; the herd would again divide, and the one portion reunite with the outstanding portion, now two portions, one large and one small; it little matters in which of these two herds the hunted deer was, for, by the third time of riding towards him he would be known to the rest of the herd as the *one wanted* (just as a thief sought for in the purlieus of a town would be given up to the police rather than get the whole gang into difficulty), and then immediately with their "forked heads" they would drive him out of the herds and in no case allow him to rejoin. The deer being clearly separated, the hound would be loosed and the deer soon caught. I have seen but seldom the haunches actually gored so as to gash, showing the toughness of the hide and the impossibility of a moon-shaped arrow penetrating.

At other times I have been with the keeper shooting, and if by the rarest chance the deer was wounded he was never allowed to join the herd. The deer being killed, the keeper's horse or my pony would not willingly come near the dead beast, being frightened at the smell of blood.

I think I have shown the mistake of commentators in not explaining "forked heads" as antlers, thus (in ignorance of the natural history of the deer) missing the beauty of the Duke's regret and of Jaques's soliloquy.

C. J. WILDING.

Dramatic Gossip.

SIR HENRY IRVING, happily recovered from his illness, reappeared on Thursday at the Lyceum as Robespierre.

'HELPING A FRIEND,' a farcical comedy by Mr. S. H. Denny, recently produced at Richmond, stole unostentatiously before the West-End public at the Strand on the afternoon of the 19th inst. The author played the part of a waiter. Miss Marius, a daughter of the well-known actor, also appeared in it.

MISS ANNIE HUGHES has been playing during the week, at the St. George's Hall, Nan in 'Good for Nothing,' with Mr. Brandon Thomas as Dibbles.

A DRAMA in four acts and a prologue, founded on Mr. Egerton Castle's 'Pride of Jennico,' has been given for copyright purposes at the St. James's.

'THE ADVENTURE OF LADY URSULA' will be withdrawn from the Duke of York's on Saturday next, thus depriving London of one of the most agreeable of dramatic entertainments. On the following Monday Mr. N. C. Goodwin, Miss Maxine Elliott, and an American company will appear in 'The Cowboy and the Lady,' by Mr. Clyde Fitch.

FIRST reports speak favourably of the performance by Madame Bernhardt of Hamlet in 'La Tragique Histoire d'Hamlet,' as is called the adaptation of 'Hamlet' in which she appears. London playgoers will shortly be able to judge for themselves. It is to be hoped that the performance at the Adelphi will be shorter than that in Paris, which is said to have lasted until 2 A.M.

'THE HEATHER FIELD' of Mr. Martyn, recently given by the Irish Literary Society, will be produced on the afternoon of June 6th at Terry's Theatre.

MESSRS. MORELL AND MOUILLOT have secured the Avenue Theatre, now vacated by Mr. Charles Hawtrey, for the production of 'Pot-Pourri,' a *revue* by Mr. J. T. Tanner, which has already seen the light at some suburban theatres.

AT an afternoon representation at the St. James's on June 20th Madame Bernhardt will appear in a one-act drama by Mr. Hamilton Aidé, entitled 'Un Rayon dans les Ténèbres.' 'Jerry Bundler,' by Messrs. W. W. Jacobs and Paul Rock, will be given on the same occasion.

'THE WEATHER HEN' is the curious title of a three-act comedy by Messrs. Barker and Bert Thomas, the production of which by Miss Madge McIntosh is contemplated.

IN consequence of the illness of Miss Annie Russell, the appearance at the Duke of York's Theatre of that actress in 'The Mysterious Mr. Bugle' has been deferred.

MR. BENSON is said to contemplate giving at the Lyceum next winter, among other productions, the entire play of 'Hamlet,' to be acted, as recently at Stratford-on-Avon, on two consecutive nights.

'HALVES,' a play in three acts and a prologue, recently given at Aberdeen, is shortly to replace at the Garrick 'A Court Scandal.'

THE Olympic Theatre will in September next reopen under the management of Messrs. Rosenfeld, of New York, with an American play.

AN interesting series of eight MS. account-books of T. H. Lacey, the theatrical publisher, came up for sale at Messrs. Puttick & Simpson's on the 19th inst. They comprised particulars and where first acted of each play published, the title, description, whether original or adapted, the author, price paid for the copyright or nature of interest, cost of printing and number printed, date, and so forth. The entries are 1446 in number, starting with No. 1, 'Time Tries All,' October 8th, 1849, and the last two are 'A Son of the Soil,' by Herman Merivale, adapted from the 'Lion Amoureux,' of Ponsard, and 'One Too Many,' by Desmond Ryan.

THE Zürich Sechseläuten Committee has started a competition for the sketch of an open-air dramatic performance as a substitute in 1901 for the usual yearly "Sechseläuten" procession. The sketch may either take the character of a complete and uniform dramatic poem, or be arranged in a succession of dramatic scenes forming a complete whole. In either case the matter must be taken from the history of Zürich, and serve as an illustration of the 550th anniversary of the entry of Zürich into the Swiss Confederation in 1351.

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No. 268, JUNE, 1899.

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LITERATURE

The Diary of Samuel Pepys. Edited by Henry B. Wheatley. — Vol. IX. Index. — Supplementary Volume. *Pepysiana, or Additional Notes on the Particulars of Pepys's Life and on some Passages in the Diary.* (Bell & Sons.)

MR. WHEATLEY has now completed his splendid edition of the immortal 'Diary' by an Index such as it has always been the desire of students of Pepys to possess. The full value of it can only be proved by time, but so far as we have been able to test it, it is as accurate as it is copious. That names mentioned outright are sometimes described as "alluded to" is a venial offence; so long as the reference is there and correctly given the purpose of an index is satisfied.

'Pepysiana' aims higher than the humble utility of an index, and elucidates many of the questions suggested by the 'Diary' itself. And some of these are important, while all are interesting from one point of view or another. As Mr. Wheatley well says:—

"The 'Diary' is a microcosm. In its pages there is something for all readers—frivolous things for some, weighty facts for others, and problems for psychological students. It has a threefold interest for readers:

"I. It is a source of information respecting the incidents of the Restoration period of so much importance that we may safely say that if it did not exist the history of the early part of Charles II.'s reign would be full of blanks.

"II. It gives us an insight into the life and manners of this period such as we shall look for in vain elsewhere.

"III. It is of absorbing interest from its vigorous style and from its truthful revelations of the inmost soul of the writer."

And therefore all who have not yet read the 'Diary' may be advised to read it; and those who have already read it to read it again, though this is perhaps unnecessary; for as appetite comes in eating, so the desire to re-read the 'Diary' comes in reading it. Few can read its pages carefully and intelligently without desiring from time to time to recur to it, if only in a casual or desultory way.

Of the historical entries in the 'Diary' the most important, owing to the official position of the writer, although they have been

almost utterly neglected for others, are those which relate to the navy and especially to naval administration. In connexion with these a curious point is recalled by Mr. Wheatley, who, while questioning Mr. Oppenheim's contention that Pepys was the first Secretary of the Admiralty, and as such was the representative of the "Keeper of the King's Ships," accepts Mr. Oppenheim's opinion that the Clerk of the Acts was the representative of the Keeper. Two years ago in referring to this we suggested that the true representative of the "Keeper of the King's Ships" was the Navy Board, in its collective capacity; that the office was, in fact, put in commission, with somewhat increased powers, by Henry VIII., and so continued. That the Keeper was sometimes called Clerk of the Ships, and that this same title was also used to denote the Clerk of the Acts, does not seem to be sufficient proof that the Clerk of the Acts exercised the same power or jurisdiction as the Keeper of former days; nor does anything that we read of Pepys's work point to his ever having enjoyed that power, or to his having been capable of exercising it. As to the questions of the office of Keeper being merged in that of Secretary, and of Pepys being the first Secretary, we fully agree with Mr. Wheatley that Nicholas and Coytmor and Blackburne and Coventry were effectively secretaries of the Admiralty as much as Pepys was, or—*mutatis mutandis*—as Sir Evan MacGregor is.

Of Pepys, as Clerk of the Acts, Mr. Wheatley has, of course, much to say, and, amongst other things, suggests that "the many instances of his ill-humour with Penn which are recorded in the 'Diary'" were caused by jealousy. He says:—

"Penn wished the Commissioners to take rank in the office in accordance with their relative social positions. Pepys was determined that he alone should be master in his own office, so that he was constantly anxious to prevent Penn from taking precedence of him."

Mr. Wheatley has, no doubt, very good reasons for this opinion, though he does not refer to them; but it is inconceivable that Penn could question Pepys's right to be "master in his own office," and at the Board he would take precedence as a matter of course. Whatever jealousy Pepys may have felt on this account, the 'Diary' is at least evidence that he was much annoyed by Penn's finding fault with his negligence (March 17th, 1665/6). "I need no new arguments," he wrote, "to teach me that he is a false rogue to me and all the world besides." But, says Mr. Wheatley,

"it is evident that the strong words used in the 'Diary' were only the hot expressions of passing feelings.....The diarist was accustomed to set down unfavourable opinions (formed on the spur of the moment) of persons to whom he was attached."

And again:—

"There is one warning that it is necessary to give to readers and quoters of the 'Diary.' We must remember that the entries were made at the moment, and therefore if a man offended the writer his condemnation was set down while the accuser was still under the influence of hot indignation. In cooler moments Pepys would probably have written differently or have modified what he had written."

This is no doubt true in the main, but scarcely applies to the terms of abuse which

were systematically lavished on Penn. To call him a "false rogue" for reporting Pepys's negligence was human nature; but without any special offence, and day after day, to note that he was "a counterfeit rogue," "a cunning rogue," "a cowardly rogue," "a mean rogue," "a hypocritical rogue," "a coward," "a coxcomb," "a very villain," "the falsest rascal," and so on, does not imply hot momentary passion, but well-developed hatred, kept under control when it suited the writer's interests.

Of Pepys himself Mr. Wheatley says much, both in his own person and by quotations from others; and though his readers do not always find themselves in agreement with his views, they can readily admit that his more intimate knowledge of the man's writings, which in this case are the man's secret thoughts, secures him a superior right to a decided opinion. They will, at any rate, be perfectly at one with him when he says:—

"The publication of the 'Diary,' although it has enhanced Pepys's fame, has been disastrous to his reputation, and we have here a remarkable illustration of the truth of the proverb that no man is a hero to his *valet de chambre*. When reading the 'Diary' we may be said to stand at his daily toilet.....Truly 'familiarity breeds contempt,' and we often find it difficult to appreciate the character of the man who says something more foolish than we think we should say ourselves. It is the old experience that the reticent fool is more likely to be thought highly of than the garrulous wise man. We have gained so greatly by the garrulousness of this man that we ought to be grateful to the writer and attempt to do justice to him, in spite of the temptation to think lightly of him in consequence of his confessions."

It is more difficult, however, to agree with Mr. Wheatley when he goes on to express his opinion that Pepys was "essentially a patriot," "a thoroughly honest man," one who never "did what he was unable to approve on account of a bribe," or when he adopts Mr. Ebsworth's encomiastic lines:—

To his duty he's true, and wherever he sees
The navy despoiled he speaks out like a
man:.....

Our seamen's complaints did him arguent to aid;
If timber be stolen, or rotting in heaps,
And the honour of England seems nearly betrayed,
Up starts to the rescue undaunted Sam Pepys.

We cannot but remember an interview between Pepys and Sir William Warren on September 16th, 1664, when

"he brought to me, being all alone, 100*l.* in a bag, which I offered him to give my receipt for, but he told me no, it was my own, which he had a little while since promised me, and so most kindly he did give it me, and I as joyfully, even out of myself, carried it home in a coach, he himself expressly taking care that nobody might see this business done."

Or another entry, on February 6th, 1664/5:

"With Sir W. Warren and have concluded a firm league with him in all just ways to serve him and myself all I can, and I think he will be a most useful and thankful man to me."

If this agreement was altogether honourable, it does not read like it, and it appears, from other sources, that Warren's very large and important contracts were not always quite honestly executed. But any peculation or illicit gain of which Pepys may have been guilty was trifling in comparison with the wholesale malversation of the public money by the king. When the king plundered by the hundreds of

thousands, it was almost pardonable for a loyal subject to follow his example afar off. And now, two centuries after Pepys's death, we may say the money has gone, but "literæ scriptæ manent," the 'Diary' is still with us. Among the many incidental points to which Mr. Wheatley calls attention may be mentioned the frequent changes of servants, which show that in this "there was little difference in these matters from those of our own time"; and, again, "there is nothing in the 'Diary' to corroborate the popular idea of an almost universal prevalence of a canting diction" during the Commonwealth. We might add—though this has but little to do with the 'Diary'—that the absurd Christian names so often spoken of are mostly, if not entirely, figments of the imagination. If they were matters of fact they would tell of a much stronger and more general Puritan feeling in the reign of James I., when Cromwell's soldiers were baptized, than history has recorded.

We cannot conclude without bearing explicit testimony to the obligation we are under to Mr. Wheatley for this handsome and virtually complete edition of the 'Diary'; without congratulating him on having brought his labours to a successful termination; and, above all, without expressing a hope that no long time will elapse before he feels able to proceed to the publication of the Tangiers 'Diary,' a most important, if sometimes narrow-minded contribution to naval history, and of the correspondence which, showing Pepys as an older man, will almost certainly place him, in many respects, under a more favourable light. Mr. Wheatley has done so much so well that the highest acknowledgment we can offer him is our urgent request that he should do more.

Early Italian Love-Stories. Translated by Una Taylor. (Longmans & Co.)

ONE need not, perhaps, be especially straitlaced to feel some surprise at finding an English lady undertaking to introduce to English readers a selection from the Italian *novelle*. "Love-stories" she calls them; and no doubt the poverty (or politeness) of language allows us but one term to denote, say, the sentiments of Palamon and Arcite on the one hand, and those of Nicholas and Absolon on the other. It is, however, with the latter species that the *novelle*, as a rule, are concerned. "Realism," says Bartoli, "is the characteristic of the art [of story-telling] in Italy"; and that there may be no doubt of his meaning he also explains how "the little stream of sensuality which trickles at the origins of our literature will go on receiving nourishment from new and abundant waters, and will become a royal and majestic river." Well, that is his way of putting it; and if he means that the *novella*, at first naïve, often coarse, seldom, to speak strictly, licentious, took on the last quality in the hands of Boccaccio—whose light-heartedness and bonhomie, however, blunt the edge of disapprobation—and in the next two centuries acquired more and more of the spirit of the society it diverted, till it culminated in the perversities, brutalities, and prolixities of such men as Straparola, Giraldi, and Bandello, few persons in this country

will desire to contest his judgment. Also, they will thankfully endorse Miss Taylor's remark that "English language and English feeling offer no equivalents for the diction and no counterpart for the sentiment of the lost centuries [whatever that may mean] of the Italian Renaissance 'Novella.'" How true this is may be seen from the amazing transformation effected by Shakspeare in the treatment of the stories which he borrowed from that source. Two of these, the originals of 'The Merchant of Venice' and 'Much Ado,' as told by Giovanni Fiorentino and Bandello respectively, appear in Miss Taylor's collection, and are, indeed, the two best things in it. But little more than the bare story is to be found in them, and that ponderously and conventionally narrated. There are no Lorenzo and Jessica, no Benedick and Beatrice, no Dogberry; least of all is there any "Kill Claudio." The springs of laughter and tears are alike absent. As a measure of Bandello's taste and tact, it may be mentioned that in his version of the story the person who corresponds to Don John in the play, the treacherous destroyer of an innocent girl's reputation, a cad who in any other country in Europe would have been kicked out of decent society, is married at the end to her sister.

Of the other stories two are derived from Boccaccio, neither of them representative of him at his best, one being extravagant and the other a trifle ghastly. Three are from Masuccio, a writer who has not even the Tuscan elegance, and who seems to have first set the fashion of the brutal and bloody tales which make up the great part of his successors' repertory; two from Giambattista Giraldi, commonly called Cinthio—Miss Taylor, by the way, seems to think it was Christian name Giraldi, surname Cintio—of which it can only be said that, while not quite so repulsive as some of his, they are as preposterous as any. One is about a wife who dresses up in her husband's armour to fight an enemy of his, whom he could quite well have polished off himself. The other tells how another matron falls in love with a beautiful youth; yet such is her virtue that though her adoring husband begs her in plain terms not to mind *him*, she prefers pining to death, consumed by a devouring passion. "Even retold" (if we may borrow a phrase from the preface), "the charm of this does not wholly evaporate."

The dozen is completed by a story from Sebastiano Erizzo—the old tale of Charlemagne, the dead mistress, and the ring, diluted from Petrarch; and two from Straparola, an author in whom Miss Taylor must be unique in having found anything "exquisite." The examples of him furnished here are fairly characteristic, the first being in the original extremely coarse, while such point as it has is as old as the story of Sir Tristram. The other, in which a girl swims at night across an arm of the sea to her paramour until her brothers find her out, and by an artifice cause her to lose her way and get drowned, is a good specimen of the monstrous embodiments of lust and cruelty which Italy presented in the sixteenth century; for it must be remembered that though the stories contained in this book are lumped together as

"early," two centuries separated the telling of the first and the latest of them, and in those two centuries of the history of the peninsula was packed as much wickedness of every sort as all the other countries of Europe put together could show, and the literature faithfully reflects it. There is no question here of "conventions." One has only to read the memoirs of decent French people of that age to see the reputation which Italians bore even in that not particularly strict country. To say that, "for better or for worse, our social decalogue [!] was not their law, their evil was not our evil, nor their good our good," hardly improves matters; the same might no doubt be said of the Cities of the Plain. And therefore we say again, one would not exactly have expected to find a woman choosing for special study a field of literature of which the inexhaustible themes are the dishonour of her own sex and the brutality of the other.

So far as the translation goes there is not much fault to find. The style is somewhat affected and "precious," but the sense is usually given correctly—where it is fit to be given. "Tra i cittadini e quelli del Contado" does not mean "between the citizens of that country"; and we wonder where Miss Taylor supposes "Porto Pireo" to be, and why she makes it "three hundred miles" from Athens when the original says "venti stadi." Also, we should like to know how you "strike sail for" a port.

Mr. Ford's illustrations are graceful, if not particularly original in character. In the one to 'The Defeat of Grazia' the sex of the victorious combatant is plainly indicated in the way she handles her weapon.

A Thousand Days in the Arctic. By Frederick G. Jackson. 2 vols. With Maps and Illustrations. (Harper & Brothers.)

'A THOUSAND DAYS IN THE ARCTIC' is a taking title for a book, and one, moreover, very appropriate in the present case, for Mr. Jackson actually did spend 1,124 days within the Arctic Circle, and during a residence of nearly three years in Franz Josef Land the solitude of himself and his companions was only twice broken: once in June, 1896, when Nansen and Johannsen unexpectedly made their appearance from the North; and again in July of the same year, when the Windward arrived with fresh provisions.

Three Polar nights, extending over 364 days, were spent in a small hut erected on Cape Flora and named Elmwood (after the comfortable residence of Mr. Alfred Harmsworth, whose munificence made this expedition possible), although its principal room only measured twelve by thirteen feet. In this room there lived at one time three bear cubs, a bitch and her six pups, and eight grown-up men, and still, Mr. Jackson says, "we were as cheery and jolly as crickets, and everything went on smoothly and pleasantly." One reason for this was that the hours were spent in well-regulated activity, and the depression complained of on some Arctic expeditions seems not to have been experienced. If the sun is absent throughout the dreary winter, the moon at regular intervals cheers the benighted resident:—

"Once a month we get the eagerly looked-for moon, which, if the sky is clear and the weather is calm, entirely alters the aspect of the landscape. Then the fantastically irregular surface of the great ice-floes, the frost-covered cliffs, and the slopes of the eternal glaciers silently and slowly flowing to the sea, are lighted up with a silvery brightness, and all is still and peaceful. Everything in life appears more cheery. Long runs on ski are taken, and should a bear make his appearance and a chase ensue, the day is a red-letter one indeed."

The scientific work done by Mr. Jackson and his companions, among whom Mr. A. B. Armitage and Dr. R. Koettlitz more especially distinguished themselves, is deserving of the highest recognition. Franz Josef Land, in the course of five sledge journeys and a whale-boat expedition, was definitely proved to consist of a group of ice-capped islands, and not an outlying portion of an Arctic continent, extending perhaps to the Pole, and offering special facilities for reaching that mathematical point. Admiral Sir F. L. McClintock, in a preface to these volumes, very properly calls attention to the fact that these sledge journeys were carried on under the most difficult conditions, owing to the rapid currents between the islands, which keep the ice almost constantly in motion, and to the sudden and extreme changes of temperature, from intense frost to rapid thaw. Of the sledge journeys, that of the spring of 1895 reached furthest north, to 81° 19', and led to the discovery of Queen Victoria Sea, which may possibly prove as navigable as is the sea to the north of Spitzbergen; whilst that of 1897—all round Alexandra Land—was the most extensive. This latter was attended by exceptional hardships. Mr. Jackson had started with six sledges, one pony, and twelve dogs; but the pony died and so did seven of the dogs, in consequence of which three of the sledges had to be abandoned, and every article of Arctic equipment that could be dispensed with had to be thrown away. The hard-trying voyagers therefore hailed the shelter of Eira House with delight, and eagerly picked up cigar ends which had been thrown away by Mr. Leigh Smith's party fourteen years before.

"Never probably was any tobacco more appreciated than those few odds and ends that day, for we had been out of tobacco for some time past."

During this journey Mr. Jackson eagerly looked out for Giles's Land, and as he did not find it in the position assigned to it on a German map, he somewhat rashly, it would seem, jumped to the conclusion that it is non-existent. The fact is that Giles's Land is identical with White Island, lying about thirty miles off the north-east point of Spitzbergen, and recently visited by Prof. Nathorst. The name ought therefore to find a place upon our maps, as ought also Wiche's Land, of whose identity with King Charles's Land (thus named by Heuglin) there can be no doubt.

Geography has profited most largely from this expedition, as might have been expected; but no opportunity has been lost to promote other departments of science. Thus Dr. Koettlitz, in an appendix, deals very ably with the geology of the archipelago, which is built up of Jurassic strata underlying a cap of basalt, and exhibits in its continuous beach-lines ample evidence of a

considerable upheaval at a comparatively recent date. The fossils discovered point to a period when these Arctic lands, too, were clothed with luxuriant verdure. The meteorological notes fill sixty-four pages, but are of so fragmentary a nature that the reader anxious to be informed of the quantity of precipitation or the number of days on which snow fell will consult them in vain. It is pleasant to learn that a separate volume is to be devoted to the strictly scientific work accomplished, and we trust Mr. Jackson will then publish a map of the entire archipelago on a scale sufficiently large to embody the whole of the information collected by him, and show his own routes with those of his predecessors. The five maps now reproduced are scarcely more than sketches, and do not appear to do justice to the excellent surveys made by the members of this expedition.

Commercially Franz Josef Land does not promise much. Lignite is found, but no one is ever likely to go in search of it to so distant a region. Animal life is still plentiful, and in the course of three years Mr. Jackson and his companions shot 97 bears, 38 walruses, 2 seals, 3,014 looms, 124 roches or little auks, 110 dovebies, 53 gulls, and a few other birds (including only 3 eider-ducks); but towards the end of their stay bears were getting scarce, and the conclusion is recorded

"that even in a country so rich in animal life as Franz Josef Land is, it would be a question of only a few years to kill out all the larger game there."

Old reindeer horns were discovered; but the reindeer has long since disappeared, not owing to the pursuit of man, but because the advancing ice-cap forced it to retire until the want of food, disease, and bears put an end to its existence.

No right whale was seen, although bones of the sort were discovered on raised beaches fifty feet above the sea-level. Narwhals were seen on one or two occasions, as also two shoals of white whales, but never any finners or bottle-noses. Seals, too, were anything but plentiful, the only species discovered in numbers being the ringed seal or floe-rat, upon which the bears mainly depend for existence, but these possess no mercantile value. Walruses were fairly numerous, but Mr. Jackson more than doubts whether it would "pay steam-whalers to visit Franz Josef Land to take them" two years in succession. The *Balaena*, of Dundee, which turned up in July, 1897, took 525 of these valuable animals; but the *Diana*, which put in an appearance a little later in the season, only took 25.

Future Arctic explorers will find in these volumes much information of a practical nature, which it behoves them to take to heart. Thus Mr. Jackson expresses a decided opinion that ponies are far superior to dogs or reindeer for travelling over hard snow or ice, although dogs, being less heavy, are preferable over rotten ice, and ponies altogether out of the question as soon as open water has to be crossed. During the remarkable sledge journey around Alexandra Land a single pony pulled a weight of 820 pounds, whilst twelve dogs were needed to pull 783 pounds. Dogs, moreover, are most troublesome animals:—

"The great trouble I had with them was their propensity for killing each other. One dog would get into disfavour with the rest of the pack, and become ostracized from canine society. One of them would then pick a quarrel with him, in which he would generally get worsted, as fair play with these dogs, as with some men, is an unknown quantity, and he would then be set upon by the whole pack, and be torn to pieces.....I lost more dogs through this unpleasant propensity than from any other cause."

Mr. Jackson had asked that ponies should be sent out to him; but the Windward brought four reindeer instead, which proved worse than useless; and when the same vessel, in 1897, returned with no draught animals at all, although he was anxious to make a push for the Pole, he had no option but to abandon the enterprise.

Another point upon which the writer insists with some emphasis is the uselessness of lime-juice as a prevention against scurvy. If that dread disease has practically disappeared from our navy and mercantile marine, this is due not to the lime-juice administered to unwilling sailors, but to shorter passages, and more especially to better food. "The use of lime-juice neither prevents nor cures scurvy," so we are told, and Mr. Jackson in confirmation of this triumphantly points to the fact that whilst scurvy broke out on the Windward in spite of the lime-juice, none of his own party had a symptom of scurvy, although living under similar conditions for three years. He ascribes this immunity entirely to the exclusion of tainted tinned meats and the large use of fresh bears' meat, and his opinion has since been amply confirmed by experiments with monkeys carried on by Dr. Vaughan Harley.

These two beautifully illustrated volumes should be doubly welcome just now, as news may shortly be received from Mr. Wellman, who in August last somewhat unceremoniously appropriated the house at Cape Flora, which he transferred to Cape Tegethoff, and hoped to be able to reach Cape Fligely, whence in the course of this spring he proposed to start for the Pole, whilst the Duke of the Abruzzi is even now on his way to Franz Josef Land, with the intention of making a similar attempt next spring.

A History of Egypt under Roman Rule. By J. G. Milne. (Methuen & Co.)

THIS is vol. v. of the history edited by Prof. Flinders Petrie, to which he has himself contributed vols. i. and ii., Prof. Mahaffy vol. iv. (just published), while the remaining iii. and vi. will be the work of the editor and Prof. S. Lane-Poole respectively. The present volume may well be described as one which would have been far shorter to read if it had been twice as long. Mr. Milne's disposition of his materials is ingeniously devised to cause the reader trouble. Rejecting the commonplace device of foot-notes, he attaches 557 minute numbers to words in his text. His readers consequently have to turn to an appendix where each of these numbers is followed, very rarely by a citation, generally by a reference to some of the many collections of papyri. If his library does not contain all these—and they are both many and costly—the scholar must wait till

he can go to a public library and surround himself with a dozen folio and quarto tomes of Greek texts. But even the wealthy student who possesses all the published papyri of the Roman epoch is likely to have read and worked so many years that his eyes will not distinguish in lamplight the minute numbers of Mr. Milne's references. He must, therefore, have a magnifying glass at hand, and must also take care not to hold the book at such an angle that the shiny paper on which it is printed reflects the glare of the lamp. When all these conditions are satisfied, he will be able to profit, and profit greatly, by Mr. Milne's learning. But a tithe of the references, had they been accompanied with quotations of the texts referred to, would have rendered the book far more interesting and satisfactory to any but the minute specialist. Even to criticize such a book thoroughly would require an examination of texts lasting for a good many weeks. The plan of making this history of Egypt mainly a catalogue of monuments and texts referring to each period was inaugurated by Prof. Petrie himself in the earlier volumes he has published. But these may fairly be called a mere collection of the materials of a history of Egypt. Let us hope that he may prove the Tillemont to some future Gibbon.

The period undertaken by Mr. Milne is decidedly the least attractive in the long history of Egypt, while the materials for studying it are myriad, but in scattered scraps hard to be mastered and co-ordinated. The present moment is, moreover, singularly inopportune, seeing that two new mines of material are not yet, but will shortly be, accessible, viz., the enormous residue of Mr. Grenfell's Oxyrynchus papyri (one volume only is as yet published), and the great work on the Ostraka of Prof. Wilcken, which is actually finished, but not yet published. These new mines of material will certainly add to, and probably modify, many of Mr. Milne's conclusions. Yet it would be wrong to complain of this premature birth. A great deal was already known, and never yet co-ordinated. This, at all events, Mr. Milne has done, and done well, and we owe him our sincere thanks, though, of course, there are points upon which he has not given us entire satisfaction. At the very outset he repeats the current statement that the Romans took over the whole administration, fiscal, criminal, local, of the Ptolemies, and made as little change as possible. Perhaps he was not familiar enough with Ptolemaic papyri to observe that this can hardly be true, seeing that, among the score of officials whom he enumerates as controlling the country, only three or four have titles identical with those of the Ptolemaic officials in our papyri, and the duties of these three or four seem totally altered. On the other hand, the officials to be met with all through the early papyri are either wholly absent from, or very rarely named in, the later documents. In the Revenue Papyrus, for example, the *oekonomus* and *antigraphus* occur on every page; the *dioiketes* is the final authority. All this is strange to the Roman period. The Ptolemaic police are always *φυλακται*, the later *φυλακες*, and there are many other names which imply a deliberate change of system;

the *architect* (commissioner of public works), so prominent in the Petrie Papyri, disappears; so do the *epimeletes* and several other officials connected with the administration. This complete revolution in the official nomenclature is a fact so striking that it is a wonder it has escaped Mr. Milne's attention, and it surely points to some change of management made by the Romans. Either they created a host of new officials, superseding the old ones, or they deliberately renamed them. What was their object in so doing? We are unable to answer this question except negatively. It cannot possibly have been done by people who wished to take over without change the Ptolemaic administration.

It is difficult to agree with the author that the solitary statement of Dio Cassius, that Augustus took away the senate from the Alexandrians, establishes the existence of such a senate in Ptolemaic times. The silence of the documents (which often mention demes or tribes) seems conclusive against it, seeing that among the few and scanty documents from Ptolemais we have found direct mention of its senate. No one can read Ptolemaic history without feeling that the Macedonians and the mob were the acting forces in the city. In such a scene as the accession of Ptolemy V., so fully described by Polybius, the total absence of all mention of a senate will be conclusive to any man of common sense. We commend to the author a further study of this negative evidence, which ought to convert him.

It is, perhaps, in the conclusions to be drawn from the Greek period for the Roman that this book will be found to be weak. For instance, he discusses in a learned appendix the title *διαδεχομενοι*, which seems to mean acting magistrates, in the absence of colleagues or superiors; but in all the argument he never mentions that under the later Ptolemies the title *των διαδοχων* is quite common, and very possibly the forerunner of the other. If so, the latter may be used to explain the former, which has been much discussed, and both may possibly mean that certain magistrates were entitled by law to act for others in their absence, and that this right became a special privilege, applying to persons who had no office, but could act whenever a temporary vacancy occurred. Mr. Milne has printed in a useful appendix his transcriptions of texts on stone in the Gizeh Museum which refer to his period. But why has he omitted the interesting Hadrianic inscription concerning the new road from the Red Sea to Antinoë (Kenêh), to which he refers, in a stray note, as known to him?

The book is full of illustrations which are excellently selected, and therefore instructive. But in many cases they have turned out too black, and thus indistinct. Here and there may be found in this solid and learned work a statement which is surprising. Thus Mr. Milne adduces, as evidence of the length of time news took to travel from Rome to Alexandria, the coronation of Pertinax on January 1st and its proclamation in Egypt on March 6th. Does he imagine that the ancients, whose sailing vessels always carried oars and rowers, took seven weeks for this journey? He says that the eating of some portion of a Roman officer, as part of a solemn conspiracy against the rule of M.

Aurelius, was "an act of ceremonial cannibalism typically Egyptian." What does he mean? We hope he does not take the scurrilities of Juvenal as a fair sketch of national character. The Egyptians in revolt were cruel, and tore people in pieces. Cannibals they were not since the times of Mr. Petrie's "new race."

A Grammar of the Bohemian or Czech Language. By W. R. Morfill. (Oxford, Clarendon Press.)

It is agreeable to find that Mr. Morfill, well known as a scholar in Bohemia, has written a Bohemian grammar, and been able to secure its publication by the Clarendon Press. Whoever considers how very slowly in the West right notions of the Slavonic East find admittance, and how difficult it is to fight against the disparaging and widely spread representations of the Germans—further, whoever takes into account the antipathy against the Slavonic world which is likely to prevail in England in consequence of political rivalry—will see what an important step Mr. Morfill has succeeded in taking. This new result of his many years of effort against almost insurmountable obstacles ought to be welcomed.

These efforts are eloquently expressed in the introduction to this handsome little book. "I have compiled this grammar in the hope," the writer says,

"that a study of the Bohemian language and literature may induce Englishmen to feel sympathy with the struggles of a noble Slavonic people. Few countries of Europe have made greater efforts in the cause of religious and civil liberty; and the renaissance of Bohemia in the second decade of the present century must be reckoned as one of the most extraordinary phenomena which the world has ever witnessed. The enthusiasm of a few scholars gave rise to a great political movement. The national spirit was there: it only wanted to be quickened."

"As yet," he adds further on,

"we have been too content to learn about the Bohemians from people who are interested only in depreciating them."

The writer supplies in his introduction, in the first place, a list of the Slavonic languages, showing the place among them occupied by the Bohemian and the cognate Slovak idioms. He regrets the separation of Slovak from literary Bohemian, adding that "the Slovaks are thereby only playing into the hands of their enemies." Then follows a cursory sketch of Bohemian literature, touching, of course, only on the prominent points, and including a concise, but expressive criticism of the literary merits of Stitný, Hus, Chelčický, Daniel Adam z Veleslavína, Hrubý z Jelení, Hájek, Komenický, and men like Dobrovský and Jungmann. Then reference is made to the work of the strictly scientific grammarians Miklošič and Gebauer, and to Bohemian handbooks, helps for learning English, &c.

The grammar itself is evidently written with a view to a particular sort of student. It is plain that the author does not think it likely that anybody will go to his book for conversational fluency in Bohemian. He expects pupils who are philologically well trained, and wish to obtain a theoretical knowledge of the language. He analyzes first the phonology, then accidence and syntax in the well-known order. Everything

is stated with the greatest possible brevity. After this connected sketch of the whole theory of grammar, the author proceeds to practical exercises, and appends selected "passages to be translated into Bohemian." They are mostly from Tomek's 'History of Bohemia.' After that follow four pages of "Some Bohemian Phrases"; then "Selected Passages illustrating Special Idioms and Syntax," with English translation; then twelve reading lessons in verse and prose; Sládek's translation of Coleridge's 'Kubla Khan'; and in the last place eighteen pages of a Bohemian-English vocabulary.

Here and there some details challenge criticism or even opposition; but if we consider the difficulties an Englishman must find in the rich, but most complicated and puzzling grammar of the Slavonic languages, Bohemian scholars will readily admit that Mr. Morfill, who is best known as a student of Russian, has also an unusual command of their language and its grammar. He had, moreover, evidently great difficulties with the orthography. He no doubt wrote his Bohemian correctly and properly, with all the diacritical marks on the letters; but these, of course, are to the English compositor completely strange, and the proof-reading must have been most wearisome. No wonder that his attention flagged and that there remain in the book a number of wrong, or at least wrongly placed, diacritical marks. To this it will be necessary to attend in a new edition of his meritorious work.

NEW NOVELS.

When the Sleeper Wakes. By H. G. Wells. (Harper & Brothers.)

THE world having survived the attack of the Martians, Mr. Wells carries on its history a stage further, and shows us what it will be two hundred years hence. The blasphemer will say, after reading Mr. Wells's prognostications, that it is a great pity that the Martians did not clear the whole place out, for a duller and more disreputable world than it becomes, always according to Mr. Wells, it would be difficult to conceive. The chief innovation to be introduced is flying machines, which are to be of two kinds—*aëropiles*, a sort of flying private hansom, and *aëroplanes*, a volatile omnibus of huge capacity. For the rest, London and other cities will be entirely roofed in, sweating will be a worse abuse than ever, and phonographs will take the place of books and newspapers. The Salvation Army will be interested to hear that its match factories are the germ of a vast system of slave labour, or something very like it; and as for the morals of our great-granddaughters, the less said about them the better. The method by which Mr. Wells leads up to all this arid prophecy is by giving a man of this age a cataleptic trance for two hundred years, when he wakes up to find that his wealth, increasing at compound interest, has made him virtually master of the world. At the end of the book he has an exciting fight from an *aëropile*; but on the whole he is a sorry, incoherent creature, who does not make the most of his opportunities. Mr. Wells cannot be congratulated on his latest effort; it is not very ingenious, and it is distinctly dull.

The Secret of Lynndale. By Florence Warden. (White & Co.)

The Farm in the Hills. By Florence Warden. (Sands & Co.)

TIME was when Miss Warden's power of mystery-making was of value to her, but 'The Secret of Lynndale' shows no return of that faculty. The secret is from the first a *secret de Polichinelle*. One knows by instinct in the case of the two brothers that the seeming villain will turn out the "good man and true," and *vice versa*. And when all comes out the amount of villainy and heroism is not very great. Miss Warden, though far from impeccable in her style, is often bright and pleasant, especially in her dealings with the young of either sex. Her plot looks rather "made-up," and produces little sense of probability. The characters are done in an "anyhow" sort of fashion, but are, in spite of their slightness, not unsuggestive of human beings. We have heard and read worse nonsense than Anthony's, and its extreme prettiness serves for a time to put a reader off the scent. The serious sentimentalisms of the other brother are less amusing, and his conduct is somewhat incredible. We cannot—in spite of evidence to the contrary—help thinking that Miss Warden could do better things than this, in her own line, we mean, of course.

Another of Miss Warden's facile arrangements in crime is called 'The Farm in the Hills.' It is a simple tale of misadventure—not altogether unassisted—in the wild Welsh hills. The episode produces the effect of being far-fetched and of lacking spontaneity. It suggests a mere pot-boiler, and has not really one good thrill in it despite elements that should make for gruesomeness. But readers are kittle cattle, and thrills are capricious affairs, and who shall say what is or is not warranted to produce them?

Two in Captivity. By Vincent Brown. (Lane.)

THE abundant cleverness of this book is neutralized by the gruesome nature of its subject. The bulk of the volume is a dialogue between two habitual drunkards, described as gentle and refined persons whose minds have been unhinged by a tragedy. The writer's skill is shown in his choice of words and description of scene and background, and is similar in kind to that which characterized two prior publications. But we fear it is impossible to derive much pleasure from his latest volume.

Shueypingsin: a Story made from the Chinese Romance 'Haoukewchuen.' By an Englishman. (Kegan Paul & Co.)

THE Chinese are an unimaginative race, as their novels show. Their plots are generally of the child's story-book order, and the incidents are related with the most minute detail and in the most matter-of-fact manner. As in their plays, every character has to describe himself or be described in every particular, and the reader is kept fully informed in plain terms of the motives of every action. The result is a prolixity which would make a literal translation of a Chinese novel absolutely unreadable. Of all their romances the 'Haoch'iu-chuan' is the best, and as such it was chosen by

Bishop Percy and Sir John Davis for translation into English. Neither, fortunately, is quite a literal translation, and of the two Sir John Davis's is decidedly the more readable. All the long, wearisome dissertations are omitted, and the material is condensed so as to bring into relief the leading incidents without tiring the reader with pointless maundering. The present work is a still further condensation of the original Chinese, and relates only some of the leading adventures of the heroine, Shueypingsin. This young lady, like some western heroines, is described as being perfectly beautiful and marvellously talented, besides being a prodigy of virtue. Her father being in exile, she is left to the care of a rascally uncle, who desires to get the management of his brother's property into his hands by marrying off his niece. He readily, therefore, falls in with the views of a rich Don Juan whose passion, being inflamed by the reported beauty of the heroine, tempts him to make her his wife. The whole plot, which is practically a series of separate adventures, turns on the machinations of this would-be bridegroom, who resorts to every stratagem to gain his end. The hero, who is a Mr. T'ieh, otherwise Mr. Iron, is a model of all the virtues, and, in addition, possesses enormous strength and infinite wisdom. In each crisis in the career of Miss Shueypingsin (Miss Icehearted Shuey) he appears as a *deus ex machina*. His qualities attract the attention of the heroine, whose beauty stirs to its depths the nature of the hero. But in all their adventures they act up even to the extreme limits of Chinese decorum, and on the only occasion which might have been open to comment, that is, when the heroine takes the hero into her house to cure him from the effects of an attempt which had been made to poison him, we are expressly told that she declined to converse with him except from behind a screen, and that though she devoted herself to concocting his medicines, she invariably left them to be administered by her maids. It is needless to say that in the end all the enemies of this moral pair are brought to shame, and the couple stand out as monuments of virtue for all time. The 'Haoch'iu-chuan' in the original is noted for the excellence of its style, and there are few books in the language which would repay better the attention of students of modern Chinese. But, as we have remarked, to translate it literally would be to produce a work which would be a wearisome task indeed, and "an Englishman" has done well in reproducing only the leading incidents of the story.

Adrian Rome. By Ernest Dowson and Arthur Moore. (Methuen & Co.)

MR. DOWSON and Mr. Moore have, as they might themselves say, "sandwiched" between their pages a good many sayings of the kind that just now pass muster as epigrams. Some of them are as good as, or better than, the models from which they probably spring. We quote a few: "There is nothing so distinguished as failure except a really brilliant success"; "Don't be hard on the Dean, he's old, you know; he knew better twenty years ago"; "It's a great responsibility to be a ward"; "If you want a dose of Modern Art, Burlington House is

much more accessible than the Salon, and quite as inferior." *Mots* of this sort, and others more or less in the same key, came into favour in the early nineties, and already wear a jaded air. But there is more than this in the substance of 'Adrian Rome.' Like the bonnet in the ballad, this is merely "the ornament on it." The bulk of the writing is not, however, quite so ornamental nor so neat. Several awkward constructions, and a lack of decision in the drawing, are visible. The story itself and the dialogue and characters have some interest. Now and again good scenes and observations the reverse of mediocre may be noted. Adrian is himself a little misty. His rôle is to be the male *incompris* in life, and in death too. We scarce know why the possession of the artistic temperament, the modern outlook, and tremendous wealth should weigh on him so much more heavily than on others in a like case. He appears to be in constant conflict with the real and the ideal; but there seems to be more than this, if we could only catch it, looming in the background.

Forbidden Banns. By Annabel Gray. (White & Co.)

QUANTITY rather than quality characterizes this immensely long novel, in which the hysterical agonies and agitations endured by a mother and daughter in succession are set forth in great detail, and with a fine "derangement of epitaphs." The mother is an innocent bigamist, who dies in an opportune manner on discovering the fact. Her daughter's blighted heart seeks temporary solace in a convent, where her experiences are fantastic, but not more so than all the rest of this decidedly pretentious, and feebly realized story.

For Better or Worse. By Conrad Howard. (Fisher Unwin.)

THIS deplorable story is modestly dedicated to "The Fathers and Mothers of the Twentieth Century." Should any of them, *in esse* or *in posse*, propose to make an alliance with a lunatic, and rear a family of unlikely monsters, such as the author has evolved in this sickly and morbid production, it is to be feared that 'For Better or Worse' will hardly hinder their nefarious projects, since it will, no doubt, have disappeared by that time into the limbo of ephemeral fiction and feebly written tales with portentous morals.

Les Morts qui parlent. Par le Vicomte de Vogüé. (Paris, Plon.)

THE distinguished Academician whose novel we review has not yet learnt the art of constructing a plot. His sketches of French parliamentary life, of the Socialists—and his hero is one—of the Opportunists, of the old Jacobins, and of the Right, are excellent. Nothing can be more vivid than the portraiture; but when he tries to produce action, and to interest us in the private life of his personages, he fails. Very often the defects of a novel are far less visible in the complete book than they were as it appeared in parts. On this occasion the case is reversed; and while the parts were most attractive, owing to the brilliancy of the sketches they contained, the whole is a disappointment.

AMERICAN HISTORY.

A Short History of the United States (Hodder & Stoughton) is a volume in which Mr. Justin Huntly McCarthy competes for popularity with Col. Higginson's 'Young Folks' History of the United States,' but Mr. McCarthy is occasionally inaccurate, as when he writes that the Mayflower sailed "with exactly one hundred men, women and children on board" (the number was 122), and he is sometimes lacking in good taste, as when he writes that "Boston harbour bristled with forts, and grinned with cannon." In the signature of the first Governor of Massachusetts there is no *i*, the spelling being Endecott, while Mr. McCarthy invariably substitutes an *i* for the second *e*; but this blunder is committed by Col. Higginson also. It is an inadequate defence of the harshness and intolerance of the Puritans to say that they did not wish "their ideal community to be disturbed by the presence of others who did not think their thoughts." Mr. McCarthy means to be complimentary to General Oglethorpe, but the following phrase does not fairly represent his purpose: Oglethorpe had "a gracious vitality that was buoyant in the season of senility." Whether "Burke spoke with the tongue of angels" is open to question. The reference made to the expulsion of the Acadians would have been more genially worded if Mr. McCarthy had carefully read what Mr. Francis Parkman has written on the subject. Is there not a touch of bathos in this account of Jefferson: "He loved learning as he loved the law, and he was an excellent performer on the violin"? Mr. McCarthy always writes in the most unkindly fashion about the British. He condemns them in strong terms for burning a part of Washington, and omits a word of censure upon the Americans for burning the Parliament House and library of the capital of Upper Canada. The index which such a work should possess has been added.

Home Life in Colonial Days, by Alice Morse Earle (Macmillan & Co.), is a book which the late Prince Bismarck would have read with as much interest and attention as an American or Englishman. He delighted in Motley's song of 'Old Colony Times,' and in this book these times are presented in their pleasantest aspect. The author has written other works which are creditable to her; but this one is more attractive than any of them, and it is noteworthy for the labour displayed in collecting from a wide area, and bringing within a narrow compass, a mass of particulars about the lives of bygone New Englanders. Her pages are brightened with illustrations, all of them taken from real articles and scenes, many of the articles being rare relics of past days. Life may be endured, despite its amusements, yet it cannot be enjoyed unless the kitchen be in good order. Perhaps the author has not much, if any, personal experience of cookery in the far western region of her native land; but if she had lived for a time, as many Westerners have to live, altogether on salt pork fried with onions thrice daily, on bread which is as indigestible as it is hot, and boiled tea which renders digestion all but impossible, she would be even more enthusiastic than she is about the dietary of the early settlers in America. They had to make their own candles; but their successors can buy far better ones. They had to take their meals without forks; but their successors could not eat a meal without them. They had to weave their own linen; their successors can buy it. To them tea was unknown as a beverage. Many who tasted it as a rarity preferred ale. When their descendants refused to pay duty on tea, substitutes were found for it in ribwort, strawberry and currant leaves, sage, thoroughwort, in Liberty tea made from the four-leaved loosestrife, and in Hyperion tea made from raspberry leaves, which good, but uncritical patriots are said to have styled "very delicate

and most excellent." The bills of fare in American hotels will now be searched in vain for Hyperion tea and similar delicacies of the colonial time. The modes and manners of bygone days in New England have been so carefully examined by the author that she is able to note, what has been overlooked, that the custom prevailed at New Haven of men wearing their hats in church, and that the Rev. Mr. Davenport denounced it from the pulpit. It is added, with great truth and point, Why, then, were the Quakers maltreated for acting likewise? Was it because the magistrates were more easily offended than the ministers? The last chapter, on flower gardens, is as delightful as it is instructive.

The Calendar of State Papers (Stationery Office) relating to the colonies between 1681 and 1685 has been carefully edited by the Hon. J. W. Fortescue. Though many books have had colonial history for their subject, yet the public possesses but little knowledge of the manner in which these colonies were governed. The accounts in this volume of the administration of Massachusetts, Pennsylvania, and Virginia are full and detailed, still they form only three colonies out of a large number from the Dry Tortugas off the coast of Florida to Newfoundland off the coast of Labrador. Grievances abounded in them all, and the nature of the principal grievances is set forth in the introduction to this calendar. The affairs of Massachusetts receive the most attention. On going through the seven hundred pages of the calendar the reader is struck with the persistent manner in which the New England Puritans postponed interference, not by actual force, but by plausible pretexts. They were unctuous in their loyalty, and resolved to have their own way. They promised obedience, and continued their disloyal practices. They were charged with smuggling and piracy; Governor Bradstreet alleges that many have found smuggling and piracy unprofitable, and are ready to live decently, provided the charter is not cancelled. In later days Franklin Pierce, a New Englander, was chosen by the slave-holding party to be President of the United States. In his inaugural address he professed his determination to hinder interference with slavery, which he euphemistically termed "involuntary servitude." In 1684 the Governor of Massachusetts termed smuggling and piracy "irregular trading."

The Rise and Growth of American Politics, by Mr. H. Jones Ford (Macmillan & Co.), contains much useful information and some strange writing. The phraseology which we cannot admire is far smaller in amount than the facts which it is a pleasure to praise, and before setting forth what is good we shall quote a sample of what is intolerable. Desiring to say that colonial gentlemen wore wigs, Mr. Ford writes that they

"crowned the ornate edifice of their attire by removing the natural thatch of their heads to give place to the crisp volutes and frizzed convexities devised by the art of the perruquier."

In common with other thoughtful writers, Mr. Ford sees clearly, and is not afraid to express what he holds to be, the actual cause of the American revolt. He refrains from repeating hackneyed and foolish statements about the tyranny of the king having driven the colonists to take up arms against him. The truth is that many of them, particularly in New England, wished to have their own way, and were indifferent to the duties imposed by compacts or charters. As Mr. Ford justly says, the uprising was not due to unfair taxation or to taxation without representation, but because "the actions of the British Government assumed an absolute authority." If George III. and his advisers had displayed greater tact, they would not have given umbrage to the colonists. After tracing most clearly and without needless detail the transformations in the working of the

American Constitution from its foundation till the present day, Mr. Ford remarks that the Presidential office as it now exists is a revival of "the oldest political institution of the race, the elective kingship."

Select Documents illustrative of the History of the United States, 1776-1861, are edited, with notes, by William Macdonald, of Bowdoin College (Macmillan & Co.). This volume owes its existence to the need Prof. Macdonald experienced for the documents contained in it when he was engaged in teaching history to his class. He says that "none of the documents given are 'new' or 'rare,'" but that many are not readily accessible. It is obvious that historical teaching which takes any statement for granted is worthless; the verification of authorities is the first and the imperative duty. As an illustration may be cited the case of the war which America declared against England in 1812. The text-books furnish the dates on which the declaration was made, and refer the reader to volumes wherein the Acts of Congress are recorded. In this book, however, the necessary information is supplied. The message of President Madison to Congress is reproduced, and explanatory notes render its import and purpose clear. Never, perhaps, has a war been waged on more futile pretexts. The obnoxious Orders in Council were cancelled before hostilities had begun, yet fighting went on; the imprisonment of American seamen, which was the second grievance, was not abandoned, nor even mentioned in the treaty of peace concluded at Ghent in December, 1814. In this case, as in others, the student of history who has the needful documents at hand finds his work lightened and simplified, and he will thank Prof. Macdonald for the useful volume which he has compiled.

Philadelphia: the Place and the People (Macmillan & Co.), by Miss Agnes Repplier, is one of the best of her books. The impression left by the story she tells is one of admiration for her subject and herself. She supplies a picture of William Penn which is pleasing and, we think, entirely true. He was a good ruler of men and he was an effective disciplinarian, for he was tolerant, but firm. No one was persecuted for his religion in the territory over which he exercised jurisdiction, yet evildoers were treated by him with wholesome severity. Those who were guilty of selling strong drink to the Indians were "smartly whipped." Those who worked on Sunday were fined twenty shillings and ten shillings for being drunk, while one shilling was the penalty for smoking in the public streets on any day. The Quakers were a practical people. When a man was sentenced to thirty lashes, he got ten at a time on three successive days, with a view to producing a lasting impression upon him. Moreover, he had to pay six shillings for each performance. It is unquestionable that Philadelphia made great and most satisfactory progress under Quaker rule, and there has been no cessation of it since the Quakers ceased to be predominant. The following facts are worthy of remembrance. Philadelphia was the first American city in which a daily newspaper and a magazine appeared; the first in which there was a circulating library, a public bank, and a medical college. In Philadelphia the keel of the first American warship was laid and the American flag was first unfurled. There the first American Congress met and the first sitting of the Supreme Court of the United States was held.

SHORT STORIES.

MR. HOWARD PEASE, in his preface to *Tales of Northumbria* (Methuen), grieves over the fact that civilization has "made havoc of the proud insulation of the Northumbrian squirearchy," and affirms that the "pitman alone makes a stand against all modern innovation." A storyteller, however, need not concern himself about "modern innovation," for he has the power of

taking his readers back to the not very far distant times when estates changed hands if a cockfight or shooting match were lost, or an angry man dared his enemy to a race or a combat under conditions which meant life or death. More than one such story is in this book, and is well told; but we confess to wishing for humorous stories like the inimitable 'How 't wes' in an earlier collection. No one knows pitmen and pitmen's ways better than this author. Why does he not depict the amusing side of their character—their love of bright colours, due, no doubt, to the gloom in which nearly the whole of their life is spent—"Give me none o' your gaudy colours," says the pitman, "I like bonnie reid and yaller"; their love of animals—you never see a pitman without a dog; their hospitality—nothing is too good for their guests? An instance of this fell under our own observation. A pitman's first-born child was to be christened, and after the ceremony all the guests were invited to breakfast. When this was ready the husband went round with the wife to see if all was right, she anxiously waiting for his verdict. There was a roast leg of mutton at the top of the table, and the same at the bottom, with vegetables, pies, puddings, beer, wine, and even champagne. "There's nobbut one fault that I hev' to find," said the man, "nobbut one thing that isn't as handsome as it ought to be: thou's gone and put a bit of bread aside each plate, and it should have been plum cake!" This error was rectified, and all was well. Mr. Pease puts back the date of one of his tales, 'Geordie Ride-the-Stang,' to make it chronologically correct, but even then quotes Brockett, "who says he witnessed a procession of this kind in the early part of this century." The reviewer, however, has seen three processions of this kind in Durham and Yorkshire since the year 1845, the last only fourteen years ago. The figure on the stang was probably an effigy placarded with the offender's name. The doubt arises from the distance at which the sight was seen.

There is good literary workmanship in *Mariana, and other Stories*, by Georgette Agnew (Burlleigh), although there may possibly be some feeling of dissatisfaction with the subjects chosen. Two of these stories are of considerable length, and a third which completes the volume is short. In the first a gentleman unhappily finds that his love has been excited for a lady who turns out to be his sister, and in the last a woman's sympathies are equally aroused for a man who is in love with her mother. In both considerable skill is shown in manipulating the material and in rendering the narratives as little unpleasant as possible. This is so much the case that the reader may well feel regret that the writer's talents are not directed to more congenial topics. The life of to-day in Paris and in other parts of France is well known to the author, who also possesses a singularly agreeable style.

AUSTRALIAN HISTORY.

IN *The Naval Pioneers of Australia* (Murray) Messrs. Louis Becke and Walter Jeffery have had the happy thought to connect short memoirs of the distinguished sailors who, as explorers and governors, took part in laying the foundation of our Australian colonies. Beginning with Dampier, whom they call—contrary to presumptive evidence—"the first Englishman to set foot upon the shores of New Holland," they pass on to Cook, Phillip—whose 'Life' on a more extended scale, by the same authors, is announced as in preparation—Hunter, King, Flinders—the inventor of the name Australia—Bass, whose name lives to all time in Bass's Strait, and "Bounty" Bligh, who might be called rather notorious than distinguished. The several stories are well told, and the authors' criticism is throughout moderate and fair—too moderate, some may think, in the case of Bligh,

whom they speak of as a man of "heroic courage," confusing him with a very different man, Rodney Bligh, who commanded the *Alexander* in 1794, and, apparently, also with John Bligh, commonly distinguished in the navy as "Theseus" Bligh. It is well known that William Bligh's conduct at Camperdown was so severely criticized that, after the battle of Copenhagen, he took the unprecedented course of asking Nelson for a certificate that he had done his duty. In this, however, the authors' fault, if it is one, is an amiable one; and their book may be safely commended as an interesting narrative of a somewhat uncommon kind of naval adventure.

Historical Records of New South Wales. By F. M. Bladen. Vols. I.-VI. (Sydney, Gullick.)—The first six volumes of these historical papers are now presented to the public. They cover the time from the arrival of the "First Fleet" in 1788 down to 1808, when Bligh was superseded in the government by a bloodless insurrection, into the merits of which we will not enter. Of it and many other circumstances the less said the better. These pages contain a mine of wealth for the future historian, but necessarily present much dry information for the English reader, although to those more immediately connected with Australia they are of the deepest interest. The narrative of the inevitable difficulties experienced in the establishment of a penal settlement, of the mistakes made both there and in Downing Street, of the small germs from which the Dominion of Federated Australia (as we hope we may now call it) was developed, may be collected from these official papers, which leave off just where the most important era of Australian history commences. This dates from the accession of Lachlan Macquarrie to the position of Governor. Up to that time "the colony" was confined to the county of Cumberland, by no means the most fertile district. The efforts, such as they were, of the settlers, hemmed in between the "Blue Mountains" and the sea, proved comparatively vain. No room existed for the extension of pastoral industry, which, when once that barrier was surmounted by the enterprise of Wentworth and his companions, began to turn to account the boundless plains of the interior. How little could Wentworth in those days have foreseen the "Zigzag," a marvel of railway engineering which has opened up an island continent! Necessarily many of these pages consist of accounts of the prices of cattle and wheat; of a strange system of barter, wheat forming the standard of value; and, above all, of the trade in spirits and its abuses. Statements are also made as to general demoralization, over which it is better to draw a veil. Yet throughout all the turbulence of the time we can trace the energy which subsequently produced such marvellous results. The succeeding volumes will, therefore, probably prove of greater interest, and it is to be hoped that they may be issued speedily. We confess we were agreeably surprised at the determination of the New South Wales Government to publish these volumes. Their recent action, about ten years ago, in destroying all the criminal calendars indicated a morbid anxiety to conceal the details of the lives of many of the original inhabitants, and was, in our opinion, a mistaken policy. Doubtless it was caused by a sympathy with the more immediate descendants of the convicts. After all, New South Wales and Tasmania are not the only places whose origins are tainted. A larger number of convicts were transported to our American colonies than ever were sent to Australia; yet who thinks of referring to it? "Sic fortis Etruria crevit scilicet et rerum facta est pulcherrima Roma." The greatest empire in the world was originally a settlement of outlaws.

OUR LIBRARY TABLE.

IN *Quaker Campaigns in Peace and War* (Headley Brothers) Mr. William Jones recalls some passages in his life which are of historic interest. A member of the Society of Friends, he had been connected with the Peases of Darlington and passed through varied business experiences before he was appointed in 1871 to superintend the distribution, as well as to assist in the collection, of a War Victims' Fund, by means of which the humane Quakers did much to alleviate the sufferings consequent on the hostilities between France and Germany. About 162,000*l.* were thus raised and spent, two-thirds of the amount in supplying seed-corn to starving peasants, the rest in food, medicine, and pecuniary relief. In this good work Dr. Spence Watson was one of his comrades. As serviceable, though on a smaller scale, was its continuance in Bulgaria in 1876-7. After that Mr. Jones was for some time the secretary of the Peace Society, as successor to the late Mr. Henry Richard, M.P., and he was associated with Mr. W. R. Cremer, Mr. Hodgson Pratt, and others in advocating the arbitration policy which has since been brought much more within the range of practical politics. There is not much literary merit in this volume, but it throws sidelights on memorable incidents and recalls pleasing characteristics of a few almost forgotten worthies. It makes timely appearance while the Peace Conference at the Hague is being held.

CHAMUEL, of Paris, publishes the first instalment of a book, intended to fill four volumes, called *Escrimeurs Contemporains*, from the pen of M. de Goudourville. It contains photographs of a certain number of leading French, English, and Italian fencers, and of some groups in fencing schools. On the whole, the most important schools are left over for the later volumes. Among those who figure in the present volume are Capt. Hutton and Miss Lowther. The head French fencing-master at the London Fencing Club writes a good article, and so do two of the other French masters established in London. The book is much better done than most things of the kind.

MESSRS. CONSTABLE'S handsome set of Fielding's works is now complete, the second volume of *Miscellanies* having appeared. We are glad to notice that, as we suggested, the poignant and posthumous 'Journal of a Voyage to Lisbon' has been included. The volume also contains a sensible scheme of Fielding's for erecting a county workhouse, with a plan of the building, and various other evidences of unremitting work as a supporter of law and order. His pamphlet on 'The Case of Elizabeth Manning' is only one out of many on that sensational affair, the final result of which might have been stated here. The injured innocent was, it is to be feared, a conspicuous malefactor.

MESSRS. BLACKWOOD & SONS send us a new edition of *The Scenes of Clerical Life*, accompanied by twenty clever illustrations by Mr. H. R. Millar that are not always impeccable in point of draughtsmanship. A daintier fount of type would have furnished a more attractive page, and thicker paper set off the drawings to greater advantage.

MESSRS. KEGAN PAUL & Co. have brought out a new edition of *The Little Flowers of St. Francis*. The translation is in substance that of the Franciscans of Upton, and has been revised by Mr. T. Okey. The volume is attractive, and accompanied by illustrations by Mr. Woodroffe, which are rather conventional, but several of them are decidedly pretty.

WE have again to call attention to the inconvenience to the trade and the public occasioned by the reissue of former publications without express indication on the title-page of the fact that the book is not a new one. Messrs. Swan Sonnenschein & Co. send us *A King's*

Daughter: a Novel, by G. Cardella. The book was first published by the same firm in 1891 in three volumes, and it now reappears with no indication on the title-page that it is a reprint. The publishers' advertisements alone indicate that the book is not new. Messrs. Macmillan set an example in this respect that should be generally followed.

SIXPENNY editions of standard works of fiction are on the increase. *Adam Bede* (Blackwood & Sons), a good sixpennyworth; *Misunderstood* (Macmillan & Co.), a neat reprint; and *Lady Audley's Secret* (Downey & Co.) are on our table.—The "*Edna Lyall*" *Birthday-Book* (Eyre & Spottiswoode) is likely to be popular.

WE have on our table *The Necessity for Criminal Appeal as illustrated by the Maybrick Case*, edited by J. H. Levy (P. S. King & Son).—*The Whartons of Wharton Hall*, by E. R. Wharton (Frowde).—*Letchimey, a Tale of Old Ceylon*, by Sinnatambby (Luzac).—*Royal Societies Club* (Hunt, Barnard & Co.).—*The Calendar of the University of Wales, 1898-9* (Newport, Mon., Mullock).—*The History and Antiquities of the Collegiate Church of St. Saviour, Southwark*, by the Rev. Canon Thompson (Ash & Co.).—*Bacon versus Shakspeare*, by E. Reed (Service & Paton).—*Scenes from Shakespeare for Use in Schools: The Story of the Caskets and Rings from 'The Merchant of Venice'*, selected by Mary A. Woods (Macmillan).—*The Elements of English Pronunciation and Articulation*, by S. and A. Hasluck (Simpkin).—*Sunday, the People's Holiday*, by W. W. Hardwicke, M.D. (Hill).—*A Small Brass Cup*, by D. Murray (Glasgow, MacLehose).—*Raiders and Rebels in South Africa*, by E. G. Green (Newnes).—*The Handwriting of Mr. Gladstone from Boyhood to Old Age*, by J. H. Schooling (Simpkin).—*Spherical Trigonometry, Theoretical and Practical*, by W. W. Lane (Macmillan).—*Scientific Temperance Addresses*, by E. Crawshaw (C.E.T.S.).—*Bush-Fruits*, by F. W. Card (Macmillan).—*Fables for the Frivolous*, by G. W. Carryl (Harper).—*Jane Follett*, by G. Wemyss (Macqueen).—*Sprightly Fancies, and other Odds and Ends*, by C. C. Atchison (Simpkin).—*Only Flesh and Blood*, by the author of 'Hernani the Jew' (Hutchinson).—*The Secret of Achievement*, by O. S. Marden (Nelson).—*A Tale of Archaïs, a Romance in Verse* (Kegan Paul).—*Charmides; or, Oxford Twenty Years Ago*, by G. Mackie (Oxford, Blackwell).—*The Heather Field and Maeve*, by E. Martyn (Duckworth).—*Clavigo, a Tragedy*, by Goethe, translated into English by Members of the Manchester Goethe Society (Nutt).—*The Christian Character*, by the Rev. V. Staley (Mowbray).—*Sermons to Young Boys*, by the Rev. F. de W. Lushington (Murray).—*Mlle. Cœur d'Ange*, by A. Cim (Hachette).—*La France au Milieu du XVIII. Siècle, 1747-1757, d'après le Journal du Marquis d'Argenson*, by A. Brette (Paris, Colin).—*Ur-christentum und Sozialdemokratie*, by Dr. F. Goldstein (Zurich, Schmidt).—and *Die deutsche Dichtung der Gegenwart*, by A. Bartels (Leipzig, Avenarius). Among New Editions we have *A Class-Book of Modern Geography*, by W. Hughes (Philip).—*General Elementary Science*, edited by W. Briggs (Clive).—*A Rudimentary Treatise on Land and Engineering Surveying*, by T. Baker and F. E. Dixon (Lockwood).—*Things Japanese*, by B. H. Chamberlain (Murray).—*The Gospel according to St. Matthew*, with Introduction and Notes by G. Carter (Relfe Brothers).—*Early Promoted: a Memoir of the Rev. W. S. Cox*, compiled by his Father (Low).—*Under King Constantine*, by K. Trask (Putnam).—*The Roman Aqueducts*, by S. Russell Forbes (Rome, 76, Via della Croce).—and *The Poetical Works of Aubrey de Vere*, Vol. VI. (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Carus's (P.) *Godward*, cr. 8vo. 2/6
 Chadwick's (H. M.) *The Cult of Othin*, cr. 8vo. 2/6
 Fiske's (J.) *Through Nature to God*, cr. 8vo. 3/6
 König's (E.) *The Exiles' Book of Consolation* contained in Isaiah XL.-LXVI., translated by J. A. Selbie, 3/6
 Paget's (Dean) *An Introduction to the Fifth Book of Hooker's Ecclesiastical Polity*, 8vo. 7/6
 Romanes's (E.) *Thoughts on the Collects for the Trinity Season*, 18mo. 3/6
 Stone's (D.) *Holy Baptism*, cr. 8vo. 5/

Fine Art and Archaeology.

- Authority and Archaeology, Sacred and Profane*, edited by D. G. Hogarth, 8vo. 16/
Scenes from the Life of Buddha, reproduced from Paintings by K. Yamada, 4to. 15/
 Scott's (Leader) *The Cathedral Builders*, royal 8vo. 21/

Poetry.

- Housman's (L.) *The Little Land*, royal 16mo. boards, 5/ net.
 Leonard's (H. C.) *Sacred Songs of the World*, cr. 8vo. 6/
 Tennyson's *Works*, Vol. 8, *Édition de Luxe*, 8vo. (sets only), 150/ net.

Philosophy.

- Binet's (A.) *The Psychology of Reasoning based on Experimental Researches in Hypnotism*, trans. by A. G. Whyte, cr. 8vo. 3/6
 Mackintosh's (R.) *From Comte to Benjamin Kidd*, 8/6 net.

History and Biography.

- Craig's (G. A.) *From Parish School to University*, 3/6 net.
 George's (H. B.) *Napoleon's Invasion of Russia*, 8vo. 12/6
 Haldane's (E. S.) *James Frederick Ferrier*, cr. 8vo. 1/6
 Krause's (A.) *Russia in Asia, 1558-1899*, 8vo. 25/
 Milne's (J.) *The Romance of a Pro-Consul*, cr. 8vo. 6/
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 Ruskin's (J.) *Præterita*, Vol. 1, cr. 8vo. 5/ net.

Geography and Travel.

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 Coolidge's (W. A. B.) *Hints and Notes for Travellers in the Alps*, cr. 8vo. 3/ net.
 Kirby's (F. V.) *Sport in East Central Africa*, roy. 8vo. 8/6 net.
 Norman's (H.) *The Peoples and Politics of the Far East*, 7/6
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- Bramwell's (B.) *Anæmia and some of the Diseases of the Blood-forming Organs and Ductless Glands*, roy. 8vo. 12/6
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 Griffith's (J. P. C.) *The Care of the Baby*, 8vo. 9/
 Rawnsley's (H. D.) *Life and Nature at the English Lakes*, cr. 8vo. 5/ net.
 Stengel's (A.) *A Text-Book of Pathology*, 8vo. 22/6
 Wide's (A.) *Handbook of Medical Gymnastics*, 8vo. 10/6

Philology.

- Tyrrill (R. Y.) and Purser's (L. C.) *The Correspondence of M. Tullius Cicero*, Vol. 6, 8vo. 12/

General Literature.

- Alford's (E. M.) *Dorothy*, cr. 8vo. 3/6
 Amyand's (A.) *Comrades in Arms*, cr. 8vo. 2/6
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 Tirebuck's (W. E.) *The White Woman*, cr. 8vo. 6/
 Werner's (A.) *The Captain of the Locusts*, cr. 8vo. 2/
Year-Book of Australia, 1899, 8vo. 10/6 net.

FOREIGN.

Theology.

- Dangin (P. T.): *La Renaissance Catholique en Angleterre au XIX. Siècle: Part 1, Newman and the Oxford Movement*, 7fr. 50.
 Hilgenfeld (A.): *Acta Apostolorum Græce et Latine*, 9m.
 Jacoby (H.): *Neutestamentliche Ethik*, 11m. 20.
 Neteler (B.): *Die 3 u. 4 Könige übers. u. erklärt*, 6m.
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 Usener (H.): *Religionsgeschichtliche Untersuchungen: Part 3, Die Sintfluthsagen*, 8m.

Fine Art and Archaeology.

- Draut (J.): *La Course au Chapeau*, 3fr.
 Zimmermann (M. G.): *Giotto u. die Kunst Italiens im Mittelalter*, Vol. 1, 10m.

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- Destranges (É.): *Les Femmes dans l'Œuvre de Richard Wagner*, 10fr.
 Soubies (A.): *Histoire du Théâtre Lyrique, 1851-70*, 5fr.

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Geography and Travel.

- Castries (Comte H. de): *L'Islam*, 4fr.
 Malosse (L.): *Impressions d'Égypte*, 3fr. 50.

Toutée (Commandant): Du Dahomé au Sahara: La Nature et l'Homme, 3fr. 50.

Vignéras (M. S.): Une Mission Française en Abyssinie, 4fr.

Philology.

Commentationes Philologæ Jenenses, Vol. 6, Part 2, 6m.

Kroll (G.): Procli Diadochi in Platonis Rempublicam Commentarii, Vol. 1, 5m.

Levy (E.): Provenzalisches Supplement-Wörterbuch, Part 9, 4m.

Maurenbrecher (B.): Forschungen zur lateinischen Sprachgeschichte u. Metrik: Part 1, Hiatus u. Verschleifg. im alten Lateinischen, 7m.

Otto (W.): Nomina Propria Latina Oriunda a Participiis Perfecti, 5m. 60.

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Schwab (J.): Nomina Propria Latina Oriunda a Participiis Præsentis Activi, Futuri Passivi, Futuri Activi, 3m. 20.

Usener (H.) et Radermacher (L.): Dionysii Halicarnasei Opusculorum Vol. 1, 6m.

Wecklein (N.): Euripidis Iphigenia Aulidiensis, 2m. 50.

Science.

Congrès International de Pêches Maritimes, 2 vols. 20fr.

Denkschriften der kaiserl. Akademie der Wissenschaften, Mathematisch-naturwissenschaftl. Classe, 68m.

Fleury (M. de): Le Corps et l'Ame de l'Enfant, 3fr. 50.

General Literature.

Actes et Documents relatifs au Programme de la Conférence de la Paix, 5fr. 50.

Berger (J.): Schach-Jahrbuch, 1899-1900, 9m.

Jaurès (J.): Action Socialiste, Series 1, 3fr. 50.

Leblanc (M.): Les Lèvres Jointes, 3fr. 50.

Martin-Videau (E.): L'Irrémédiable, 3fr. 50.

Ohnet (G.): Au Fond du Gouffre, 3fr. 50.

O'Monroy (R.): Marcheurs et Marcheuses, 3fr. 50.

Saxel (P. de): Georges et Moi, 3fr. 50.

GRANTHAM GRAMMAR SCHOOL.

THE public inquiry, which we lately announced, into certain recent events at the Grantham Grammar School was held on May 30th by Mr. L. A. Selby-Bigge, Assistant Charity Commissioner. The Head Masters' Association was represented by Dr. E. H. Fraser, solicitor; and the Assistant Masters' Association by Mr. Walsh, barrister. The facts elicited were briefly as follows. Under the scheme of Grantham School the head master has the sole power to appoint and dismiss his assistants, but he is required to notify their appointment to the Governors, and an assistant, if dismissed, has the right of appeal to the Governors. The number of assistants to be employed, the fund appropriated to their payment, the distribution of this fund, and the mode of payment are in the discretion of the Governors. The assistants were, in fact, down to Christmas, 1898, paid individually by separate cheques drawn by the Governors. In August, 1898, the late head master, Mr. Hutchings, informed the Governors that he wished to leave at Easter, 1899, and his resignation was accepted. In September, when he met his staff, he told them that he was leaving, and said he was afraid that they "would be affected" by his departure, but he did not give them any other notice of dismissal. The school closed for the Christmas holidays on December 16th. The Governors elected a new head master, in circumstances which provoked grave protest, on December 20th, and, about the same time, Mr. Hutchings found that it would suit his convenience best to leave at Christmas, instead of Easter, and he was allowed to do so. There is some conflict of evidence as to whether the new head master was required by the Governors to dismiss the old staff, but, at any rate, he did not do so by any formal notice. On December 21st, and again, more peremptorily, on December 24th, the clerk to the Governors informed Mr. Hutchings that his staff would have to leave with him, and he so informed them. On January 23rd, 1899, the day before the school reopened, two members of the old staff applied to the new head master to know whether they were to be employed in the ensuing term, and he told them that they would not be. After some correspondence between the old staff and the clerk the Governors met again on February 27th, and gave to each member of the old staff a cheque which was described, on the form of receipt, as "an honorarium for past services."

At the inquiry the Governors contended that the assistants were personal servants of the head master and were bound to leave with him. The

Charity Commission disputes this, and contends also that the payment of "honoraria for past services" was illegal. The assistants contend that they were the servants of the Governors and liable to dismissal only upon a term's notice from the head master, subject to their right of appeal to the Governors. The defect of the whole proceeding is that, even if the assistants are right, as seems probable, they cannot get any redress from the Charity Commission. To pay them, out of the trust fund, a term's salary in lieu of notice is just as illegal as to pay them an "honorarium for past services." To inflict on the Governors some personal humiliation is a poor satisfaction to peaceable men, who after long and faithful service, varying from ten to twenty-five years, are deprived of their livelihood. Nothing whatever was suggested against them except that they are not athletes and are older than the new head master.

THE IDENTITY OF CLEMENZA, 'PARADISO,' IX. 1.

Dorney Wood, Burnham, Bucks.

MR. BUTLER'S note on this point is interesting, and there is some force in his remark about Dante's use of the apostrophe in the cases he quotes; but none of these seems to me to be quite on all fours with the apostrophe to Clemence. Mr. Butler himself formerly, as appears from his note on the passage (to which he refers), certainly attached some weight to the question of the date of the elder Clemence's death. The alleged "violation of good taste" involved by the identification of "Clemenza" with the younger Clemence was not held to be an objection by the Italian commentators, the majority of whom, as Mr. Butler admits in his note, are in favour of this view.

My reference to Scartazzini as the "first commentator" to give the correct year of the elder Clemence's death was a slip for the "first modern commentator," as is obvious from my mention of Benvenuto da Imola just before.

PAGET TOYNBEE.

JUNIUS.

King's College, London, May 30, 1899.

SIR VESEY HAMILTON, who is making and editing for the Navy Records Society a selection of the papers of Admiral of the Fleet Sir Thomas Byam Martin, has found among these a remarkable memorandum, which, being of no use for his immediate purpose, he has handed over to me with permission to send it to the *Athenæum*. It is in Martin's handwriting, on a sheet of note-paper, and is:—

"[Some years ago I met at Mrs. Bastard's table in Devon a*] I was told by† Mr. Abraham, a solicitor at Ashburton—who was the person charged with the arrangement of Lord Ashburton's (Dunning's) property in Devonshire—that soon after the death of the first lord he was engaged with Lady Ashburton, the widow, looking over papers, she on one side of the table and Mr. Abraham on the other, and presently she threw across the table to Mr. Abraham a proof sheet of Junius, with corrections in Lord Ashburton's handwriting; and he, knowing his lordship's handwriting, could swear that the corrections were his.

"I remarked that I was much surprised at what he said, as I considered Lady Ashburton a remarkably cautious, prudent woman, and with such a known reverence and respect for the memory of her husband, that I could not think it possible she would be instrumental in betraying a secret which Junius says should die with him. It is true Lady Ashburton might not be aware of the passage in Junius to which I allude.

"I also remarked that it was extraordinary that the correct sheet had not been returned to the printer, unless it was a duplicate and retained to show what corrections had been made. And I certainly see in 'Junius Identified' that duplicate proofs are particularly desired.

"Mr. Abraham, seeing my hesitation to take the inference he intended to be drawn from his statement, said, 'I tell you the facts as they occurred, and I would go into a court of justice and swear to the corrections being in Lord Ashburton's handwriting.'"

* Written in afterwards.

† Deleted.

The memorandum is not dated, and the paper has no water-mark, but the writing is not that of a very old man. As Martin was eighty-one at his death in 1854, I suppose this memorandum may have been written in the thirties. Martin had a command at Plymouth in 1812-14, and may have met Abraham at this time. Lord Ashburton died in 1783, when Martin was ten years old. It is well to bear these dates in mind when estimating the value of the testimony. With Lord Ashburton's writing I myself am not acquainted.

J. K. LAUGHTON.

CROMWELL TERCENTENARY LIBRARY FOR NASEBY.

As a result of the successful meeting held on the field of Naseby on the Protector's birthday, a scheme was started by the speakers for a memorial library of the great Civil War. Though primarily intended to commemorate Oliver Cromwell, it has been wisely decided to make the library representative of all aspects of the strife from whatever standpoint it may be viewed. The village already possesses a reading-room and small library, but it contains hardly anything relative to the events that have made Naseby famous. A good collection of books at such an historic site ought to be a valuable attraction to the visitor or student. The idea, we are glad to say, though up till now only brought before the public in a very modest and quiet way, is meeting with a ready response. The works of Rushworth, Walker, Warburton, Carlyle, &c., have been secured, as well as various lives of Cromwell, new and old. Several Civil War tracts, including one or two of exceeding rarity, have been given or purchased. Sir Richard Tangye has presented his 'Two Protectors,' Messrs. Archibald Constable 'Prince Rupert,' and Messrs. Lawrence & Bullen 'From Cromwell to Wellington.' Among the subscribers are Earl Spencer, the Right Hon. C. R. Spencer, and Sir Charles Dilke. The local committee who have the matter in hand are Dr. Cox, Holdenby Rectory, Northampton; Rev. T. Ruston, Long Buckby, Rugby; Mr. Councillor Jackson, Northampton; and Mr. J. H. Smeeton, of Naseby.

Literary Gossip.

THE papers and correspondence of the late Earl Granville have been entrusted to Lord Edmond Fitzmaurice, with a view to a life of the deceased statesman.

MR. REGINALD BRETT, who by the death of the late Master of the Rolls becomes the second Viscount Esher, is not unknown to readers of contemporary literature. Apart from the books which bear his name on the title-page, he is credited with being the author of a small volume of anonymous verse entitled 'Foam,' 1893. Of a somewhat later date, a clever pamphlet called 'The Earl and the Knight' was also attributed to Mr. Brett. It contained an amusing account of the difficulties which arose between the Earl of Rosebery and Sir William Harcourt when the former became Premier. The pamphlet is now extremely difficult to obtain.

THE long-expected selection from the papers of Lady Louisa Stuart—Lady Mary Wortley-Montagu's granddaughter—is to be issued at last. It has been edited by the Hon. James A. Home, and consists of some unpublished letters to and from Walter Scott, a family history of John, Duke of Argyll and Greenwich, 'The Diamond Robe,' and other sketches.

It seems curious that the extensive libraries of Mr. Cuthbert W. Johnson, a

writer on agriculture, and of Mr. George W. Johnson—who published, just seventy years ago, a 'History of English Gardening'—which Mr. Hodgson will sell the week after next, contain so few books on gardening. Mr. G. W. Johnson took the keenest interest in the literature of the subject, and his 'History' is practically an annotated bibliography of gardening. The libraries are exceedingly general in character, and are, perhaps, more remarkable for the county histories which they include than on any other account. The fourth day's sale includes a few other properties, and among these there is a copy of the first edition of Molière's 'George Dandin,' 1669. But the most notable lot is a reasonably fine copy of the third and last impression of Caxton's 'Golden Legend,' 1493, presumably printed by Wynkyn de Worde, who added the colophon. This copy measures 10 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in., but it wants the woodcut title and some leaves at the beginning and end. The Spencer-Rylands is the only perfect one of the nine copies recorded by Blades.

THE Roman Catholic bishops of Ulster and Connaught have resolved upon extreme measures with the Irish National Teachers' Association. The managers of the Roman Catholic schools in the two provinces have just given notice that they will appoint no more head masters or assistant masters who are members of the organization "as at present constituted."

A GERMAN translation of Mr. Sidney Lee's 'Life of William Shakespeare' will be published in the autumn of this year by Mr. George Wigand, of Leipzig. The work of translation has been entrusted to the capable hands of Prof. R. Wülker, of Leipzig, and Mr. Lee has specially revised the text for the purpose of the edition.

M. GAUSSERON writes from Paris:—

"With reference to the review of 'The Registers of the Church of La Patente,' in your issue of May 20th, allow me to say that Bédarieux is a small, but very industrious town near Béziers, now in the department of Hérault. Vederieux may be a corrupted form of Bédarieux; but Bordeaux, I should think, is out of the question here."

MR. W. R. SORLEY, Professor of Moral Philosophy at the University of Aberdeen, has in preparation for Messrs. Methuen an 'Introduction to Political Philosophy.' The book is a treatment of leading principles, and at the same time it brings out the way in which particular questions are connected with those principles.

MR. WINSTON CHURCHILL, author of that clever novel 'The Celebrity,' has just ready for issue through Messrs. Macmillan & Co. an historical romance entitled 'Richard Carvel.' The scene of action is divided between the Cavalier colony of Maryland, with its gay Annapolis and lordly country life, and the London of Horace Walpole and George Selwyn.

CONSIDERABLE progress is being made with the Hampshire section of the 'Victoria History of the Counties of England.' Northamptonshire is also well in hand; a county committee is in course of formation to further the work, of which Earl Spencer, K.G., is the chairman. Dr. Cox has been

selected as general editor of the Northamptonshire volumes. The Lord Lieutenants of English counties have, with hardly any exceptions, given in their adherence to this extensive scheme.

THE late Señor Castelar ranked high among the speakers of his time; no more sonorous speaker has been heard in the last half century, even in the Spanish Cortes, which boasts a higher level of oratory than any other legislative assembly; but his fame as an author is not conspicuous nor likely to endure. Neither his 'Historia del movimiento republicano en Europa,' nor his 'Vida de Byron,' nor yet his 'Recuerdos de Italia' can be said to possess any particular value. He was a journalist rather than an author.

THE Historical Exhibition of the Netherlandish Navy, which is to be open at the Hague in July and August, 1900, will be of considerable interest to the student of English naval history, especially of the seventeenth century. The Queen has placed two of the large *salons* in the Palace of the Hague at the disposal of the commission, which is under the presidency of the Dutch Minister of Marine. The exhibition is to include all articles illustrating the history and biography of maritime affairs in the Netherlands prior to the year 1795:—1, pictures of persons, events, &c.; 2, coins and medals; 3, manuscripts and journals; 4, models of Dutch ships; 5, maps, charts, and instruments of the science and art of navigation; 6, weapons, relics, clothing, naval orders, furniture, &c.

THE prolific novelist Frau Elise Polko, born 1822 or 1823, died on the 15th ult. In her early youth she was well known as a singer, but after her marriage she retired from the stage and devoted herself entirely to literary activity, generally using for her novels and sketches a musical background. She made for herself a name as far back as 1852 by means of her 'Musikalische Märchen,' the first two series of which have been translated into English. That publication was followed in rapid succession by a considerable number of tales, sketches, &c., the most popular of which are her novels 'Ein Frauenleben,' 'Faustina Hasse,' 'Unsere Pilgerfahrt,' &c. She also wrote, besides a biography of her father, who was a deserving educationist, a biographical account of her brother, the African traveller Ed. Vogel, who was murdered at Wadây in 1856.

HEINRICH, RITTER VON ZEISSBERG, has just died at Vienna, at the age of nearly sixty. He occupied the post of Director of the Hofbibliothek, and was the author of a large number of historical books, treatises, &c. His principal work is his monograph 'Die polnische Geschichtschreibung im Mittelalter,' for which he received in 1873 a prize from the Jablonski Gesellschaft; and he also was the editor of the *livre de luxe* 'Oesterreich in Wort und Bild.'

THE late Rev. Luke Rivington, who was for many years a popular preacher, and of late years, after he joined the Church of Rome, an eager, but not particularly successful controversialist, was a son of the late Mr. Francis Rivington, the well-known publisher.

THE Parliamentary Papers of the week include a Return of Public Elementary Schools Warned (1*d.*); Training Colleges, Scotland, Reports, &c., 1898 (6*d.*); General Education Report for the Southern Division of Scotland (3*d.*); and a Report on the Endowed Charities of the Parish of Llanstephan, Carmarthenshire (2*d.*).

SCIENCE

Field Artillery with the other Arms: its Employment, illustrated from Military History, and its Re-armament with Quick-Firing Guns Discussed. By Major E. S. May, R.H.A. (Sampson Low & Co.)

NOTWITHSTANDING the recent results of the Tsar's peace manifesto in the international gathering at the Hague, the new Army Bill of the German Government provides an increase of their field artillery, on the peace establishment, by adding to its strength 389 officers, 1,770 non-commissioned officers, 6,027 gunners and drivers, and 4,339 horses, whilst the re-armament of their batteries with quick-firing guns is also being rapidly effected. On this account alone Major May, now in command of T Battery, Royal Horse Artillery, at Aldershot, needs no excuse for placing his views on the employment of field artillery before the public; and as he examines his subject mainly from the standpoint of the other branches of the service, his book may be studied with advantage by both cavalry and infantry officers, many of whom are too often wont to look upon artillery tactics as beyond their sphere of comprehension. The author rightly urges that all tactics should be regarded simply as methods for the application of force. "Viewed in this way," he says,

"we can attack with a shower of shells just on the same principle as we launch a charge of cavalry, while there is a very distinct and close analogy between the concentration of fire produced by a volley of musketry and that inherent in a shrapnel shell."

Major May, alluding to the fact that all the great powers, headed by Russia, are devoting their attention more closely to vertical fire, mentions the three howitzer batteries already in our service, to which three more are being added, "while a howitzer battery is to take part in the expedition which is on its way to Khar-toum." It seems a pity that the volume, which appeared two months after the Sirdar's victory, could not have included some account of the destruction effected by the 5-inch shells of Lieut.-Col. Elmslie's howitzers on the forts and walls of Omdurman. Then, again, we should have liked to find an account of the damage inflicted by the Egyptian field batteries on the masses of the Khalifa's hordes both on the Atbara and outside Omdurman. If we mistake not, the losses suffered by the Mahdists were due more to the fire of the field guns, which mowed them down before they came within range of the Anglo-Egyptian infantry, than is generally supposed.

The subject of quick-firing guns for field artillery has been fully discussed at the Royal United Service Institution, in connexion with the essays rewarded and published after the recent Duncan Gold Medal competition of 1898. Here it was practically

settled that the quick-firing gun must be the weapon of the near future, a conclusion which we are not inclined to question. The drawings and models are all in readiness at Woolwich Arsenal as soon as the word is given to manufacture these new field guns. Meantime Major May gives some information respecting the 7.7 cm. quick-firing guns with which three corps of the German army have been already equipped. The French, also, are not behind-hand in pressing forward their supplies of quick-firing guns, so that we shall soon see the quick-firing gun as universally accepted as the magazine rifle.

Many officers will be surprised to learn that in the fighting round Plevna the Russian artillery did not act in a creditable manner. For instance, on the memorable 8th of September, the 4th, 5th, and 6th batteries of the 16th Brigade, numbering 600 men, lost 2 gunners killed, 2 officers and 16 men wounded. On account of these losses (about 3 per cent.) these batteries were considered to have been justified in turning round and going out of action; whilst an infantry regiment, whose attack the guns should have supported and whose retreat they should have covered, lost 11 officers and 689 men (a loss of 30 per cent.):—

"An examination of the total losses incurred by the artillery tells much the same tale. Fifty batteries lost between from 150 to 200 men, killed and wounded, or, in other words, each battery lost from three to four men, or about one for every day's bombardment."

Further on Major May dilates on the staying power of artillery in the following lucid passage:—

"A gun detachment consists of nine men; four of these are actually working the gun, two are behind a wagon or limber setting fuses, and are to some extent covered by the ammunition boxes, the remaining three are lying down in reserve under cover. A battery does not feel the effect of loss at all, therefore, until three men per gun in the firing line have been disabled, or, in other words, its powers will be in full play until the guns have incurred a loss of 50 per cent. But one man can set fuses and supply ammunition without any sensible diminution of effect, and the loss, therefore, of even another man per gun would not produce much result. The guns are practically none the worse for being shot at, even by artillery; they have no nerves, and are less affected by the personal element than any other arm."

Such being the case, the excuses for the Russian batteries made by their commander, Prince Kouropatkin, for putting themselves out of action, cannot be considered as valid. By the way, we notice a curious contradiction in Major May's sketch of the Russian operations at Plevna, due, we may suppose, to quoting from two separate accounts. At p. 160 we read:—

"There was little confidence in the Russian camps, too, in the powers of their weapons, as against those of the Turk, and a sinister presage of failure pervaded the minds even of the artillerymen themselves."

Whilst at p. 173 we find:—

"The campaign of 1870 had taught men to expect mighty results from artillery. On the 7th, when the Russian batteries opened fire, the whole army felt pride and confidence in them, and waited with no misgivings for the inevitable moment when their projectiles would reduce the doomed enemy to helplessness."

It is possible that the first paragraph may apply to the 8th of September, after the failure of the Russian artillery fire on the previous day.

Major May's works need no recommendation to his comrades in the Royal Artillery, by whom they are ever appreciated; but they well deserve recognition and study by all officers who at least hope to command a brigade or column to which some field guns may be attached, and the increasing number of persons who take an interest in military operations.

Volcanoes. By T. G. Bonney, D.Sc., F.R.S. (Murray.)—The interest taken in volcanic eruptions can never fail; their phenomena are so picturesque, their effects so stupendous, that attention must always be fascinated by them. The appearance of another volume on vulcanicity in addition to the numerous ones published in late years is, therefore, not surprising. Prof. Bonney does not present us with a formal textbook, and his "aim in writing has not been the examination-room"; he is content to place before the "ordinary reader" a summary of what has been observed in the volcanic regions of our earth and of the latest and best attempts to give a "complete explanation of vulcanicity." The professor has certainly written an interesting volume, full (almost too full at times) of fact and theory—a volume in which phenomena are accurately described and keenly and scientifically discussed; but there is a quite unnecessary obscurity in many sentences and longer passages. This is a mere question of composition; the words seem to be arranged as they might have occurred in a lecture, but unfortunately we miss the gesture, the tone of voice, the diagram or specimen which would have obviated all ambiguity, and spared the reader the sometimes difficult effort of determining which of a number of possible meanings the author intended him to apprehend. Under Prof. Bonney's guidance he learns, firstly, the main and important facts of the chemical and mechanical composition of volcanoes and of the plan, so far as it has been observed, of their construction; secondly, their geological history in the British area; thirdly, their distribution on the globe. Having thus acquired much knowledge of facts under these three heads, the reader is in a position to profit by the highly interesting chapter on "The Theories of Volcanoes," which closes the book. An adequate description is supplied of the great volcanic outbursts of which there are historic records, as well as those of which the characteristics have been disclosed, and to some extent explained, by geological research. The classic volcano, whether now active or extinct, is of the Vesuvian type, and cones and craters of this class are naturally first described. These, however, whether they emit scoræ, lava, gases, or (in the case of geysers) water, represent a condition of failing activity; and our attention is also directed to what Sir A. Geikie calls the "grandest type of volcanic action"—to those tremendous outbursts in which molten lava wells up through fissures in the earth's solid crust and spreads over thousands of square miles; these majestic examples of vulcanicity can be best studied in the Far West of the United States, but the smaller plateaux of Ireland and Scotland are of the same kind. A satisfactory explanation of eruptions of this type is not yet forthcoming. In more or less close relationship with these fissure outflows are the huge masses of igneous rock on which Mr. Gilbert bestows the name "laccolites." Prof. Bonney goes fully into the nature of these masses, but the account affords an instance of the verbal obscurity to which we have already referred. The study of centres of past and present volcanic energy discloses the fact that the arrangement of

foci of eruption is very frequently zonal or linear; and that the zones "are usually related either to great mountain chains, or to the coast lines of continents, or to connected strings of islands, or to long submarine plateaux, which separate deep oceanic basins." And in nearly all cases volcanoes are not far removed from great masses of water. In considering actual eruptions we find that enormous quantities of steam are ejected, and, moreover, water appears to be present in every volcanic product; so that in framing a theory of volcanic action it is difficult to avoid the conclusion that steam, with the probable co-operation of other gases, is a "main explosive" in paroxysmal eruptions. This theory is, however, beset with doubtful points, which are fairly discussed. One considerable difficulty is to account for the commencement of volcanic action as well as its continuance, and also for the occurrence of molten rock to begin with. The presence of molten rocks was by Dr. Daubeny attributed to chemical, and by Mr. Malet to mechanical action; neither of these hypotheses is, however, adequate, nor does any explanation depending on merely local causes prove satisfactory. So Prof. Bonney awaits the theory which shall trace and explain the connexion between the deep-seated hot magma of the earth and volcanic discharges. After a fairly exhaustive consideration of current theories of vulcanicity, he arrives at the conclusion that in "the ground common to all igneous rocks, in which volcanoes and their phenomena are only a special department, there seems at present much to be learnt and much hope for future advances."

GEOGRAPHICAL NOTES.

Petermann's Mitteilungen publishes two linguistic maps of some interest, both by P. Langhans, the one of Northern Sleswick, the other of Bohemia. The letterpress explanatory of the former shows how difficult it is to obtain information on the mother tongue when the replies are influenced by political feelings. It seems, however, that German is gradually gaining ground, especially in the towns, partly owing to the emigration of many Danes, whose places are being filled by immigrant Germans, partly consequent upon the harsh measures taken by the Prussian Government. In 1890 the language of the Church was still exclusively Danish in eighty-seven parishes, in 1898 in fifty-six only. Far more interesting is the linguistic struggle going on in Bohemia between German and Czech. It would be difficult to tell at present which of these languages is gaining ground, for if detached German parishes are being swamped by the Czech, the same fate overtakes Czechian parishes surrounded by territory the language of which is German. This linguistic rivalry is a serious misfortune to the country, and threatens the very existence of Austria, and great would be the merits of a statesman who succeeded in allaying it.

The expedition of MM. Fourneau and Fondère, which left France in August last, has attained its object. Starting from a French station on the Sanga, a tributary of the Congo, it crossed a region of bush and forest, inhabited by cannibal Pahuin or Fan, and safely reached the Komo, a tributary of the Lower Ogowai.

M. Fourneau's persistent efforts appear at last to have been crowned with success, for it is reported from Tripoli that after a most arduous journey he reached the northern limit of Air, and that after a fight with the Tuareg, in which he proved victorious, they supplied him with camels and provisions, and permitted him to proceed to Agades, the chief place of that oasis. His difficulties, however, are by no means at an end, and it is very doubtful whether his reception in Bornu at the hands of the freed slave who now acts as "regent" for the children of Rabah, reported to have been

poisoned last year by one of his wives, would be very friendly.

Dr. R. Kandt claims to have discovered the "true" source of the Nile. The Kagera being, as far as we know, the most considerable river flowing into the Victoria Nyanza, he followed it up, as also its most voluminous head stream, the Nyavarongo, until he reached on August 13th a small cavern on the slope of Mount Techuho, only three days' march to the east of Lake Kivu. The Rukarara, which rises in that cavern, he proclaims to be the "true" source of the Nile. To us this seems absurd, for the volume of water annually poured into the Victoria Nyanza by the Kagera hardly would equal in volume the rain which falls over the broad surface of the lake. For the present, at all events, we are content to look upon Lake Victoria itself as the "source" and head of the Nile.

The Royal Geographical Society publish their *Year-Book and Record* for 1899, which is the second year of publication. The book in no way makes up, as its title might suggest it did, for any absence of care to read the monthly publication. It is a mere sort of general advertisement of the Society.

The *Illustrated School Geography*, by A. J. Herbertson (Arnold), is an adaptation of Frye's 'Complete Geography,' which met with a deserved success when published in the United States. The English editor, whilst curtailing the space originally allotted to the United States, has greatly expanded the information likely to interest English students. The illustrations, the greater part of which are deserving of praise, have been retained, but so many changes have been made in the arrangement and treatment of general questions that the book, as now presented, may fairly claim to possess a considerable original value. The work has been still further improved by the introduction of additional illustrations and of maps. It almost seems a pity that an experienced teacher like Mr. Herbertson should have been hampered in his work by being required to write up to a foreign model, however good. The book certainly deserves the notice of teachers and students; but we very much doubt whether it will ever find its way largely into our schools.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—May 18.—Sir J. Evans, V.P., in the chair.—Sir F. T. Barry exhibited a number of flint implements and other antiquities found in the Thames near Windsor.—Mr. F. C. Frost exhibited a carved ivory panel of the early part of the fourteenth century, and of English or North French work, with the Betrayal on one side and the Crucifixion on the other.—Mr. W. Gowland read a paper 'On the Early Metallurgy of Copper, Tin, and Iron in Europe, as illustrated by Ancient Remains, and the Primitive Processes surviving in Japan.' The paper was illustrated by diagrams and lantern-slides, and contained a *résumé* of Mr. Gowland's investigation of the rude metallurgical processes and appliances which still survive in Japan, and the application of the results to the elucidation of the primitive metallurgic arts of Europe. The remains which were of chief importance for the determination of the manner in which the metals were obtained and treated by early man were rude excavations along the outcrops and shallow burrows below the surface of mineral veins, heaps of slag, *débris* of furnaces and crucibles, and clay and stone moulds, often imperfect and fragmentary. From a consideration of these, and guided by the facts derived from the study of the primitive processes of Japan, Mr. Gowland deduced the forms of the furnaces and the nature of the metallurgical processes in use in Europe from the earliest times down to the fall of the Roman Empire. Few appliances of prehistoric metallurgy were simpler, either in form or construction, than the ordinary Japanese furnace. It consisted merely of a shallow conical hole in the ground; yet all the copper, tin, and lead required in the country, until about thirty years ago, had been extracted from their ores by means of it; and although it was not used for iron, a skilful worker had no difficulty in producing that metal by its aid. By means of the light thrown by this furnace and the method of working it on rudimentary smelting processes, aided by the data afforded by the remains found on

ancient smelting sites in Europe, by the structure of the lumps of copper found in the bronze founders' hoards, and by the characteristic features of the Roman cakes of copper found in North Wales, the evolution of the copper-smelting furnace in Europe was traced, through various stages, from the domestic fires of Neolithic man up to the low hearth of Roman times. The manner in which the men of the pile dwellings in Switzerland and the upper Austrian lakes melted copper and bronze for casting, by the application of heat above and to the inside, and not to the outside, of their crucibles, was explained. The development of the tin-smelting process from small, shallow trenches in the ground, in which the ore was reduced by means of wood fires, was of considerable interest, as similar trenches, with wood as fuel, continued in use in Germany for the extraction of bismuth up to the middle of the sixteenth century. The Japanese furnace for the extraction of iron from its ores, which is still in use in some districts, was, in its rudeness and simplicity, almost without parallel in any region of the world. It was built of common clay, and only lasted for a single operation, when it had to be pulled down in order to extract the iron which had been produced. In Europe the early iron furnace seemed to have been a shallow conical hole in the ground, which, at a somewhat later date, took the form of a similar-shaped cavity enclosed by a wall of rough stones built on the surface. In the Mediterranean region, west of the Apennines, the furnace never passed beyond this stage of development. It appeared to have been introduced from Egypt into Etruria, whence it spread to the Pyrenean region of North-East Spain, and also to Britain. In the Danubian basin, on the other hand, where were the earliest sites of the extraction of iron in Europe, the typical furnace, even in prehistoric times, was a small shaft furnace built in a bank of earth. One of the most important localities for this form of furnace was Hüttenberg, in Carinthia, within reach of the people represented by the metallic remains found in the famous graveyard of Hallstatt. The Norici, who occupied this and the surrounding country, there were strong reasons for believing, were influenced by Asiatic methods of metallurgy almost, if not quite from the very beginning of their attempts in the production of iron. Another important district for the remains of shaft furnaces was the Bernese Jura, not far distant from the lake dwellings of La Tène. The introduction of the extraction of iron into Europe had thus apparently taken place along two lines, one from Egypt to Etruria, and the other from Asia by the north of the Euxine to the Danube, and thence to Central Europe. In both these types of furnace wrought iron, sometimes of a steely nature, was produced direct from the ore, and it was not until mediæval times, when the blast was augmented by the application of water power, that the furnaces were further increased in height. Conditions favourable for the carburization of the reduced iron resulted, cast iron was obtained, and the process of iron manufacture as at present conducted was gradually developed.

MICROSCOPICAL.—May 17.—Mr. E. M. Nelson, President, in the chair.—Mr. C. L. Curties exhibited and described a new electrically heated stage for the microscope, made by Reichert. It was constructed so as to be heated by the current from the ordinary electric lighting supply. By an ingenious automatic arrangement the heat could be maintained at any required temperature to within 0.1° Cent.—Messrs. Watson & Sons exhibited a form of dissecting stage, designed by Mr. T. G. West, which could be used with any microscope without damaging the stage of the instrument when doing rough work.—The President regarded it as being a practical and ingenious contrivance which he had no doubt would be found of great service in laboratory work. He also called attention to some beautiful photographs of Mr. Grayson's rulings taken by Mr. Wedeles. The rulings were the finest productions he had ever seen. Dr. Sorby's communication not being forthcoming, the President read a paper 'On the Fine Adjustment.' He described the various forms which had been adopted from time to time, and said that in the course of his investigations he had discovered that Varley's inventions had been ascribed to others, and that the long-lever fine adjustment generally ascribed to Ross was really first made by Powell. He then called attention to the exhibition of "Pond Life" by Fellows of the Society and members of the Quekett Microscopical Club, which had drawn a very crowded meeting.

PHYSICAL.—May 26.—Mr. T. H. Blakesley, V.P., in the chair.—A paper by Prof. S. Young and Mr. Rose Innes 'On the Thermal Properties of Normal Pentane,' Part II., was read by Mr. Rose Innes.

HELLENIC.—May 25.—Prof. Lewis Campbell, V.P., in the chair.—Prof. P. Gardner read a paper on the scenery of the Greek stage. He began by stating his opinion that there was at all periods in the Greek theatre a raised stage, and proceeded to consider what kind of a background it had. He accepted the tradition that the first painted background was that made for Æschylus by Agatharchus of Athens, but maintained that this background was not a canvas scene, but a wooden erection painted to resemble the front of a temple or palace. This scene, like the other stage arrangements due to Æschylus, became stereotyped, and was not altered according to the requirements of particular plays. Those requirements were met, partly by the use of *periacti*, three-sided prisms which turned on a pivot and presented to the audience different paintings, which conventionally represented different localities, partly by the use of stage properties—curtains and the like. But in all periods stage scenery was very simple and not realistic. Prof. Gardner enforced these views by an examination of the statements of Vitruvius and Julius Pollux, and in particular by setting forth the testimony offered by inscriptions from Delos, which prove that the painting of the front of the stage building was permanent, and paid for, not out of the cost of producing plays, but out of the cost of construction.—A discussion followed, in which Prof. Murray, Mr. A. G. Bather, Mrs. Strong, and the Chairman took part.

MEETINGS FOR THE ENSUING WEEK.

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| MON. | Geographical, 3.—Annual Meeting. |
| — | Royal Institution, 5.—Centenary Day: General Monthly. |
| — | Institute of Actuaries, 5.—Annual Meeting. |
| — | Society of Engineers, 7½.—Foresore Protection, with Special Reference to the Case 'System of Groyning,' Mr. R. G. Allanson-Winn. |
| TUES. | Royal Institution, 3.—Commemoration Lecture by Lord Rayleigh. |
| — | Society of Biblical Archaeology, 4½.—'Hittite Notes,' the President. |
| — | Zoological, 8½.—'An Account of a Collection of Fishes made by Mr. R. B. N. Walker on the Gold Coast,' Dr. A. Günther; 'A Specimen of <i>Cerurus belgrandi</i> , Lart. (<i>C. verticorus</i> , Dawk.), from the Forest-Bed of East Anglia,' Dr. S. F. Harmer; 'A Few Points in the Structure of Laborde's Shark (<i>Euprotomus labordei</i> , Müll. and Henle),' Dr. R. O. Cunningham. |
| WED. | Institution of Civil Engineers, 10½.—Engineering Conference: President's Address. |
| — | United Service Institution, 3.—'The Training of a Battalion of Infantry,' Lieut.-Col. R. L. A. Pennington. |
| — | Archæological Institute, 4.—'Consistory Courts and Consistory Places,' Chancellor Ferguson; 'Samuel Daniel and Anne Clifford, Countess of Pembroke, Dorset, and Montgomery,' Mr. A. Hartshorne. |
| — | British Archæological Association, 8.—'Notes on some Mediæval Châteaux and Dwellings in France,' Mrs. Collier; 'Symbolism,' Mr. A. Oliver. |
| — | Geological, 8.—'The Geology of Northern Anglesey,' Mr. C. A. Matley; 'An Intrusion of Granite into Diabase at Sorel Point, Northern Jersey,' Mr. J. Parkinson. |
| — | Entomological, 8. |
| — | Royal Institution, 9.—Commemoration Lecture by Prof. Dewar. |
| THURS. | Institution of Civil Engineers.—Engineering Conference. |
| — | Royal, 4½. |
| — | Mathematical, 8.—'Solitary Waves, Equivoluminal and Irrotational, in an Elastic Solid,' Lord Kelvin; 'Several Classes of Simple Groups,' Dr. G. A. Miller; and five other Papers. |
| — | Society of Antiquaries, 8½.—'The Discovery and Excavation of Several Prehistoric Brochs in co. Caithness,' Sir F. T. Barry. |
| FRI. | Institution of Civil Engineers.—Engineering Conference. |

Science Gossip.

THE gold medal of the Linnean Society, which was presented at the anniversary meeting on May 24th, has this year been awarded to Mr. John G. Baker, of Kew, in recognition of his important contributions to botanical science. Amongst these may be mentioned his 'Synopsis Filicum'; his monographs on various important genera; his handbooks on the Amaryllidæ, Iridæ, Bromeliaceæ, and the fern allies; three volumes on the Compositæ in Martius's 'Flora Brasiliensis'; and several papers on Malagasy botany, the flora of Mauritius and the Seychelles, the bulbous flora of the Cape, and the Leguminosæ of British India, besides numerous papers communicated to the *Journal* of the Linnean Society, the *Journal of Botany*, and other periodicals.

MANY who remember the early days of anthropology in England will hear with regret of the death of Mr. Henry William Jackson, of Louth, in Lincolnshire, who served as a member of Council of the Anthropological Society of London for several years. Though he never contributed any papers to its *Transactions*, he was known to a large number of acquaintances and friends as a competent and earnest student of anthropology. Before entering upon general medical practice he had acquired a knowledge of mental disorders and served as one of the medical officers of a county asylum. In 1882 he read to the West Kent Medico-Chirurgical Society a paper on 'Some Diseases and Injuries of Prehistoric Man,' which was referred to at

the time in the *Athenæum* (No. 2877) and the medical press. He was the founder, and served for several years as honorary secretary, of the Lewisham and Blackheath Scientific Society.

THE Rev. Frederick Smith has contributed to the Philosophical Society of Glasgow a paper on some investigations into Palæolithic remains in Scotland. It has hitherto been generally believed that there are no such remains, but Mr. Smith has not been satisfied with the reasons generally adduced for their absence, and has collected a great number of stone implements, of which he exhibited two hundred specimens at the meeting of the Society, and twelve typical specimens are photographed as illustrations to his paper. Mr. Smith correctly states that they cannot be fully appreciated from the photographs only, as, although their forms resemble those of the Palæolithic flint implements with which we are familiar, the material of which they are made tends to obscure the evidence of workmanship.

THE Royal Academy of Sciences of Turin will, under the will of the late Signor Vallauri, award a prize to the author of any nation "qui du 1er janvier, 1899, au 31 décembre, 1902, aura publié l'ouvrage le plus considérable et le plus célèbre dans le domaine des sciences physiques, ce mot pris dans sa plus large acception." The Academy will also award a prize to the scholar of any nation "qui du 1er janvier, 1903, au 31 décembre, 1906, aura publié le meilleur ouvrage critique sur la littérature latine." In each case the works must be printed before being submitted to the Academy, and each prize will consist of 30,000 Italian livres, minus the tax on Italian *rente*.

SWIFT's comet (α , 1899), which in the early part of last month was visible to the naked eye, is now near the boundary of the constellations Draco and Hercules, and will pass very near γ Herculis on the 6th and 7th inst.; but, though above the horizon all night, it has become considerably fainter, and will soon be out of the reach of any but powerful telescopes.

WE have received the third number of Vol. XXVIII. of the *Memorie della Società degli Spettroscopisti Italiani*. The principal paper is by Prof. Mascari on the solar protuberances observed at Catania during the year 1898, and their heliographical latitudes; and the spectroscopical images of the sun's limb are continued to the month of November.

FINE ARTS

THE ROYAL ACADEMY.

(Third Notice.)

WE now come to the portraits, which form an unusually important section of the present exhibition. It is, however, hardly possible not to entertain a feeling of great regret that that lack of strenuous and severe studies, which is working havoc in nearly every branch of art in the country, is but too plainly manifest among them. No doubt there is a fair amount of insight and a good deal of *bravura* in many of the best of them, and, so far as these qualities go, we can conscientiously commend a number of the works we have now under consideration; but what is most wanted is not cleverness and adroit craftsmanship, but self-control, reticence, and solid workmanship. The bright, veracious, and lightly painted face of *Violet* (No. 4), by Mr. Fildes, charms the visitor directly he enters Gallery No. I., yet the painter of 'The Doctor' might surely have sent something more ambitious than this agreeable portrait of a young lady and its companions *Elsa* (*Violet's* sister), No. 73, which is very nearly as good, and *Beryl* (197), an animated whole-length figure of a rosy and happy English damsel dressed in brilliant turquoise blue, which actually lights up one side of Gallery III. No doubt its harmony and tastefulness are con-

spicuous, and these three portraits are certainly far superior to those exhibited by Mr. Fildes last year; but Mr. Fildes is capable of art of a higher kind.—The new Keeper of the Academy, Mr. Yeames, who used to send *genre* subjects and anecdotal pictures possessed of considerable excellence, also confines himself to portraits, and that of *C. S. Burton, Esq.* (10), although a little crude and slight, is full, even to its expressive hands, of character.—A recognized master in portraiture is that distinguished and successful follower of Velazquez Mr. J. S. Sargent, whose *Mrs. C. Hunter* (18) may be said to exaggerate some of the extravagances of that cult of Velazquez which is working for evil among our younger artists. It excels, like many of Mr. Sargent's pictures of ladies, in the fineness of the carnations and the harmonies of the same and the costume; but, pre-eminent as it is in many respects, there are excesses in it which need a strong hand to repress them. Mr. Sargent's portrait of *Miss Octavia Hill* (122), whose genial and clever face is treated *en bloc* with a hand as firm as it is bold, is to be admired on those grounds, and also for its subject, which must have been delightful to a portrait painter tired of the characterless expressions of commonplace sitters. We care less for *Miss J. Evans* (237), though it is an excellent likeness, very broad indeed, for it is but the foundation of a good portrait of a character that, on the whole, is less interesting than *Miss Hill's*. Like so many of Mr. Sargent's portraits, *Lady Faudel-Phillips* (444) bears numerous traces of his fine sense of humour, but, artistically speaking, it is below the customary standard of his work.—Mr. J. W. Waterhouse, of whose important subject-picture an accident has, for a while, deprived us, sends only a likeness of *Miss M. Rickman* (22), dressed in red and ably painted, wearing a resolute look, but somewhat stiff and unfinished.—As a solid exercise of the most researchful skill, manifest in a masterly use of colour, excellent in finish, and, as a likeness, true to the life, Mr. Alma Tadema's *Mrs. M. Stone* (738) takes one of the highest places here. Notable for treating red on red, this work is a valuable lesson for painters.—If we desired to be reminded of the achievements of Frank Hals, his mosaic-like touch, his peculiar mode of flesh painting, and his notions of what the carnations are in life, Mr. E. J. B. Taylor's *Portrait of a Woman in Costume* (877) would suffice to do so.—We should like to see side by side with it Mr. H. van der Weyden's *Portrait of a Lady* (793), reading and dressed in black, which is treated on quite opposite principles to those of Hals, and yet is excellent in all respects. If these two works were hung alongside of that of Mr. Tadema, they would perfectly illustrate the catholicity of modern art.

Of course, that indomitable artist Mr. H. Herkomer is a liberal contributor of effective portraits, full of life, if slight and pretentious in execution, and remarkable for the grasp of character they never fail to display, but not unmixed with touches of exaggeration. When he painted *H. R. H. Prince Luitpold* (145), Mr. Herkomer seems to have been bent on rivalling the demonstrative manner of the old portraitists of his native Bavaria after their school had felt the vivifying influence of Rubens. It is a *tour de force*, an extremely quaint and powerful likeness of a modern gentleman (whose look itself suggests a masquerade) in a German costume of the sixteenth century. Its great facility and dash deserve the visitor's notice, and certainly it is to its credit that no part of it is out of keeping with the rest. Perhaps, however, the best of Mr. Herkomer's portraits this year is that of the *Duke of Sutherland* (426) seated in a chair, a work full of character, and, unlike the artist's work in general, somewhat restrained and instinct with feeling that is not altogether obvious. It is less feverish, too, in colour than the rest of his portraits. The most

successful of his other six contributions is *F. Parish, Esq.* (58), an extremely apt illustration of the qualities we have mentioned, but possessing less solidity than is desirable in the work of an artist who cannot always depend upon himself. *Dr. W. W. Baldwin* (106) is, technically, equal to No. 58, and replete with character, even to extravagance.—Mr. Oulless contributes *The Hon. L. O'Brien* (62), soberly dressed in grey. It is rather a cold and heavy portrait, but it is full of character, that essential element in portrait painting. He is more happy in *Lord Leigh* (91), a lifelike picture, ably painted and agreeable, although rather black, and much the same thing may be said of his *Bishop of Truro* (92), but fortunately it is not so black as its neighbour. Mr. Oulless has painted many members of the Episcopal bench, and in the face of the *Bishop of Lincoln* (178) there is some masterly and for this artist surprisingly vigorous painting, while the colour of the prelate's purple robe is conspicuously good.—Mr. Orchardson's *P. Russell, Esq.* (102), has the very air of life, but it is extremely thin, and there is a great deal of *chic* about it. In each of these respects Mr. Orchardson has outdone himself, and thus betrays an increasing tendency towards manner, that worst vice in portraiture of a high type; and it is impossible not to notice with regret a strong tendency in the same direction in *The Earl of Crawford* (243); the colour not less than the carnations are florid, if not feverish, while the face is excessively thin and flat. This striking work is undeniably animated, but the verisimilitude almost verges on caricature. *E. Davis, Esq.* (283), although also vivacious, is to a certain extent marred by the questionable drawing, which, we suppose, is not a characteristic. Of all Mr. Orchardson's portraits of the year that of *Lord Kelvin* (87) is the least satisfactory. It shows less insight than the rest, and both as a likeness and as a piece of painting it is inferior to them.—Mr. E. J. Gregory has introduced some good but rather florid flesh painting in *Portrait of a Lady* (132). We regret to remark the same tendency to florid painting in the careful and highly finished life-size bust of *C. McLaren, Esq.* (225), in a George II. costume. In spite of an animated and characteristic expression it is too old to be quite faithful, owing, no doubt, to the laboured modelling of the features.

Sir W. B. Richmond, too much absorbed by his unlucky experiments at St. Paul's, contributes nothing more ambitious than the glowing likeness of *Miss M. Wilson* (137), a sumptuous damsel dressed in cloud-like muslin, whose fervid carnations and air of luxury are combined in unison with good flesh painting and soft chiaroscuro. Sir William's companion in misfortune, the *Dean of St. Paul's* (318), is depicted as a somewhat obstinate ecclesiastic. His face is rather loosely painted, and it lacks the expression of humour which nature has supplied to the original.—Mr. Sant is not particularly fortunate in *The Daughters of J. H. Buxton, Esq.* (190), three ingenuous-looking damsels: the flesh shows an undesirable opacity, and their attitudes are stiff as well as timid. Faintly, though of course unintentionally, Mr. Sant seems to emulate Reynolds and Millais in this group, which is considerably below his own standard.—Mr. Solomon's portrait of *J. Smith, Esq.* (639), proves that the painter has fallen in with the prevailing fashion, and become an imitator of Velazquez. It may ensnare him.—Mr. Shannon's *Mrs. J. Crombie* (507) is a capital head, and is most ably painted, but, like Catherine of Braganza when she stood upright before the astonished courtier, the figure appears to have no legs. *Lady Mather* (126) is, in the artist's broad and dashing way, very good indeed. But the best portrait Mr. Shannon exhibits at the Academy is that of *Lady U. Duncombe* (334). He has, however, done much better things before, as

well as elsewhere this year. — *Mrs. E. Fitz Gerald* (425), by Mr. L. Koe, a life-size, full-length figure, is an excellent exercise in black, and belongs to that class in portraiture in which Mr. Shannon is supreme, and in which so many succeed more or less completely that one begins to think it must be easy to do well.

We prefer to speak of Mr. R. Peacock's *Portrait of a Lady Dancing* (86) as a picture proper rather than as a mere portrait, because we recognize that its grace and spirit and the bright and skilful painting of the draperies are points worthy of praise. It is, likeness or not, really a subject picture of merit. *Miss L. Croft* (215) tends to confirm Mr. Peacock's position as one of our leading portrait painters, for in this likeness he has freed himself from those conventions (among them a meaningless attitude for the sitter) which add to the dullness of commonplace art of this sort. The work is, on the whole, most ably treated and agreeable in its colour. — There is no question that the group of *Madame Koch and her Children* (89), which Mr. J. Rolshoven has made a domestic subject of, painting it in a somewhat hard and German manner, is excellent as a piece of portraiture; the faces are expressive and carefully executed, and, as portraits should be, they are true and touching. — Mr. A. S. Cope, the recognized maker of official portraits and likenesses intended for presentation, does himself fair justice in the sterling *Bishop of Exeter* (327), which has an excellent face, but is not otherwise interesting as a picture. His *E. Horne, Esq.* (631), is a capital specimen of what is most desirable in presentation-portrait painting. His *W. Grange, Esq.* (659), reminds us of a sterling Raeburn, and it is free from that excellent artist's mannered use of blackish-brown shadows in the flesh, which is an abuse, so to say, of a convention of the studios which was rife in Raeburn's days, as with Opie and others, and is still much too common. A safe likeness-taker, Mr. Cope is guilty of no vagaries; he is never enterprising, but his work is sound and respectable, solid, and, if not vivacious, it is not above anybody's comprehension. This year he is not on so high a plane as usual, a shortcoming which is, doubtless, due to his sending not fewer than seven works to this exhibition. How can even a portrait painter, who is neither a Reynolds nor a Millais, paint in one year seven life-size pictures, all of which are worthy of Burlington House as it ought to be?

Mr. R. Jack has already sent some capital whole-length likenesses of ladies dressed in warm white and black; of these *Miss E. Millard as Lady Ursula* (188) is an excellent representative, full of colour, homogeneous, and good in style. The colour of his *Marjery* (130) is more florid than that of any of its forerunners, but in the flesh painting it outdoes the best of them, except, perhaps, the admirable whole-length, life-size likeness of Mrs. Jack which was here some time ago. — Mr. J. H. Walker's *Sisters* (124) is an affected and lifeless group of three ladies, or rather girls, in white. — As a specimen of free, though rather slight handling, Mr. Tofano's *Mrs. E. Jacobson* (100), seated in an evening dress, is telling, harmonious, and original. — Mr. H. A. Olivier's *J. McA. Hall, Esq.* (362), is full of character, but is flat as a paper-hanging, which it much resembles. — The *Byblis* (491) of Mr. A. P. Burton, reclining naked in a meadow, is manifestly the whole-length portrait of a pretty model, and has nothing Greek about it, except a statuesque attitude. Its colour is good. — What may be called a stern realization of the looks of a patient sitter is to be found in the solid and characteristic portrait which Mr. C. Kerr styles *Myself* (629); also admirably animated and beautifully painted is Mr. G. S. Watson's *Miss Yool* (648), dressed in that generally unmanageable colour pink.

A valuable likeness, instinct with sympathy and thoroughly well studied, is Mrs. C. Mar-

tineau's head of the late *Russell Martineau, Esq.* (855), a good and sound memorial of one of the best scholars in the British Museum. — *Dorothy* (417), by Mrs. M. Lucas—a child with a toy—is showy and rough, but excels in its animated face and attitude. — Miss D. Woolner's *Miss L. Fitzroy* (487), a spirited and nicely coloured study, with creditable treatment of its colours, which are mainly blue and black, should be carried further if the artist desires to excel. The expression is decidedly good. — Mr. Hugh G. Riviere's *Bishop of Hereford* (882), dressed in that Anglican purple which does duty for the red of a cardinal's robe, is the second example of the sort in this Academy. It is not so fortunate in colour or character as Mr. Oulless's *Bishop of Lincoln* (178), nor is the face so firm and crisp as in that sterling work; nevertheless, it is an excellent picture. — The last of the portraits in oil we have to praise is Mr. W. Osborne's *Mrs. Meade* (948), which, though rather rough and somewhat opaque in the flesh, is a very good example of forthright and firmly touched painting.

In the Water-Colour Room the visitor will find several excellent heads at life size, or near it, and full of character. One of the best of these is Miss C. Blakeney's *Mrs. T. Hornsby* (1081), dressed in black, and an example of style in portraiture — *Molly* (1084), the portrait of a child, by Mr. A. J. H. Moore, is thoroughly drawn, and bright alike in expression and colour.

Nearly two hundred miniatures are here to prove the great recent development of that charming art by their high merits, general good drawing, and fastidious modelling. We have space for no more than the names of the best among them, and this compels us to prefer the order of their numbers to that of their merits. *Mrs. H. Dalston* (1249), by Miss M. Lister; *Mrs. Hubbuck* (1250), by Mr. C. J. Hobson; and *The Earl of Hopetoun* (1258), by Mrs. J. K. Robertson, are all good. — Miss I. E. Reid is seen to advantage in *Principal Brown* (1260). — *Kathleen* (1271) is by Mrs. M. Stewart; while its neighbour, *Mrs. Albert Stephens* (1272), owes its brightness and crispness to Miss A. Knight. — *Violet* (1281) does credit to Miss E. Pyke-Nott. — Mrs. H. Reed has painted *A Lady* (1300) with sympathy and taste. — The same may be said of Miss S. C. Harrison's *Michael* (1315), which is at once sound and pretty. *Lady Evans* (1321), also a work of Miss Harrison's, is almost as good. — Besides these we may mention Miss R. P. Martin's *Little Nance* (1341), Mr. C. J. Hobson's *Ruth* (1368), Mr. C. Spencelayh's *The Captive* (1371), and *Lady Paget* (1425), by Mr. W. T. S. Barber. — Mr. C. Turrell maintains his reputation in Nos. 1399–1405, inclusive; so does Mr. L. Heath in Nos. 1413–1416. It is observable that not only are the miniatures of this year greatly above the average, but that a considerable majority of the artists contributing them are ladies.

THE SALONS AT PARIS.

(Third Notice.)

A REVIEW recently founded by a group of young men of Catholic and Liberal views, *Le Sillon*, started an "inquiry concerning the Idealist Renaissance," and requested from a large number of writers and artists answers to the following queries:—

1. Must the Idealist Renaissance, which has made itself felt for some years now, take a definite direction towards the Christian ideal?
2. In particular will this movement result in the creation of a Catholic literature and art?
3. Is the Catholic public, which is used to be satisfied with "edifying" literature and the so-called "Saint Sulpice" art, ready to understand anything else? Can it be educated from a literary and artistic point of view?

Answers have been sent in numbers which are often of interest. Several of the clergy have not hesitated to speak scornfully of this

"vegetation of edifying literature and ludicrous images," which offends the young writers of the *Sillon*. A Belgian abbé has even written that in his view the failure of the Idealist Renaissance was certain in France on account of "the extraordinary and disconcerting want of understanding in the Catholics of France, and their hostile attitude towards all that is art." And he adds: "As long as the Catholics of France show themselves—pardon me for the word—so *bouchés* in art matters, no one can hope for anything."

This judgment is frank and severe, but just. No one can deny that the "Saint Sulpice" art (so called because the habitual purveyors for the churches and the clergy live almost entirely in this quarter) is one of the tamest possible expressions of popular and religious imagery; and the chapels of all the churches of France, even the most admirable Roman and Gothic churches, are disgraced by insipid statues of Our Lady of Lourdes, of St. Anthony of Padua, and other saints who give a sad idea of the devotion which inspired them and finds in them its support. However unpleasantly this truth strikes lovely and pious souls who dream of a reawakening in religious art, it must be plainly acknowledged that if there is a "Catholic art" nowadays it is solely that of "Saint Sulpice."

But what are we to understand by the phrase "Catholic art"? Is it the art of the Middle Ages? and of what century, for the twelfth and thirteenth centuries differ? Is it the primitive art of the fifteenth? Is it the art defined by the Council of Trent, which Francisco Pacheco, father-in-law of Velazquez, appointed by the Inquisition to inspect works of art, began at the beginning of the seventeenth century, amongst many other writers of the same sort in Italy and France, to lay down in his 'Arte de la Pintura'? Is it art according to the heart of the Jesuits? It would be easy to show that this last source, in combination with academism, has produced the art of Saint Sulpice. The average of the religious pictures shown this year at the Salons does not raise any great hopes of the early appearance of the art which our young friends desire so fervently. The mediocre character of most of them renders it unnecessary to speak of them, and any one who wishes to discuss seriously the chances of the hoped-for revival must refer to works like Tissot's illustrations of the Scriptures, the 'Cène' and the 'Pèlerins d'Emmaüs' of M. D. Bouveret, the 'Christ chez les Paysans' of M. Uhde, &c., and he will see that religious art cannot be revived, freshened, and developed without going to the eternal springs of nature and the human heart. The cold and formal idealism which is at the back of the traditional æsthetic principles of the artists dear to our modern clergy and their parishioners is, in brief, rightly understood, only a kind of materialism. But will the "enfants de Maria" and the faithful of the "catechism of perseverance" always feel the profound and human beauty of the 'Pèlerins d'Emmaüs' or of the 'Good Samaritan' of Rembrandt? I doubt it.

I notice only as worth mentioning among the religious pictures of this year the *Homme de Douleur* of M. Eugène Burnand (S.N. No. 277), the *Sermon sur le Bord du Lac* of M. du Gardier (A.F. 834), and in subjects derived from legends of the saints the *Enterrement de Sainte Catharine à Alexandrie* of M. Ruppert C. W. Bunny (A.F. 322). The title of M. Burnand's picture sufficiently explains the nature of his inspiration. Here is the Christ of Biblical prophecy; He who had "no form nor comeliness," who was despised as the least of men; He who was "wounded for our transgressions, and bruised for our iniquities." On His knees, bowed down and crushed by the weight of the sins of the world, He clasps His hands, accepts His burden, and in prayer offers to the Father and Judge of all the sufferings and humiliation of redemption. His face is as that of one of us; His beauty comes entirely

from within, from the fervour of His prayer and the infinity of His love.

M. Burnand makes his Christ fully human—there he is right; but at the same time he has decided to isolate his figure in some sort from surrounding nature in an indistinct atmosphere, to prevent any picturesque incident from disturbing the deep moral impression. I do not think that he has chosen the most suitable technical means to achieve this result. As he has clothed his Christ in a large mantle of white watered by amber shadows and iridescent violet tints, he has been led to raise in the surroundings the tone of his picture to clear blue, which gives the impression of a sky at the back. Now a shadow carried near the head of Christ tells us that He is leaning against a wall—a blue wall. Here is for the eye and the spirit something which makes for hesitation and damages the emotional effect. The eye, instead of concentrating itself on the very beautiful head, is distracted by this great surrounding brightness. Instead of painting up his background, M. Burnand would have done better, to my thinking, if he had suppressed it and toned it down. But I know that he does not agree with me on the point.

To landscape especially M. du Gardier has gone for his means of expression; and if his figure of Christ is a little soft and debatable, he has achieved by means of his groupings of persons, and particularly the large and simple harmony of the waters of the lake and sky, a convincing effect of sweetness. It seems as if in this clear, tranquil, and bright atmosphere the words of peace and love ought to blossom of their own accord.

It is, too, the fineness and exquisite delicacy of his coloured harmonies which enable M. Bunny to express the mournful and virginal charm of St. Catherine of Alexandria raised in her shroud by a flight of fraternal angels. The exhibits of M. Bunny, in whom I note with pleasure the arrival of a delightful colourist, have now for three years claimed notice by their sober and poetic distinction.

ANDRÉ MICHEL.

Mlle. ROSA BONHEUR.

THE illustrious artist who departed from among us on the night of the 25th ult. was born not, as most authorities have stated, on March 22nd, 1822, but on the 16th of that month; the later date was that of the registration of her birth at the Mairie of Bordeaux. Raymond Bonheur, an artist and teacher of painting in that city, had made a somewhat rash match with one of his own pupils, whose father refused to assist the young couple, and left them to help themselves. Raymond, though by no means deficient in taste, knowledge, or industry, seems to have dissipated some of his energies in the pursuit of theories, which failed to support a numerous family; but his wife's talents as a teacher of music helped to augment the family income, and, despite the cares of an increasing family, she continued to teach till her death in August, 1833. This event left Raymond alone with four children. In the meantime, when Rosa was four years old, he had removed to Paris, where his fortunes did not improve till he was well settled there. In the interval Rosa seems to have given her friends a foretaste of that independent will which urged and directed her course through life. A certain Nurse Catherine, who had charge of the children, was much troubled by her ways, and so was the seamstress with whom the girl was placed in order that she might learn to sew. Against this sort of education Rosa rebelled when she dared. After a while her father placed her in a boarding school, where he gave lessons in exchange for her education. Here, too, her somewhat turbulent disposition resisted the constraints of the "establishment," and though her energies and talents were unquestionable, she had to bear the frequent humiliations of her

position, the poverty of her family, and the comparative meanness of her dress. To such a pitch did her temper rise that Raymond must needs remove her from school, and, as well as he could, teach her himself.

This seeming catastrophe was the beginning of her fortunes. The girl, who had till then only dabbled in modelling in clay and sketching as most children will, rapidly developed into the passionate student whose energy, previously running wild, concentrated itself upon art. Raymond recognized his daughter's genius, trained her with a severity to which she submitted with unwonted obedience, and sent her to the Louvre to study the old masters, where she was the first to arrive and the last to leave. Her ardour was astonishing. She created quite a sensation by a copy of 'Les Bergers d'Arcadie,' and was rewarded by the applause of a distinguished critic. Many a copy did she make after this, and gladly did the girl of seventeen contribute the proceeds of her industry to the common fund, upon which her brothers Isidore and Auguste, her sister Juliette, and Raymond her father depended. It was at this time she began to study animals from nature, her first great success being with a goat. Landscapes for backgrounds were diligently studied in the neighbourhood of Paris, and the stringent principles laid down by her father were strictly adhered to by the great painter to be. The legend that she became at any time a pupil of Léon Cogniet has no foundation. She had no teachers except her father and nature; but Cogniet did, indeed, greatly help the girl with encouragement of many kinds, as he recognized her ability and her insight into nature. One of her most frequented studies was the Abbatoir du Roule, where, with characteristic fortitude, she not only controlled her natural repugnance to scenes of slaughter, but overcame all the disgust which attended the "brutalité grossière" of the people employed there. Even at this early period she studied not only the outward aspects and anatomical construction of the creatures she painted, but their passions and tempers. Among the friends to whom she always referred with grateful pleasure as helpful in these days was Paul Delaroche, who called at the humble family quarters on a sixth floor, and was not sparing in his admiration. The honour of this visit was never forgotten by any of the Bonheurs. Even the revolution of 1848 did not abate her zeal nor interrupt her studies. In this year she produced the magnificent 'Bulls of Cantal,' which was the first of her works to reach England under the auspices of Mr. Gambart, afterwards the artist's lifelong friend. A rare distinction was granted to the painter: the French authorities gave her a fine vase of Sèvres ware, and Raymond Bonheur was appointed Director of the ladies' painting school maintained by the Government in Paris. He nevertheless died, quite worn out, in March, 1849.

The greatest glory of Rosa's youth soon followed the loss of her father: that noble landscape with animals which is known to all the world as 'Labourage Nivernais' was finished, sent to the Salon, bought by the nation, engraved, and hung in the Louvre, as it now hangs in the Luxembourg. From this time a constant stream of successes followed. Masterpiece after masterpiece came from her easel, and of such equality of merit that no one will venture to say which is her chief work. The 'Farmer of Auvergne,' 'The Chalk Wagon of the Limousin,' 'The Charcoal Burners,' and 'The Horse Fair' followed each other during a long series of years. Of the last there are at least three slightly different versions with a uniform inspiration. Of these one attained the unique distinction of being the first work by a living foreign animal painter which was admitted to the National Gallery. When 'The Horse Fair' first appeared at the French Gallery in Pall Mall, it created a sensation only paralleled

by that which attended Mr. Frith's 'Derby Day' and Mr. Holman Hunt's 'Christ in the Temple.' There are at least four prints of 'The Horse Fair,' and the work itself has held its place in popular estimation. 'The Hay Field' came soon after it, and was immediately bought by the French Government.

Rosa Bonheur's pictures may be counted by scores, but not one of them was put forth in a crude and unfinished state; honours were poured upon her, but, steadfast, sober, and self-restrained to the last, she, like her great contemporary Madame Henriette Browne, held aloof from the squabbles, the aggressions, and the follies of her neighbours, not less than from those corruptions of French contemporary art which have given to the world two Salons, and degraded painting in its natural centre, Paris. Pursuing the even tenor of her way, she declined many foreign honours, especially those of Teutonic origin, and actually evaded, so to say, several French ones. Our Royal Academy was, we believe, the only foreign artistic body of distinction to which she sent any of her pictures. Scores of her works are engraved. She accumulated a considerable fortune, and continued her studies until her end, which came unexpectedly last week. At By she lived, at By she died, the object of a world's admiration.

THE SILCHESTER EXCAVATIONS.

THE ninth annual exhibition of the discoveries made at Silchester is now open at the rooms of the Society of Antiquaries, and will be continued until June 10th. The operations during 1898 were confined to the south-west corner of the city, and covered an area of about eight acres. It was not a memorable year, save for the discovery of early mosaic pavements; but on that account the exhibition is well worthy of a visit.

Among the noteworthy finds, in addition to the usual more or less perfect pottery and articles of iron, bronze, and bone, may be mentioned a small gold-leaf ornament; an enamelled brooch of gilt bronze, with a curious paste intaglio; a well-preserved pair of large iron hooks for hoisting barrels, such as are now used at docks; a pair of iron handcuffs, with a singular arrangement for the lock; an upper quern stone, still retaining its original wooden handle; a pewter vessel; several large pine cones, wonderfully preserved; an urn full of coarsely cremated bones, very unusual within a city; and a good deal of wall plaster cunningly painted to imitate porphyry, white-veined marble, and the yellow marble of Numidia.

There is a grim pathos, not without an element of humour, in the roughly finger-drawn word "Satis" clearly marked across a large Roman tile by the labourer whilst the clay was moist.

Insula XIX. yielded an interesting discovery. The area of the courtyard of a large house proved to be underlaid, at a depth of some two feet, by the remains of a much earlier house of half-timbered construction. Here was found a mosaic pavement of remarkable design, the component parts of which are now at Burlington House. We think the experts are well warranted in assigning it to the first century, probably before A.D. 80, and in considering it the earliest in date yet found in England. The design of the border fringe is of much grace and freedom, and possesses distinct artistic excellence. It is far less stiff and heavy than the best pavement borders yet uncovered in this country, such as those at Bignor, London, or Woodchester. This Silchester design is strikingly like some of the most flowing patterns at Pompeii, though, of course, not so delicately executed. The wonderfully good effect produced by this fine pattern in tesserae, entirely formed of local material—chalk, Purbeck marble, and various shades of burnt bricks—must be seen to be appreciated. There is also another fine fragment of a woodbine design. These pavements afford clear proof of the

settled character of Roman civil rule in some parts of Britain in the first century. Men who could command and execute work of this kind had evidently come to stay.

Several wells were found during the diggings of 1898 lined with wooden framing or disused barrels; but it was not thought worth while to exhibit any further examples of this work. A pit of a remarkable character was uncovered in Insula XX., into the bottom of which a double row of pointed stakes had been driven. There can be little doubt that this pit was intended for the capture of wild animals; but it is somewhat difficult to settle whether this was done at some period anterior to the existence of the Roman town or subsequent to its extinction. The latter appears to us far the more likely, for earthworks show that this site was occupied long before the Romans utilized it.

THE NEW REMBRANDT.

30, Egerton Crescent, S.W., May 26, 1899.

I REGRET that my former letter did not make sufficiently clear my fear that the painter of the signature Van Ryn on Sir J. C. Robinson's new Rembrandt had no title to that name, other than his own assumption of it for the moment. Sir J. C. Robinson has "said that the signature is unquestionably authentic," but what exact meaning we are to attach to the word seems a little doubtful, since he goes on to say that "whether it is that of Rembrandt rests upon other evidence," from which I conclude that it may be "authentic" and yet not Rembrandt's. I feel sure I shall not be seeking to gratify my own desire for certainty alone in expressing a hope that he will take an early opportunity of making public the other evidence.

Not wishing to be dogmatic, I did not venture to assert that Rembrandt *could* not have painted the work at the date it bears (as Sir J. C. Robinson makes me do), but that it was in the highest degree improbable that he should have done so; and it is certain that the recognized earliest works of 1627—six years later—display very little of that "ambitious precocity" with which we must indeed credit him if he could successfully undertake so large a work within a few months of his beginning his studies.

The fact that there was no Guild of St. Luke in Leyden itself does not affect the probability that the artists there conformed to its rules, and the three years' term of Rembrandt's apprenticeship seems to me to suggest strongly that they did; but as my sole wish is to ascertain the truth as far as possible, I should be grateful if Sir J. C. Robinson would furnish proof that they did not of a more convincing nature than the mere adjective "extraordinary."

MALCOLM BELL.

NOTES FROM ROME.

IMPORTANT communications were made in last Sunday's sitting of the Reale Accademia dei Lincei concerning the latest discoveries of the Forum; and I mean by latest not those already described in the *Athenæum*, but those made in the week ending Saturday, May 20th. The discoveries are sufficiently important by themselves to require no amplification or exaggeration, and yet there are always people willing to make the experiment. The spot is discovered where the body of Cæsar the Dictator had been cremated, and the announcement is spread at once that the very bones and ashes of the hero have been found in their cinerarium. The black stones are likewise transformed into the grave of Romulus. The last transformation, to which even leading papers have given credit, is that of the plain and simple well, described in my last notes (May 13th), into the Puteal Libonis, just as if *puteus* and *puteal* were one and the same thing. The well—the finding of which has given rise to

this rumour—is as plain a structure of its kind as it can be, descending to the level of spring water. The stone kerb or puteal round its mouth (a fragment of which has been found) is made of plain slabs of peperino, and not of marble. I need not say that the Puteal Libonis had nothing to do with wells and with water; it simply enclosed a *locus attactus fulmine*—a spot struck by lightning.

Speaking of the contents of the well in my last notes, I remarked that as the vases and other votive offerings had been thrown into the well when entire and undamaged, there was the possibility of restoring them to their original shapes, not a fragment being missing. Now that all the fragments have been sorted, catalogued, and readjusted, the curious fact has been ascertained, beyond any possibility of doubt, that two-thirds of the vases and terra-cottas were thrown into the shaft in a broken and fragmentary condition. The question now comes: Must we insist on considering that heap of rubbish as a "sacra stipis," or must we suppose that the well, abandoned after the introduction of running water and the building of the first aqueducts, was used by the women of the neighbourhood as a receptacle for their broken utensils, for their "cruches cassées"? It is not easy to decide the question, because we must remember that among the rubbish some exquisite specimens of Italo-Greek ceramic have been found, unbroken and perfect, the votive character of which can hardly be denied. Stress has been laid on another fact, viz., that the well contained also bones of the three typical victims of the Suovetaurilia, the bull, the sheep, and the pig. In cases of such interest an official examination is necessary before jumping at conclusions; and we shall wait for its result to decide whether the bones represent the refuse from neighbouring kitchens, or whether they must be connected with the great and august ceremony of the lustration.

The pedestal of the second lion which, according to the old legend (Schol. Cruq. on Horace, 'Epod.,' xvi. 13), guarded the so-called tomb of Romulus, has just been found under the black stones of the late Empire. It is better preserved even than the other. They are about seven feet apart, and we are most anxious to find out what there may be hidden between them. The exploration, however, is not possible until the black stones of the late Empire—which no one would dare to touch or remove even *pro tempore*—are secured by means of a frame of steel, so as to allow the removal of the bank of earth on which they are laid, and by which they are supported. Next to the pedestal of the second or western lion a base has been found, conical in shape, and resting on the same stone platform. It is possible that the original "Lapis Niger" may have been placed upon it. The find, however, which has intensified, as it were, the public interest in this beautiful chain of discoveries, is that the strata of earth which cover the earliest Comitium of the Kings and support the Comitium of the late Republic—the strata, I mean, in which the lions and the conical base are embedded—are full of objects, the votive character and remote antiquity of which cannot be doubted. They are bronze figurines of archaic Italo-Greek workmanship, miniature earthen vessels of black clay, similar to those found twenty-five years ago in large quantities under the steps of the church of S. M. della Vittoria, and known to palæoethnologists under the name of "Ripostiglio della Vittoria." The half-charred jaw of a bull has also been found, together with other bones not yet identified. From a communication made to the Reale Accademia dei Lincei last Sunday, it appears that when the grave of Cavaliere San Bertolo, late President of the Accademia di S. Luca, was dug out in 1858, in the crypt of the adjoining church of S. Martina, a similar discovery of archaic bronzes and pottery took place. It would be premature to make surmises on the subject,

but there is one so probable that I cannot help mentioning it. The few remains of the Comitium of the Kings which have been brought to light up to the present day show traces of violence, viz., of damages inflicted, not by time, but by man. These traces have been connected with the capture of Rome by the Gauls in 389 B.C. It is possible that after the defeat and flight of the barbarians the bed of smouldering ashes and *débris* which covered the remains of the Curia and of the Comitium was levelled on the spot, and a new pavement laid at a higher level. This operation necessitated an expiatory sacrifice. Hence the bronze and terra-cotta ex-votos found in such abundance in the intermediate space.

The row of houses which Mr. Phillips has so generously put at the disposal of the administration has nearly disappeared, and the excavation of the Basilica Æmilia has begun in earnest.

Near the bridge over which the Via Ostiensis crosses the brook (Marrana) of Grotta Perfetta a marble sarcophagus has been found embedded in masonry, with a lid fastened by means of iron clamps. These having been removed, and the lid lifted, the skeleton of a young person was seen lying at the bottom of the coffin, with two rings at the height of the hands. Both are of solid gold, and both have stones set (a dark and a light cornelian), the engraving of which represents in one case a Cupid flying towards a butterfly (Psyche), with the left arm extended as if attempting to catch it; in the other case a Bacchus, with the *oinochoe* in the right hand, and the left arm resting on the hip.

Other tombs have come to light near the apse of St. Paul's. The epitaphs are inscribed with the names of a Sextus Marcius Saturninus; Q. Valerius Rufus, a veteran, probably, from the thirteenth Cohors Urbanorum; P. Clodius Restitutus; M. Vipsanius Fae...; and Epictetus, husband of Julia Epigone.

An epigraphic fragment of great importance has been discovered four kilometres outside the Porta Portese, near the suburban church of S. Passera, in the deep cutting for the main sewer of the right bank (Collettore di Destra). The fragment has been identified by Prof. Vaglieri as forming part of the celebrated funeral eulogy known by the name of 'Elogium Thuriæ,' namely, of the heroic wife of Quintus Lucretius Vespillo, one of the leaders of the republican party, who was banished and persecuted by the triumvirs. The eulogy was engraved on several marble slabs, pieces of which have been found from time to time in various places, of which pieces only two have escaped destruction and are now preserved in the Villa Albani. None of them contains the name of the heroine, but what they say about her corresponds so well with the account we have of the bravery and devotion of Vespillo's wife, that no doubt has been entertained on the subject. Prof. Vaglieri, however, has proved that the new fragment discovered near S. Passera, and the details it contains, do not agree with the circumstances attending the flight, the banishment, and the secret return of Thuria's husband, and therefore that the eulogy or panegyric must be henceforth attributed to another of those noble Roman matrons who, in the days of terror and proscription of the last Triumvirate, gave heroic example of courage and abnegation. It is possible that the tomb of the lady so highly praised by the widowed husband was raised on this same Via Campana, near S. Passera, where the late fragment has been found at a considerable depth underground.

The extraordinary name of Passera, attributed to this interesting little church, requires a few words of explanation. It was raised originally over the graves of the Alexandrine saints Cyrus and Johannes, as stated in an epigram engraved on the architrave of the door, in the time of Innocent I.:

corpora sancta Cyri renitent hic atque Johannis
Quæ quondam Romæ dedit Alexandria Magna.

The names have gone through the following transformations in the vulgar *patois* of the people: Abbas Cyrus, Abbaciro, Appaciro, Appacero, Pacero, Pacera, Passero, Passera. The antiquaries of the sixteenth century, wondering what Passera might mean, decided that it was a corruption of Praxedes (Ital. Prassede), and therefore the feast of this saint began to be celebrated by mistake in the memorial chapel of Cyrus and John, whose memory was altogether forgotten. The feast, which fell on July 21st, was the occasion of a large festive popular gathering, and the Romans of the sixteenth century and the seventeenth flocked to the third milestone of the Via Campana, by river and by land, just as their ancestors used to do on June 7th to celebrate the feast of the Fors Fortuna at the second milestone of the same road. A description of the gathering is given by Ovid, 'Fast.' book vi. vv. 772-84.

I regret to learn that the beautiful Trajan of the Villa Barberini at Castel Gandolfo, one of the best portrait statues of the Optimus Princeps, has abandoned the spot where it was found (the Albanum Domitiani), and has migrated beyond the Alps.

RODOLFO LANCIANI.

Fine-Art Gossip.

ON Monday next and two following days Messrs. Christie will sell the Bardini collection of pictures and *objets d'art*, most of which were recently exhibited at the New Gallery. The catalogue comprises five hundred entries and covers a vast period of time. Travellers in Florence are familiar with the crowded galleries of this celebrated dealer.

THE Birmingham Museum and Art Gallery now comprises a loan collection of drawings by the old masters, nearly two hundred and fifty in number, which are the property of Mr. C. Fairfax Murray and represent a noteworthy body of famous men.

FROM and after Monday next Messrs. Graves & Co. will have on view in their galleries a number of Cornish sea pictures and landscapes by Messrs. A. J. W. Browne and P. C. Bovill. —The Fine-Art Society will show at the same time some portraits by M. Benjamin-Constant.

MESSRS. DOWDESWELL having commissioned Mr. W. Tyndale to paint a series of water-colour drawings of scenes in Cairo, Jerusalem, and Sicily, these works will be exhibited at 160, New Bond Street, after Monday next.

It is pretty well known that Lady Dilke has been for some years collecting material for a comprehensive account of French art of the eighteenth century, treating not of painting only, but also of various branches of decorative and industrial art. The section on painting is now complete, and will be ready for publication early in the autumn. In it the author, after a brief sketch of the story of the Royal Academy founded by Louis XIV., which closes with the downfall of that "Bastille de la Peinture," treats of the great decorative painters of the early half of the century, devoting a chapter to Boucher and Fragonard. Watteau, the great innovator, receives, as is fit, ample treatment, while the "Fêtes Galantes" of Pater and the works of Lancret are not forgotten. Chardet next receives attention, and reference is made to the suggestive work of Baudouin and to the popular sentimentalism of Greuze. After notices of the distinguished portraitists of the earlier days—Rigaud, Largillière, Subleyras, and Desportes—comes the account of Nattier, Tocque, Drouais, the less-known Roslin, and Duplessis. Madame Vigée Le Brun is also included, and ample space is accorded to the pastel painters La Tour and Peronneau. Landscape occupies another section, and includes the names of Joseph Vernet and Aubert Robert. The illustrations are in all cases reproductions from photographs

directly taken from the pictures. In their choice the author has enjoyed exceptional facilities, and they will be found to comprise a number of works wholly unknown to the general public, and some never before seen even by the connoisseur. The Louvre, and even the Gallery at Dresden, are familiar ground, but the Museum of Stockholm, the collections of French pictures at the Galleries of Berlin and Potsdam, are less known, and Potsdam is not too easy of access. The examples in the National Gallery of Scotland, if few, are of great value; and amongst the private collections from which drawings as well as paintings have been reproduced may be named those of Madame de Lavalette, Madame Jahan, M. Léon Bonnat, M. Jacques Doucet, Count Wachtmeister, M. L. Goldschmidt, Mr. Alfred de Rothschild, and Sir Charles Tennant.

WHILE this volume is complete in itself, it is hoped, if it should meet with a favourable reception, to follow it up with other volumes in course of preparation, to treat of architecture and sculpture, the industrial arts, including tapestry and other branches of furniture, with notices of the most famous cabinet-makers, chisellers, and gilders, and possibly also printing and engraving.

MUSIC

THE WEEK.

COVENT GARDEN.—'Roméo et Juliette'; 'Die Meistersinger'; 'Aida.'

ST. JAMES'S HALL.—Señor Sarasate and Madame Marx's Concert. Richter Concert.

QUEEN'S HALL.—M. Ysaye's Concert.

THE amount of music every week is immense, and it is impossible to render justice all round. Some performances, fortunately, can be briefly described. Of such kind was the 'Roméo et Juliette' at Covent Garden last Thursday week. Madame Melba made her *rentrée* this season. She was in magnificent voice, and once again enraptured her audience. M. Édouard de Reszke, who also appeared for the first time, was at his best as Frère Laurent. M. Saléza was the Roméo. Signor Mancinelli conducted with his usual ability.

'Die Meistersinger' was given on Saturday evening. Dr. Muck was the conductor, and his reading of the music was thoroughly sound, and in many respects praiseworthy, though at times we missed the force and fervour of a Richter or a Mottl. Frau Gadschi, who impersonated Eva, sang extremely well, especially in the quintet. Her acting was intelligent and lively, but she was too simpering and at times over-demonstrative. Frau Schumann-Heink gave a skilful and characteristic rendering of the part of Magdalene. How well M. Jean de Reszke sings, and how nobly he acts as the much-tried, but finally successful knight, is well known. On Saturday, however, his voice was not in the best condition, and he was unable to do himself full justice. Herr Scheidemantel took the part of Sachs. He displayed ease and the quiet dignity of a man conscious of his merits; he made points and without any sense of effort; and his singing and declamation were most refined and effective. But the voice lacked resonance, and the fine impersonation, therefore, lost somewhat in impressiveness. Mr. Bispham's Beckmesser is so finished, so excellent, that we regret his *buffo* behaviour at the beginning of the third act. Herr Schramm was a lively David, and Herr Muhlmann an excellent Kothner. Mr. Lem-

prière Pringle looked well as Veit Pogner, but his voice is not suited to the part.

Verdi's 'Aida' was played on Wednesday evening, when Frau Gadschi gave an intelligent and careful rendering of the title rôle. Her singing was good. Madame Louise Homer impersonated Amneris, but neither as singer nor actress did she prove altogether convincing. Herr Dippel was an excellent Radamès, M. Plançon was the Ramfis. Signor Mancinelli conducted.

Señor Sarasate and Madame Berthe Marx-Goldschmidt gave the first of two concerts at St. James's Hall last Saturday afternoon. The violinist's tone is as lovely and his intonation as pure as ever, while the supreme ease with which he overcomes the most formidable difficulties adds to one's pleasure in listening to him. His rendering of Bach's music to our taste is too smooth, too Southern; but his execution and phrasing are perfect. In the two sonatas in A and E flat for violin and piano-forte he was ably supported by Madame Marx. Goldmark's piquant Second Suite proved a great success. In Saint-Saëns's delicate Concertstück in A, and in his own 'Sérénade Andalouse,' Sarasate astonished and charmed his audience. Madame Marx played pianoforte solos with much skill; it is, however, in concerted music that she best pleases us.

The second Richter Concert took place last Monday evening. The programme commenced with Wagner's 'Faust' Overture, of which a dignified rendering was given. Though gloomy, it is great, and, like the 'Siegfried Idyll' and the 'Meistersinger' Overture, it always sets us thinking of the wonderful instrumental works Wagner could have produced had the fates turned his thoughts to the concert-room instead of to the stage; not only did he possess striking individuality, but in mere power of thematic development he was a worthy successor of Bach and Beethoven. M. Eduard Risler played Liszt's Concerto in A, No. 2, with the utmost brilliancy, precision, and, when needed, delicacy. As an interpreter of Liszt the pianist undoubtedly takes high rank. He will shortly give two recitals, and we shall thus have good opportunity of judging him as an interpreter of classical music. A fine performance was given of the "Vorspiel und Liebestod" from 'Tristan,' in which the conductor took the "Death" theme much slower than was his wont some seasons back; a mean between his past and his present *tempo* would be best. The concert ended with a Symphony in c minor, No. 6 (Op. 58), by A. Glazounow, who is fortunately too young to have as yet found a place in musical dictionaries. The work was given for the first time at these concerts, but it was actually produced in London, under the direction of Mr. H. J. Wood, at the Queen's Hall last January. The first movement, preceded by a short introduction, is the strongest of the four sections of the symphony. In style the music is German rather than Russian. The treatment of the subject-matter is skilful, picturesque, and varied. The movement is indeed interesting, though we have our doubts as to whether repeated hearings would reveal hitherto unperceived depths. The *andante* consists of a quaint theme delicately harmonized, followed by seven variations more

or less interesting. A dainty *intermezzo* is followed by a finale more remarkable for power of sound than for profundity of thought.

M. Ysaye's orchestral concert at Queen's Hall on Tuesday afternoon was of great interest. After Brahms's 'Academic' Overture came Bach's fine Concerto in E for violin and orchestra. As an interpreter of Bach M. Ysaye stands next to Dr. Joachim; both throw into the music more fire, more force, than Señor Sarasate; both show deep inward feeling rather than outward refinement. An additional organ accompaniment by M. F. A. Gevaert was delicately played by Mr. Percy Pitt; but the distance of the organ from the orchestra prevented perfect ensemble. The programme included a Concerto in E flat by Mozart. The opening *allegro* has a thoroughly Mozartian cachet; the slow movement and finale are less distinctive. The interpretation was delightful. M. Ysaye played Joachim's Theme and clever Variations in E minor. The piece is dedicated to Señor Sarasate, so that the names of the three greatest living violinists were brought into close juxtaposition. It is curious to note that all three are at this very moment in London. Various orchestral pieces were performed under the careful direction of Mr. Wood.

MEDIEVAL MUSIC.

L'Arte Musicale in Italia. Di Luigi Torchi.—Vol. I. *Compositioni Sacre e Profane a più Voci, Secoli XIV., XV., e XVI.* (Milan, Ricordi & Co.)

Publikation älterer praktischer und theoretischer Musik-Werke vorzugsweise des XV. und XVI. Jahrhunderts. — *Sechzig Chansons zu vier Stimmen.* Herausgegeben von Rob. Eitner. (Leipzig, Breitkopf & Härtel.)

FROM the fourteenth to the sixteenth century was an important period in the history of music, during which the art of counterpoint reached a high stage of development. Then came the reaction: polyphony gave place to monody, from which sprang the opera and modern instrumental music. New forms arose, but in time polyphony reasserted its rights, and between Frescobaldi and Bach and Handel the art of fugue, to speak generally, was born, developed, and raised to its highest power. In dictionaries and general histories we meet with names of early Italian composers, especially of the organists of St. Mark, but it is not until we come to the Venetian School, of which Adriano Willaert is considered the founder, that specimens of music are offered. Rockstro, in Grove's 'Dictionary,' mentions "a gorgeous MS., once the property of Giuliano de' Medici," which contains compositions by seven Florentine musicians of the fourteenth century; the beauties of this music are, however, he adds, "quite forgotten." The Italian volume under notice opens with a quaint composition by Jacobo da Bologna, a contemporary of the famous blind organist Francesco Landino. Fétis in 1817 discovered several vocal pieces *a tre* of the latter in the Paris Library, and published one of them. As no specimen of Landino is given in this volume, these compositions may very possibly not be considered genuine. After Jacobo we have two fresh *frottole*, with pleasing points of imitation, by Alessandro Demophon, and two dignified sacred *motetti* by Francesco d'Ana (Veneto); both of these musicians flourished during the fifteenth century. Of Bartolomeo Tromboncino, specially known as a composer of *frottole*, there is a long and interesting 'Frammento delle Lamentazioni di Geremia,' originally published by Petrucci in 1506.

The sixteenth century is largely represented, and here we come across well-known names, such as Spataro, Zarlino, Festa, G. Animuccia, Ruffo, and Padovano. The oratorios of Dom Perosi are now much talked about, and we may therefore remind our readers that G. Animuccia, whose *Laudi* were sung at the Oratorio of S. Filippo, has been named the "Father of the Oratorio"; as the immediate predecessor of Palestrina as *maestro* at the Vatican, he is also of importance. Our volume contains a Magnificat, a Kyrie, and a Gloria, all *a 4*, and a 'Madrigale *a 5*.' A short 'Frottola *a 2*' by Fesca, "Amor che mi consigli?" is remarkable for its skill and freshness. Jan Gero, who was chapel-master at the Court of Hercules II., Duke of Ferrara, and who is really supposed to be of French or Flemish origin, is represented by motets and madrigals. The smooth, expressive Ave Maria, motet *a 5*, in this collection will easily explain the popularity which he enjoyed. Nicola Vicentino, pupil of Willaert, tried in his works to imitate the Greek *genera*, and even invented an instrument with several key-boards to illustrate his system. A curious fragment of a 'Lamentazione' is given, and this was to have been a special study in the *genere cromatico*. Other interesting numbers are the 'Canzoni Villanesche' of Baldassare Donato. The volume contains 469 pages, and it is therefore evident that only a very long and detailed review would render justice to its contents. By referring to some of the numbers we do not for a moment intend to imply that they are the only ones worthy of notice; we have done so merely to call attention to the first volume of a series which promises to be of high value. Musicians may be thankful that MM. Ricordi have selected as editor Signor Luigi Torchi, than whom no more learned, more painstaking man could be found. Further volumes will be devoted to 'Compositori di Musica Istrumentale, Organisti, Clavicembalisti,' &c., and to 'Lirici e Compositori di Melodrammi.'

We have spoken above of the importance of the period from the fourteenth to the sixteenth century in the history of music, but 'L'Arte Musicale' was concerned specially with Italian compositions. Another work which has just been published is devoted to *chansons* by French and Flemish composers of the first half of the sixteenth century. Robert Eitner, the editor, a well-known authority in all matters appertaining to the dawn and development of music, has copied the various numbers from a large collection in the Royal Library at Munich, and he has taken great pains, by writing out several hundreds in score, to select the best specimens. In his preface he calls special attention to the clear form, the power of melodic invention, and the masterly contrapuntal skill which they exhibit. He compares the French *chanson* with the Italian *frottola*. The latter, so far as it is known, he considers of less value from an artistic point of view. A few interesting *frottole* are to be found in the Italian publication noticed above; for comparison, however, with these *chansons*, a larger number would be necessary. Some might feel inclined to think that the editor, through much study of this old music, was inclined to exaggerate, if not the importance, at any rate the interest of his collection; but a perusal of the volume will, or ought to, convince such that his words are the words of soberness and truth. The freshness and charm of the music are irresistible, while science, and of no mean order, is strictly the handmaiden of inspiration. The old French text of the *chansons* is placed under the music; but after each number is to be found a modern version from the pen of Dr. Johannes Bolte, of Berlin, for which any who may find the original text occasionally troublesome will be thankful.

Musical Gossip.

MASTER VERNON WARNER gave a pianoforte recital at St. James's Hall last Friday week. He is, we believe, only twelve years of age. In the finale of Bach's 'Italian' Concerto and in Handel's 'Harmonious Blacksmith' his execution was singularly neat, while his playing displayed marked intelligence. He interpreted some Chopin solos as if to the manner born. He appears to have a great future before him. Prodigy performances, as a rule, are not to our taste; but Master Warner's behaviour was so quiet and unaffected, and the selection of pieces which he played so suitable, that this one appearance during the season did not seem in any way harmful.

THE Chaigneau Trio, from Paris, gave their first concert in London at the Salle Erard on Friday of last week. The party consists of Mlle. Thérèse, Suzanne, and Marguerite Chaigneau, skilful performers respectively on the piano, violin, and violoncello. Tested in Schumann's Trio in F, Op. 80, the three artists won good opinions, their playing being bold and confident, while much attention was paid to points of expression. Solos were contributed by each of the sisters, Mlle. Thérèse introducing some new and clever variations for pianoforte from the pen of M. Camille Chevillard, all being played with intelligence and vivacity of style. The 'cellist's performance of Marcello's Sonata was also decidedly effective, the tone being rich and full, and execution adequate.

MISS VERA MARGOLIES, who has studied for some years under Mr. Oscar Beringer at the Royal Academy of Music, gave her first pianoforte recital at St. James's Hall on Monday afternoon. She grappled fairly successfully with Tausig's tedious transcription of Bach's Toccata and Fugue in D minor. Beethoven's Sonata in D minor, Op. 31, No. 2, was rendered with precision, taste, and considerable feeling; the last movement, however, proved less successful. The young lady, still in her teens, boldly attempted Schubert's Fantasia in C, and though certainly overweighted, she played with rare *aplomb* and intelligence. If she continues to study carefully she ought to become a really good pianist.

THE programme of the Delius orchestral concert at St. James's Hall on Tuesday evening was devoted exclusively to the compositions of Mr. Fritz Delius. His music, thoroughly modern in character, displays vivid imagination, and in spite of much that sounds like wild rhapsody, in spite of much that is forced and even ugly, there is manifestation of power. In trying to avoid the Scylla of commonplace, a composer may, indeed, easily fall into the Charybdis of confusion. The first piece was a fantasia for orchestra entitled 'Over the Hills and Far Away,' and, excepting for one or two harsh effects, the music was poetical and generally interesting. There were strong moments in two movements from a suite 'Folkeraadet,' especially in the Marcia, and in a symphonic poem 'The Dance goes on'; but these movements as a whole proved disjointed, of patchy effect. In a setting for baritone, chorus, and orchestra of the 'Mitternachts Lied' from Nietzsche's 'Also sprach Zarathustra' discord reigned supreme, and yet even here one felt that it was excess of art, over-painting in gloomy colours. The difficult solo part was ably sung by Mr. Douglas Powell. Mlle. Christianne Andray sang five Danish songs, with orchestral accompaniment; of these, 'Irmelin Rose' and 'On the Seashore' were particularly refined and unconventional. The programme ended with excerpts from an opera 'Koanga,' in which Madame Ella Russell, Miss Tilly Koenen, and MM. Vanderbeeck, W. Llewellyn, and Andrew Black took part. The orchestra was under the vigorous control of Capellmeister Alfred Hertz, of the Opera House, Breslau. Mr. John Dunn

played in his best manner a Delius Fantasia for violin and orchestra; the music on the whole is vague, and the end peculiar.

THE Alma Mater Male Choir, which includes past and present students of the Royal Academy of Music to the number of twenty-four, with Mr. H. R. Eyers as conductor, offered an interesting programme at the second public concert in the Banqueting Room at St. James's Hall on Tuesday evening. Gounod's Mass in c minor, Op. 1, was carefully and intelligently rendered, and Schubert's 'Great is Jehovah' was sung with fine energy, the tenor solo being assigned to Mr. Whitworth Mitton, who acquitted himself with credit. Sir A. Sullivan's 'The Long Day Closes,' Mendelssohn's 'Vintage Song,' and a new and effective part-song, 'The Lotus Flower,' by Mr. George R. Senior, a member of the choir, were also presented with praiseworthy earnestness and attention to detail. M. Emile Sauret played Vieuxtemps's 'Fantasia Appassionata' for violin with his usual skill and ability.

AN attractive concert in aid of the Rev. E. Bant's Home for Destitute Boys was given at St. James's Hall, under the direction of Signor Ardit, on Wednesday afternoon. Madame Albani, just returned from South Africa, sang 'Sweet Bird' from 'L'Allegro ed Il Pensieroso' with great success; the important flute obbligato part was well played by Mr. D. S. Wood. Among other things Mr. Santley sang with wonderful tone and martial spirit "Non piu andrai." Madame Beatrice Langley played the slow movement and finale from Mendelssohn's Violin Concerto with skill and taste. Mlle. de St. André and Signor Caprile also took part in the concert.

MENDELSSOHN'S 'Elijah' will be given by 3,000 performers at the Crystal Palace on June 24th, under the direction of Mr. August Manns. The principal vocalists will be Madame Albani, Miss Clara Butt, and MM. Ben Davies and Santley.

MR. ROBERT NEWMAN regrets to announce that Dom Lorenzo Perosi is compelled to abandon his proposed visit to London in consequence (so it is stated in a telegram) "of a call from the Vatican, Rome, to assist Consistory and Council American Bishops." The priest-composer might, we think, have first kept faith with Mr. Newman and the London public, and afterwards have lent his no doubt valuable assistance to the bishops.

'SIGHT-SINGER'S AIDS,' Part III., 'The Major Keys,' by Mrs. A. L. Mackechnie, has been published by Messrs. Leonard & Co., to whom Messrs. Robert Cocks & Co., on giving up business, transferred Parts I. and II. (the Major and Minor Modes). This method is slowly but surely winning its way with choir-masters as a really royal road to sight-singing.

THE production of Herr Max Schillings's opera 'Ingwelde' at Berlin under the direction of Herr Zumppe appears to have met with much success. Dr. Otto Lessmann in the *Allgemeine Musik-Zeitung* of May 26th notices the work at some length. Both in the libretto and in the music he recognizes the strong influence of Wagner; but he looks upon Schillings as a composer of undoubted talent, who promises great things in the future.

PERFORMANCES NEXT WEEK

SUN	Sunday Concert Society, 3.30 and 7, Queen's Hall
MON	The Herbert Sharpe Trio, 8, Queen's Small Hall
—	Opera, 'Faust,' 8, Covent Garden
—	Irene Szilassy's Concert, 8.15, Queen's Hall.
—	Richter Concert, 8.30, St. James's Hall
TUES.	Patti Concert, 3, Albert Hall
—	Miss Pauline St. Angelo's Pianoforte Recital, 3, St. James's Hall
—	Opera, 'Die Walküre,' 8, Covent Garden.
—	Miles, Louise and Jeanne Douste's Vocal Recital, 8.30, St. James's Hall.
WED	Miss Tora Hwass's Pianoforte Recital, 3, St. James's Hall
—	Miss Eldina High's Concert, 8, St. James's Hall.
—	Westminster Orchestral Concert, 8, Westminster Town Hall.
—	Adela Verne's Orchestral Concert, 8.30, Queen's Hall.
—	Opera, Covent Garden
THURS	Mr. Rudolf Zwitscher's Second Pianoforte Recital, 3, St. James's Hall.
—	Mr. Gordon Tanner's Violin Recital, 8, St. James's Hall
—	Opera, Covent Garden.

FRI	Mlle. Chaminade's Vocal and Pianoforte Recital, 3, St. James's Hall.
—	Opera, 'Der Fliegende Holländer,' Covent Garden.
SAT	Wagner Concert, 3, Queen's Hall.
—	Opera, Covent Garden.

DRAMA

The Tragic Drama of the Greeks. By A. E. Haigh, M.A. With Illustrations. (Oxford, Clarendon Press.)

THE subject of this volume is as fascinating as any which the whole field of literary history presents. For in it is not the early history of all tragedy which possesses any dignity and vitality? No one can thoroughly enjoy Shakspeare or Calderon who has not studied the extant drama as perfected by the three great playwrights of Hellas, and gained some acquaintance with the principles of their art, their methods and distinctive characteristics. For the satisfactory treatment of so momentous a theme there is need of the keenest literary instinct and the most intimate sympathy with Hellenic life and thought. These qualifications Mr. Haigh can hardly be said to possess in a conspicuous manner, nor does he display the firmness of judgment which should impart confidence to his readers. For instance, they are told that "the essential difference between the plot of the ancient and the modern tragedy lies in the treatment of the catastrophe. The object of the modern poet is to envelop it in secrecy, and to keep his audience in doubt and suspense until the close of the play"; and this assertion is supported by a quotation from Lope de Vega which is worthy of Mr. Vincent Crummies: "Conceal the *dénouement* till the last scene.....When the audience know the result they turn their faces to the doors, and their backs on the actors from whom they have nothing more to learn." If this were true, no tragedy could survive a first night and the revelations of next morning's papers, while revivals of old favourites would be ruinous. On the next page we find a mild palinode. In certain modern classical dramas "the general issue is well known," but "the manner of the conclusion may excite as much curiosity as an unknown story." Here the "manner of the conclusion" ought to mean the detail of the last scene, but appears to mean the latter portion of the drama generally. The "essential difference" in question pervades the whole plot. Instead of simplicity, concentration, intensity, and directness, a typical modern tragedy would display diffuseness, perplexity, and intricacy, combined with comparative laxity as to unity of action. In spite of the above-quoted statement, the correct view can be extracted from Mr. Haigh's pages. Shakspeare's 'Julius Cæsar' and the 'Trachiniæ' of Sophocles suggest at once that the treatment of the catastrophe is only an accidental, and not an invariable point of contrast. A more important element of difference in the treatment of the *dénouement* than that on which Mr. Haigh has laid stress is this—that, speaking generally, the ancient drama describes struggles and deaths, while modern drama exhibits them.

With regard to the early evolution of the drama, one interesting point has not been brought out with sufficient clearness. In the pre-Thespian dithyramb the chorus conducted the lyrical narrative, while the dialogue was devoted to comment thereon;

but in tragedy the parts are reversed. It is not known whether this important change was due to Thespis or was in inception before his time, as may be inferred from Aristotle's *ἡ μὲν (τραγῳδία) ἀπὸ τῶν ἐξάρχοντων τὸν διθύραμβον*. On pp. 6 and 7 Mr. Haigh asserts positively that in the dithyramb "every diversity of feeling found expression"; but on p. 21 we find "Probably, therefore, we shall not be far wrong" in assuming the dithyramb to "have been susceptible of a great variety of emotion." Here our author is disturbed by Aristotle.

With regard to the views of Euripides on religion a similar fluidity is produced by Dr. Verrall's paradoxes. Sober criticism must affirm that the first, second, and last object of Euripides was to write good plays, not to ventilate rationalistic opinions. It may fairly be assumed that Euripides made his characters represent the plain Athenian citizen of his day when they state or discuss problems of being and of human life, only to dismiss them as mysteries which need not affect religious faith and practice. The chorus in the 'Helene' cannot discover *ὅτι θεός, ἢ μὴ θεός, ἢ τὸ μέσον*, yet very soon comes the practical conclusion *τὸ θεῶν δ' ἔπος ἀλαθὲς ἡρῶν*. Mr. Haigh seems inclined to take this view; but he halts, and says:—

"It is easy to exaggerate the extent and purport of his [Euripides's] criticisms. To represent him, after the fashion of many scholars, as an uncompromising opponent of the national religion, and as a satirist who was perpetually throwing contempt on the materials with which he had to work, is hardly justified by the facts of the case."

"Many scholars" could find in Pindar and Sophocles criticisms on the "grosser superstitions of the time" as trenchant as anything uttered by Euripides, though they are naturally more frequent in the more casuistical poet. Our author is firmer in his opinion that Euripides attacked "oracles and divinations, and the whole tribe of seers and soothsayers." This is a specimen of easy exaggeration. The state of the case is that Euripides is a little more explicit than earlier poets in exposing the danger of relying on divination. He evidently believed that the divine oracle was true, but that the professional interpreter might be incompetent or corrupt, while the inquirer might mistake the purport of an honestly transmitted utterance. Of course he regarded many soothsayers as impostors. Earlier poets had complained that, oracles notwithstanding, the future was hidden from mortals. Our weather reports demonstrate that any science or practice of prediction must always be subject to hostile comment. Mr. Haigh cites the 'Ion' to illustrate Euripides's resentment against Delphi for the Spartan bias of the managers. Now that play, regarded as a whole, is manifestly a tribute of affectionate reverence for the Apolline oracle; and Orestes says, *ὦ Λοξία μαντεῖε σὸν θεοπρίματον | οὐ γὰρ ἀμάρτυς ἦσθ' ἀρ', ἀλλ' ἐτήτυμος*. It is, perhaps, significant that in the passage from the 'Helene,' vv. 744-60, the example given of a useless soothsayer is Calchas, who, according to legend, was not a first-rate diviner.

It is disappointing to find the stale

criticism of the *post-mortem* portion of the 'Ajax' reproduced after having been convincingly exploded a full generation ago by Prof. Jebb, for to ignore Prof. Jebb's views is positively reprehensible. The following remarks on the character of Philoctetes (p. 159) evince a remarkable lack of sympathy with Sophocles, his race, and the heroic type of Hellas:—

"He shows a childish vanity in regard to his sufferings; longs to prove to Neoptolemus 'how brave he had been,' by showing him the cave where he had lived in solitude; and is afflicted by nothing so much as by the news that Greece had never heard of his misfortunes."

Mr. Haigh must have forgotten, when he penned these words, that to the sociable, talkative Athenians prolonged isolation would seem the most terrible of tortures, and that the heroes of the Iliad are addicted to tears and self-praise.

Paul Lange and Tord Parsberg. By Björnsterne Björnson. Translated from the Norwegian by H. L. Brækstad. (Harper & Brothers.)—It is difficult to guess the precise meaning of this dramatic rebus. We have a dim inkling that it is meant to be an attack on modern politics for spoiling men made for better things; but we should not like to take a bet upon it. The hero, Paul Lange, is an ex-minister of State, who rescues his former chief from a vote of want of confidence by a telling speech, which embroils the speaker with both political parties—why we have been unable to discover. Apparently everybody thinks that he should not have defended his chief, because "the old man" once behaved shabbily to him, a somewhat childish method of reasoning among grown-up politicians. But, in fact, every one in this curious play seems to be at cross-purposes with every one else, and again and again one asks oneself in amazement what on earth they are all "driving at." Lange himself is a neurotic sentimentalist, mere wax in the hands of anybody who takes the trouble to mould him. He is perpetually making and breaking promises with no very obvious reason. His enemies insinuate that he has been bribed with the post of Ambassador to London for his saving speech; but whether the post in question had anything to do with the matter is not quite clear. Finally, after making elaborate preparations for his bridal tour with the eccentric but affectionate Tord, he blows out his brains in consequence of receiving a mysterious political telegram, the purport of which is not communicated, and the author, through the mouth of the heroine, evidently regards him as "a good man" and "a martyr" for committing this gratuitous act of cowardice. It is all very queer and very Norse. The translation is more accurate than spirited; we miss throughout the point of the numerous caustic repartees which, in the original, remind us that, whenever he condescends thereto, Björnson can still be brilliant.

A CONTEMPORARY SONNET TO VITTORIA ACCORAMBONA.

ON the title-page of the original edition of Webster's 'White Devil,' published in 1612, the heroine, Vittoria Corambona, is described as "the famous Venetian Curtizan." I have recently come across a contemporary allusion to her, of a very different kind, in a book belonging to Mr. Arnold Dolmetsch, "Il Ballarino di M. Fabritio Caroso da Sermoneta. In Venetia, Appresso Francesco Ziletti. MDLXXXI." The book is a treatise on dancing, with the lute music in Italian tablature, and, in the first part, the music for another instrument, probably a viol. Each dance is preceded by a dedicatory sonnet, the explanation of the dance follows, and afterwards the music. The book is dedicated

"alla Serenissima Sig^{ra} la Sig^{ra} Bianca Cappello di Medici, Gran Duchessa di Toscana," and there are separate dedications to members of the Colonna, Sforza, Cenci, Borghese, Gonzaga, and other great Italian families. On p. 103 is the following dedication: "All' Illustre Signora, La Signora Vittoria Accorambona, Gentildonna Romana":—

Nascon tra delicate, e liquide onde
Ninfe, che ferman col suo viso il Sole,
E sann' oprar con sue sante parole,
Che l' acqua resti, e a suo piacer ch' inonde.
Nascon tra le più fresche, e verdi fronde,
E Driade, & Amadriade, ch' ogn' un cole,
Ornati di fioretti, e di viole,
Quai scrivon, che à nessuno son seconde.
Non Ninfa Tu, non Dea: ma Donna nata,
E à queste tutte togli pur il vanto
Gentil Vittoria, tanto sei pregiata.
Del sol la luce non m' offende tanto,
Come la beltà tua, da cui turbata
L' alma ne vien, mort' io, languido il canto.

ARTHUR SYMONS.

Dramatic Gossip.

DURING the summer holiday of Mr. Charles Wyndham his theatre will pass into the hands of Messrs. Henry A. Lytton and Stanley Cooke, who will produce a farcical comedy by Mr. George Arliss, entitled 'The Wild Rabbit.' This is, presumably, the same piece as 'The White Rabbit' of the same author, played on the 23rd of January at the Grand Theatre, Wolverhampton. In the following October Mr. Charles Frohman will produce a version of 'La Dame de Chez Maxime,' in which Mr. Seymour Hicks will appear. Mr. Wyndham's farewell at the Criterion will take place in 'Rosemary.'

In addition to 'Cyrano de Bergerac' M. Coquelin will be seen at afternoon entertainments in 'Tartufe' and 'Les Précieuses Ridicules,' and in 'Mademoiselle de la Seiglière.' When, after a fortnight, he is joined by Mlle. Jane Hading and other artists, he will, according to present arrangements, revive 'Plus que Reine' and other pieces. Mlle. Hading will, of course, reappear as Joséphine and M. Coquelin as Napoléon.

SIR CHARLES YOUNG's drama 'Jim the Penman' was revived on Monday at the Princess of Wales's Theatre, Kennington, with Mr. W. L. Abingdon as the hero, Mr. Anson as Baron Hartfeld, Mr. Charles Sugden as Capt. Redmond, and Miss Vane as Mrs. Ralston.

'CUPID AND THE PRINCESS' is the title now substituted at the Lyric for 'L'Amour Mouillé.'

'WOMAN AND WINE' was withdrawn last Saturday from the Princess's, at which 'One of the Best,' by Messrs. Seymour Hicks and George Edwardes, was revived on Thursday, with Mr. Robert Loraine in William Terriss's part of Dudley Keppel.

'THREE MEN IN A FLAT' is the title of a farcical comedy which will in due course replace 'A Good Time,' which has been withdrawn from the Opéra Comique.

THE Avenue Theatre has been closed during the past week for rehearsals of 'Pot-Pourri.'

A MISCELLANEOUS entertainment was given on Tuesday afternoon at the Prince of Wales's Theatre for the benefit of Miss Jennie Lee, who in its course reappeared as the crossing-sweeper Jo.

'HALVES,' a domestic comedy founded by Dr. Conan Doyle upon a novel of the late James Payn, will be given on Thursday at the Garrick Theatre.

MISS DAVIES WEBSTER has translated Goldoni's comedy 'La Locandiera,' and is going to produce it with slight modifications at the Victoria Hall in Archer Street, on Monday the 12th and Tuesday the 13th. Miss Webster will enact the heroine, and Mr. Cleveland the Cavaliere.

'THE UPPER HAND,' a three-act comedy of Messrs. Charles Winthrop and Walter Lisle, produced on Monday afternoon at Terry's

Theatre, is a conventional and rather amateurish work which furnished opportunity for a good piece of acting by Miss Fanny Brough in a not very well-conceived character. It was received with favour, but is not likely to be heard of again.

AFTER a long and depressing illness, Miss Edith Heraud died in London at the close of last week. A daughter of the late John A. Heraud, poet, critic, and dramatist, whose biographer she this year became, she made her *début* at Richmond as Juliet so early as 1851. After playing in various country towns, she was Marina in Phelps's revival at Sadler's Wells in 1854 of 'Pericles,' receiving a warm tribute of praise from Prof. Henry Morley and other critics. She had previously been seen on December 14th, 1852, at the Olympic, under Farren, as Julia in 'The Hunchback.' On July 23rd, 1855, she was, at the Haymarket, the original Olympia, the heroine, in her father's 'Wife and No Wife.' At the Marylebone she was the heroine of Mrs. Edward Thomas's 'Merchant's Daughter of Toulon.' She also played Ophelia. In 1857, at Sadler's Wells, she enacted Medea in an adaptation by her father of Legouvé's play, and she appeared as Lady Macbeth to Charles Dillon's Macbeth. At the Grecian Theatre she was the heroine of an adaptation of 'Débora.' Owing to delicate health, her stage appearances were few, and she was on the whole better known as a reader. A reading at the Crystal Palace of 'Antigone' was warmly commended. She met with much success as a teacher of elocution. During her later years she sank into a confirmed invalid, earning only a precarious income by occasional contributions to a few periodicals. To the last she received assistance and kindly ministrations from friends, and received a small pension from the Actors' Fund, which afforded her remains a resting-place in the Actors' Acre at Woking. She was also the recipient of occasional grants from the Literary Fund. Her early promise was high, though owing to her very serious affliction it can scarcely be said to have been fulfilled. She was of a most amiable disposition and much beloved by her friends.

A VIENNESE is said to have invented a substitute for applause workable by electricity from the stage. This, if dexterously employed, will lighten considerably the labours of the box-keepers and other stage underlings, to whom more than half the encores and recalls at the theatres are due.

DR. KARL SITTL, who died on May 10th at Würzburg, where he was Ordinary Professor of Classical Archæology, had scarcely reached his thirty-eighth year, but has left behind him a considerable series of publications. He was only twenty-two when he wrote his 'Geschichte der griechischen Literatur bis auf Alexander den Grossen,' published in three volumes, 1884-7. 'Die Geberden der Griechen und Römer' (1889) will long serve as a necessary book of reference for those interested in the *Mimik* of the classical theatre. His latest publication, 'Dionysisches Treiben im 7 und 8 Jahrhundert,' contained an immense mass of material admirably arranged. "Other scholars," says the *Allgemeine Zeitung*, "will certainly find that Sittl's book has smoothed the way to the archæological examination of the origin of the Attic comedy."

TO CORRESPONDENTS.—J. C. R.—A. G.—W. J. S.—received.

J. L. E.—The idea is now abandoned.

E. H. B.—Too late.

No notice can be taken of anonymous communications.

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Members of the Society, and Friends proposed as Members by them, will, on payment of their subscription (1l. 1s.), receive One Ticket. Single admission, and further tickets at 1l. 1s. each. Tickets (price 1l. 1s.) and all information as to Membership to be obtained (by letter only) of the Secretary, H. J. L. J. MASSE, 37, Mount Park Crescent, Ealing.

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Applications, addressed to the Clerk, must be received on or before MONDAY, June 12, 1899.

Further particulars may be obtained on application to

D. KIDDLE, Clerk.

LONDON COUNTY COUNCIL.

The Technical Education Board of the Council is prepared to receive applications for the appointment of HEAD MASTER of the CAMBERWELL SCHOOL of ARTS and CRAFTS, erected by Mr. Passmore Edwards in memory of the late Lord Leighton. The salary will be at the rate of 400l. a year and the Head Master, whose services will be required in October, will be expected to devote his whole time to the duties of the office, unless he is also appointed by the Vestry of the parish of Camberwell to be Director of the South London Art Gallery.

Forms of application, together with full particulars of the duties and conditions of the appointment, may be obtained from the undersigned, and must be returned to this Office on or before MONDAY, June 19.

WM. GARNETT, Secretary of the Board.

116, St. Martin's Lane, W.C., May 15, 1899.

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It is particularly requested that applicants will not canvass the Governors either personally or by letter.

WATKINS & SON, Clerks to the Governors.

20, Wood Street, Bolton, May 31, 1899.

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H. B. HARPER, Secretary.

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SYDNEY CHAFFERS, Registrar.

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The Council invite applications for the above appointment.

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The Candidate elected will be required to enter upon his duties on October 1, 1899.

Further particulars may be obtained from

GEO. H. MORLEY, Secretary.

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The LECTURESHIP in BACTERIOLOGY will be VACANT at the END of this SESSION.—Applications, together with thirteen copies of testimonials, must be sent by MONDAY, June 19, to the Secretary, at the College from whom all information may be obtained.

F. MABEL ROBINSON, Secretary.

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SATURDAY, JUNE 10, 1899.

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LITERATURE

The Works of Lord Byron: a New, Revised, and Enlarged Edition, with Illustrations.—Poetry. Vol. II. Edited by Ernest Hartley Coleridge. (Murray.)

IN the race between the editors of Byron's poetry and Byron's prose Mr. Hartley Coleridge must now be adjudged to be a little ahead of Mr. Rowland Prothero; for, while each has produced to the public a couple of volumes, the two of poetry are of considerably larger bulk than the two of prose. On the other hand, the interval between the issue of Byron's early poems which was reviewed in the *Athenæum* of May 14th, 1898, and the issue of the edition of 'Childe Harold's Pilgrimage' now before us has been considerably longer than that between the two volumes of letters, &c., already reviewed. Indeed, if it takes over a year for each volume to follow its predecessor, the poetry will not be completely before the public till well into the twentieth century; and its hopes of a complete edition of Byron before the close of the present century will have proved too sanguine. However, the important point is that each volume should be thoroughly up to the mark, and that, when we have the whole before us, that whole should be worthy of the parts.

It may be suspected that Mr. Coleridge has devoted more enthusiasm to the illustration of 'Childe Harold's Pilgrimage,' and the setting out of the text with its numerous variorum readings, than the modern young man and young woman will deem justified. Yet it is difficult not to regard the poem as a work of such importance that no labour can be wholly thrown away on it. One need not be always desiring to reread it; but it may be safely asserted that no gentleman's or lady's education for a long time to come, if ever, will be complete without at the least one perusal of the poem, which is a monument at once to Byron's energy of thought and keenness of observation, his extraordinary vigour of personality, his complete unscrupulousness of appropriation, his conflicting qualities of frankness and dissimulation, his powers

of self-deception or of persuading others that he deceived himself (for none will ever know the truth of the matter), his unrivalled mastery of the broad brush, and his unparalleled deficiency in minute delicacy of lyric craftsmanship—unparalleled, that is to say, among men of real genius. Mr. Coleridge says (p. xiii) that

"the poem itself, a pilgrimage to scenes and cities of renown, a song of travel, a rhythmical diorama, was Byron's own handiwork—not an inheritance, but a creation."

Concerning the "eponymous hero, the sated and melancholy 'Childe,' with his attendant page and yeoman, his backward glances on 'heartless parasites,' on 'laughing dames,' on goblets and other properties of 'the monastic dome,'" Mr. Coleridge asks the pertinent question:—

"Is Childe Harold Byron masquerading in disguise, or is he intended to be a fictitious personage, who, half unconsciously, reveals the author's personality?"

He reminds us of a letter to Dallas in which Byron himself says:—

"I by no means intend to identify myself with *Harold*, but to deny all connection with him. If in parts I may be thought to have drawn from myself, believe me it is but in parts, and I shall not own even to that."

Mr. Coleridge speaks of the "evident sincerity" of the additional words of the poet to his confidant:—

"I would not be such a fellow as I have made my hero for all the world."

Why should that be any more sincere than the other statement, or than the allegation made in the published preface? There Byron says roundly, "Harold is the child of imagination." Mr. Coleridge, admitting that the position is not the whole truth, maintains that it is "truer than it seems," and proceeds thus in illustration of that point:—

"He was well aware that Byron had sate for the portrait of Childe Harold. He had begun by calling his hero Childe Burun, and the few particulars which he gives of Childe Burun's past were particulars, in the main exact particulars, of Byron's own history. He had no motive for concealment, for, so little did he know himself, he imagined that he was not writing for publication, that he had done with authorship. Even when the mood had passed, it was the imitation of the 'Ars Poetica,' not 'Childe Harold,' which he was eager to publish; and when 'Childe Harold' had been offered to and accepted by a publisher, he desired and proposed that it should appear anonymously. He had not as yet come to the pass of displaying 'the pageant of his bleeding heart' before the eyes of the multitude. But though he shrank from the obvious and inevitable conclusion that Childe Harold was Byron in disguise, and idly 'disclaimed' all connection, it was true that he had intended to draw a fictitious character, a being whom he may have feared he might one day become, but whom he did not recognize as himself. He was not sated, he was not cheerless, he was not unamiable. He was all a-quiver with youth and enthusiasm and the joy of great living. He had left behind him friends whom [sic] he knew were not 'the flatterers of the festal hour'—friends whom he returned to mourn and nobly celebrate. Byron was not Harold, but Harold was an ideal Byron, the creature and avenger of his pride, which haunted and pursued its presumptuous creator to the bitter end."

It is evident that Mr. Coleridge is willing to take for granted the truth of too much of

Byron's own account of himself, and to ignore his extraordinary mastery of the histrionic art. Why, after all, should not the whole action in regard to the manuscript of the first two cantos of 'Childe Harold,' the discontinuance of publication, the "done with authorship," the subsequent reluctant consent and leaning to anonymous publication, have been a piece of mere cynical histrionics with his confidant—an elaborate scheme to pose as a modest, diffident person, and then, when the poem had gained the inevitable success, to claim it as his own? That theory would be at least as tenable as any which demands the concession of "obvious sincerity" to this, that, or the other of the poet's voluble utterances. Nevertheless, the main truth of Mr. Coleridge's paragraph, the evident combination of the ideal and literal in the drawing of Byron's own character, suffices to justify his labours on the text of the poem and protect him from valid accusations of wasting his energies on an unworthy object.

This text, he tells us, is based upon a collation of the first volume of Mr. Murray's Library edition of 1855 with no fewer than six manuscripts. These are (1) the original holograph of the first and second cantos, (2) a transcript by R. C. Dallas of the first two cantos, (3) a transcript by Claire Clairmont of the third canto, (4) a collection of scraps in Byron's writing forming a first draft of the third canto, (5) a fair copy by Byron of the first draft of the fourth canto, with the manuscript of the additional stanzas, and (6) a fair copy by Byron of the fourth canto as completed. Of these manuscript materials Mr. Coleridge has made good use; and the difficult work of displaying the results of their examination has been executed in a manner worthy of the interest attaching to the materials. We congratulate Mr. Coleridge on having succeeded in inducing his printer to set certain passages in cancel-type, and thus avoid a tedious reiteration of phrases, though, if the reader turns to pp. 20 and 21, he will perhaps think the typographical execution scarcely up to the mark in this matter of cancel-type. When all is said, the value of the work of examination is mainly biographical; for though the manuscripts illustrate Byron's manner of work and habit of thought, critics will not find much in the way of interesting or felicitous phrases rescued from the tomb of the various drafts and copies, nothing that exhibits Byron as a great craftsman. This, however, is just what it is natural to expect, and makes all the more creditable the devotion brought to the task of collation by a man of scholarly instincts, cultivated mind, familiarity with work in which the artistic element is more marked, and himself trained to artistic production.

But the examination of MSS. is not all. The text has also been collated with that of the first editions—Cantos I. and II., 4to., 1812; Canto III., 8vo., 1816; and Canto IV., 8vo., 1818—and with that of the entire poem as issued in 1831 and 1832. Further, in the belief that the poem "gains by the closest study," the text as well as Byron's notes have been "somewhat minutely annotated"; and in accomplishing his task Mr. Coleridge has had recourse to a wide field of authoritative Byron literature, including the late

Dr. James Darmesteter and that indefatigable student of Byron Prof. Eugen Kölbing, of Breslau, whose 'Englische Studien' are full of results which English editors cannot afford to ignore.

The illustrations to this volume are not so satisfactory as those to other volumes of the series. The portrait of Ianthe (Lady Charlotte Harley) is reproduced from Finden's stipple engraving after Westall, and is neither better nor worse than other photo-sculptures from stipple engravings—a class of work which does not lend itself to photo-sculpture. The photo-sculpture from Cosway's miniature of the Duchess of Richmond is more agreeable in effect, but not so good as many of Messrs. Walker & Boutall's other reproductions; and here again we suspect there may have been something in the colouring of the original which failed to lend itself to the best results. To the portrait of Lord Byron at Venice, from a painting in oils by Ruckard, almost the same criticism applies; but as a fresh representation of the poet it possesses much intrinsic interest. 'The Horses of St. Mark,' 'St. Pantaleon,' and 'The Dying Gaul' (formerly known as 'The Dying Gladiator') are hardly more necessary than a score or two of other subjects which might accompany an edition of 'Childe Harold's Pilgrimage'; but the Gaul is most admirably produced by Messrs. Walker & Boutall, seemingly by the particular process known as photo-intaglio, one of the many photo-sculpture processes now in vogue.

Myth, Ritual, and Religion. By Andrew Lang. A New Edition (the Second). 2 vols. (Longmans & Co.)

THE first edition of this work was noticed by us in October, 1887. For many years out of print, it has now been reissued, unaltered as regards the major portion of its contents. Yet the last decade has been one of great and fruitful activity in those branches of study with which 'Myth, Ritual, and Religion' is concerned. Our conceptions of archaic ritual have been revolutionized by Mr. Frazer's expositions and additions to the doctrines first set forth by Mannhardt; yet the new edition contains only a few slight and casual references to 'The Golden Bough.' The doctrine of sacrifice elaborated by the late Prof. Robertson Smith in his 'Religion of the Semites' is not even mentioned, important as is its bearing alike upon the thesis maintained by Mr. Lang in 1887 and upon that which it is now his chief object to defend. Dr. Jevons is practically at one with Mr. Lang himself in his general attitude towards the problems of religious development; but his ingenious theory respecting the place of totemism in religious evolution is ignored, as is also his illuminating account of the Eleusinian mysteries, the true import of which is of such vital moment to Mr. Lang's argument. Mr. Jacobs and Mr. Hartland, working on very different lines, have thrown new light upon all the difficult questions connected with the diffusion of mythic and romantic narratives; but in 1899, as in 1887, M. Cosquin is the one antagonist with whom Mr. Lang deigns to cross swords, and belated arguments, long since swept out of existence by the progress of research, are discussed as if

they still had significance for the student. For information concerning the theme of the "supernatural birth" the seeker is still directed to M. de Charencey's 'Fils de la Vierge' instead of to Mr. Hartland's 'Legend of Perseus.' The man who does not know may well feel aggrieved at this reference to an obsolete and inaccessible authority, whilst the man who knows experiences much the same shock as would a student of electricity on being referred to Wheatstone instead of to the last edition of Wiedemann. Even more serious, perhaps, is Mr. Lang's failure to utilize Mr. Payne's great work on aboriginal America, as profound and masterly a handling of obscure and controverted questions as English scholarship has produced during the past twenty years.

The first edition of 'Myth, Ritual, and Religion' was a brilliant and, so far as it went, wholly convincing defence of the "anthropological" explanation of "irrational" elements in mythology as survivals from earlier savagery. True, as Mr. Lang expressly recalls, he also insisted upon the existence of "comparatively pure if inarticulate religious beliefs" among savage and barbaric races. But this was a secondary object; the primary one was to show that certain elements in mythology were not, as Prof. Max Müller urged, and still urges, the result of some disease of language or thought, but the natural products of a stage of culture in which many races are living to this day, and through which all the advanced races would seem to have passed. Of late the "comparatively pure if inarticulate religious beliefs" of peoples in an early stage of advancement have become far more important in Mr. Lang's eyes. Last year, in 'The Making of Religion,' he sought to demonstrate their wide spread, and to vindicate both their primitive nature and their purity; now, in the preface, in a couple of newly written chapters, and in numerous small additions and omissions, he defends, though with some restriction, the position he then took up. The result is unfortunate. He now maintains that, as regards certain points, there has been "in morals degeneracy from savagery as society advanced, and I believe that there was also degeneration in religion." Otherwise, how were the ferocious and obscene traits upon which such stress was laid in 1887 to be accounted for? The effect is that throughout four-fifths of the present edition the dominant note of the argument is (as in 1887) survival; in the remaining fifth it is degeneration. The brilliant polemic against Prof. Max Müller, who insists upon degeneration (disease of language or thought) as a true cause of the "irrational" in myth, is still reproduced in its entirety; but the latter may surely console himself with the reflection that, although Mr. Lang explains the process of degeneration as due to other causes, chief among them the rise of animistic ancestor worship with an attendant sacrificial ritual, he yet proclaims its existence, and argues for its importance.

Has there been degeneration—in any true sense of the word—to the extent claimed by Mr. Lang; and if there has, is his explanation of the process valid?

His proofs in support of the first contention resolve themselves, upon examination, into strongly worded expressions of his (and

our) distaste for certain phases of religious development, his preference for others. The simple-minded savage, he says in effect, practises an unselfish code of ethics, and adores a more or less moral "Our Father," about whom he tells few, if any, naughty stories; the bad barbarian, brutally selfish and successful, pictures his gods in the shadiest of situations, and habitually burns alive his captives by way of sacrifice. If one grants all Mr. Lang's contentions—some resting upon much controverted evidence—they do not necessarily imply degeneration either in morals or religion. The unselfishness of the savage is confined within strict tribal limits, and is the result of a primitive economic condition which compels the members of the tribe to hang together if they would not hang separately. The savage's Pantheon is small because his powers of discrimination and personalization are rudimentary; his mythology is meagre because his imagination and expression are meagre; he abstains from sacrifice because the conception or necessity of it has not been forced upon him by his economic condition. He is possibly more amiable, from our point of view, than his infinitely more intelligent and capable successors in the scale of culture; but the traits which revolt us in the latter imply no "degeneration," but simply more rapid advance in the domains of economic and social organization than in that of ethical ideal. Master Jack at thirteen, bullying his sisters or his weaker schoolfellows, tying tin kettles to stray puppy dogs' tails, and generally making a nuisance of himself, may be more objectionable than Master Jack at two; whilst at twenty his "morals" are like to be less innocent than ten years earlier, but it does not follow that any process of degeneration has taken place.

Mr. Lang further relies upon a specific instance. We know, he says, that in one case a "higher religious belief" came first, "lower mythical stories" later, for "the Christian conception of God, given pure, was presently entangled by the popular fancy of Europe in new *Märchen* about the Deity, the Madonna, her Son, and the Apostles. Here, beyond possibility of denial, pure belief came first, fanciful legend was attached after." But did the tellers of these *Märchen* ever receive Christianity "pure" in Mr. Lang's sense of the word? The mythological element in the canonical Scriptures, which nowadays we either disbelieve or explain away, was infinitely real to them, and they had in addition the rank and luxuriant mythology of the apocryphal writings. Even if this were not so, the instance, far from serving Mr. Lang's argument, cuts at the root of it. Christianity was a higher faith imposed upon peoples in possession of a rich mythology, which they largely and naturally adapted to the new creed; whereas Mr. Lang contends that the savage developed the higher faith first, the lower mythology afterwards, and expressly disclaims the idea of imposition from without: "To say this [*i.e.*, that there was degeneration in religion] is not to hint at a theory of supernatural revelation to the earliest men, a theory which I must in *limine* disclaim."

The phenomena cited by Mr. Lang as evidence of degeneration in morals and

religion do not seem to bear the interpretation he puts upon them. Apart from this, what proof is there that they are due to the introduction of animistic worship, to the evolution of "ghost-deities"? The theory is stated, but no evidence is adduced. Historically, we find ancestor worship more prominent among the Aryans, human sacrifices among the Semites, whilst among the most ancestor-worshipping people the world has ever known, the Chinese, the latter practice is non-existent. Yet it is largely to explain this, the most abominable feature of early religion in his eyes, that Mr. Lang puts forward his theory. Is it a necessary, or even a tenable one, in view of the facts collected by Mannhardt and Mr. Frazer, tending, as they do, to show the interdependence of agriculture and sacrificial ritual—to demonstrate, in other words, the economic rather than the ethical basis of sacrifice? The same lesson is taught by Mr. Payne's masterly exposition of Mexican religion. Lacking an animal fit to domesticate for food purposes, the Mexican warriors raided their neighbours in order to keep the larder full. The religious sanction was more or less an afterthought; the Mexicans, like other conquering races, readily found religious reasons for acting in conformity with their interests and appetites.

This much may be conceded. Economic advancement has often been marked by the emergence of cruel naturalistic rites, absent in an earlier stage of economic evolution, and doomed to disappear at a later stage of moral evolution. In this sense, but in this sense only, do we think that Mr. Lang has made out the case put forward in 'The Making of Religion' and in the newly written sections of the present edition.

Mr. Lang's publishers have treated him badly in printing his book upon blotting paper. A work such as this demands annotation if it is to be really useful, and it is most annoying to have to make one's notes in pencil.

The Medieval Empire. By Herbert Fisher, Fellow and Tutor of New College, Oxford. 2 vols. (Macmillan & Co.)

THE school of modern history at Oxford is understood to be a remarkably flourishing and successful institution; but its teachers, as a rule, have been too busily employed with their pupils to contribute anything beyond text-books to the literature of their subject. Accordingly Mr. Fisher, who stands in the front rank of these tutors, is to be congratulated on his courage in breaking an unfortunate tradition, and on the devotion which has enabled him, amid the engrossing cares of an important college, to find time for the production of a work which is not only solid and learned, but also displays historical gifts of a really high order. Mr. Fisher's knowledge of his authorities and his acquaintance with the most recent German, French, and Italian books are astonishingly complete. It is possible that he has not read all the treatises and monographs he cites, but he has consulted them in the parts he needed or has struck on the telling passages from quotations in other books. We can say without reserve that the learning, or the great bulk of it,

here displayed is perfectly genuine and the fruit of serious and profound study. Mr. Fisher's erudition is judiciously controlled in his text, and left to expand in foot-notes and references. The style is always lucid, if at times monotonous; every now and then one is met by phrases and epigrams which sometimes serve less, perhaps, to explain the matter in hand than to heighten our admiration for the versatility and wide interests of the writer. We should be disposed to say that the fault of the treatment is that it is apt to be too modern in spirit and intolerant of habits of thought which passed unquestioned in the Middle Ages.

The title of 'The Medieval Empire' does not, perhaps, bring out quite clearly the motive and compass of the book. It is not, except in the opening chapter, a treatise on the theory and conception of the Empire, but rather a series of dissertations on the political development and constitutional history of the various regions over which the emperors ruled; and though the period to which the discussion is limited is not well defined, except as to its latter extreme, it may be said roughly to extend from the time of Charles the Great down to the death of Frederick II. After a chapter on "The Survival of the Imperial Idea," Mr. Fisher goes back to the *origines* of the German races, and examines the influence of racial considerations upon the history of the monarchy, especially in the eleventh and twelfth centuries. He next describes and analyzes the character of the emperors' legislation in Germany, and traces the legal conditions which established the principle of the partibility of fiefs—the great characteristic of the German law of inheritance—in spite of the opposing tendencies of feudalism. After this follows a chapter on imperial finance, with another on the relations of the Empire with the German nobility.

The second volume begins with two treatises dealing in most learned style with the expansion of Germany in the north-east and south-east—in other words, with the growth of Brandenburg and the further lands of the Teutonic Order, and of Austria. A chapter, full of suggestion, on the Church in Germany ends the specifically German part of the book. It is followed by three elaborate dissertations on the imperial relations with Italy, legislation and administration—subjects which here to some extent overlap—and "The Emperors and the City of Rome." The concluding chapter is a general estimate of the connexion of the Empire with civilization, the reflex influences of Germany and Italy, and the literary history of the two countries.

Enough has been said to indicate our high opinion of the value of Mr. Fisher's book; but it is right to add that it labours under a most serious disadvantage from the carelessness with which it has been passed through the press. It positively swarms with misprints. The number of errors in the spelling of German, and even of French words is so large that the reader might almost suppose Mr. Fisher to be ignorant of the rudiments of these languages, although his narrative shows him to be permeated by their literature. But it is not merely in monstrosities like "Innsprück" (vol. i. p. 8), "Quadrian" (vol. i. p. 57), "Cap. Agwisg."

(vol. i. p. 159), "Gobelinus, *Persona Cosmodromii Aetas*" (vol. i. p. 167), "Bertolf of Zähringen" (vol. i. p. 241), or "Mabillon, *Acta*, SS.; *Ord. S. Ben. Saec.*, iv., p. ii., p. 451" (vol. ii. p. 67), which can be easily corrected, that this lack of revision appears. It is not every one who will understand, for instance, that "Laing's 'Cod. Dip. Ital.'" (vol. ii. p. 166) is by *Lünig*, or that "Joannes Sacerb." (vol. ii. p. 118) means John of Salisbury. More than once we suspect that a "humorist" is really a *humanist* (vol. ii. pp. 89, 91). But there are many mistakes also which cannot be set down to the fault of the uncontrolled compositor. "Hosiah," in vol. i. p. 38, should be *Uzziah*; "Adzo bishop of Luxueil" (p. 41) is a complex of errors; the "Huns" on p. 52 were really Vandals; "949," on p. 74, should be 939; the University of Prague dates from 1347, not "1447" (p. 92); "Frederick de Berg," on p. 114, represents the *de Monte* of Bruno in an impossible form; and "examples" in the note to p. 160, meaning *copies*, can only be understood as a hurried transcript from German. In vol. ii. p. 120, "king" stands for pope; on p. 127, "Gregory the Great" for Gregory VII.; "Sohm" repeatedly appears as *Söhm*; and to speak of the son of Frederick II. as Henry VII. (vol. i. p. 175) is as misleading as to call the "young king," son of our Henry II., Henry III., though both have contemporary authority.

Mr. Fisher has an irritating way of leaving things unexplained, or rather, perhaps, of taking it for granted that the reader has arrived at the same mental stage as the writer without his assistance. Thus, in vol. i. p. 32, after speaking of the coronation of Lewis the Pious by Stephen IV., he says, "The example of Paschal was consistently followed by his successors." Now, the last Pope of this name whom Mr. Fisher has mentioned is Paschal III.; but the context shows that he is referring to an earlier time than that of this Pope. It is, in fact, Paschal I. and his coronation of Lothair which Mr. Fisher has in view; but he has strangely omitted either to say a word about Lothair or to mention what the "example" was which succeeding Popes followed. Again, on pp. 123-4 there is an account of a battle, with no indication of locality; and on p. 127 an incidental mention of "the victory of the Homburg," without any link of connexion. Who is to know that the two events are the same, and that the battle is that familiar to us as that of Hohenburg—as, indeed, Mr. Fisher himself calls it in vol. ii. p. 30? And if one is to be so precise about the spelling, why not explain that the place is not the well-known Homburg, but an obscure Homburg on the Unstrut? All through Mr. Fisher is too fond of mentioning small places without a hint of their locality, as though he were working merely from his texts and did not pause to think of the geography. There is the same heedlessness about dates. Often one has to turn back many pages in order to ascertain what year in the narrative we have reached. Sometimes, but not often, Mr. Fisher seems to have adopted a statement at second hand which has no support from the authority he cites. Thus, in vol. i. p. 33, he makes the amazing statement that on the death of Lewis II., besides Carloman, "the widowed Empress Engelberga had

likewise been designated" for the Empire. It need not be said that in the 'Monumenta Germaniæ' (Script. iii. 722), to which we are referred, nothing of the sort will be found.

To turn from the ungrateful, though necessary, task of faultfinding, it may be said that the elements in Mr. Fisher's book which give it its most permanent value are those which deal with the development of legal ideas, both in Germany and Italy, and with the influence of the Church. The study of the working of racial or tribal feeling is, indeed, the result of much labour, but the effect is rather lost in the detail of the narrative; one seems to be reading a fragment of a history of Germany. In the legal chapters Mr. Fisher does not conceal his indebtedness to the method and principles of the 'History of English Law,' by Sir Frederick Pollock and Prof. Maitland, a work which has plainly given a stimulus to his own studies, and the spirit of which he has fully absorbed. By its help he is able to throw light on many problems, political, constitutional, and ecclesiastical, which have—at least in English—hitherto lacked an interpreter. In this connexion we would call special attention to the treatment of the question of Church and State in the great chapter on "The Church in Germany," which strikes us as in some respects the most masterly in the book. A couple of passages from it will illustrate adequately Mr. Fisher's style when he gets away from the details which form a necessary part of his fabric, and allows himself to expand more freely and in larger terms:—

"The munificence of the Saxon emperors builds up the territories of the great Rhenish sees, creates the archiepiscopal see of Magdeburg, invests the Bishop of Würzburg with ducal powers, creates the new see of Bamberg, endows and founds numerous Saxon abbeys and nunneries, and heaps political and judicial powers upon ecclesiastical foundations. It would probably be unfair to the memory of these sovereigns to refer their donations merely to spiritual insecurity. As the Church required aid of the civil power, the civil power required aid of the Church. The State demanded culture and docile human instruments, and the Church alone could supply them. The State required a fund out of which to salary and reward its servants, the benefices of the Church alone constituted such a fund. The State required agents who would not found formidable families and create hereditary interests. Such agents were alone to be found within the Church. The king desired the development of his estates, and no bailiff was so good as the capable abbot. Charles the Great, who saw so many things, saw these things. He made large use of the Church as an instrument of government, perceiving that in the protracted agony of the Merovingian age the bishops had actually governed the French cities, and his example was followed by Otto I."

The matter here is better than the manner, which suffers from monotony and from several literary awkwardnesses. But almost uniformly the style is free from ambiguity, and in the greater part of the book we might even complain of the shortness of the sentences. Here is another quotation of a more general character:—

"It is, indeed, looseness of thought which prompts us to speak of the secularization of the clergy in the Middle Ages. The phrase postulates a golden age of ecclesiastical history which had as little real existence as the state of nature prior to the social contract. It is truer to his-

tory to imagine that after the barbaric invasions the influence of the Roman Church was extended partly by pure missionary enthusiasm, partly by the superstitions or enlightened self-interest of barbarous kings, until it drew recruits from all classes of society; and being, therefore, stocked with men in every stage of culture from the unlettered rustic to the subtle metaphysician, it could not help reflecting, like every other large profession, the manners and opinions of society around it; was fuller of barbarians than of scholars, of sensualists than of saints, of half-pagan superstition than of enlightened belief; that, consumed by debasing avarice, racked by mean ambitions, largely given to childish parade and old wives' gossip and morbid sentiment, it yet had moments of true religious exaltation, of the highest self-surrender, of serious and heroic study, of enlightened statesmanship, of brave conflicts with temptation, of ardent and humorous and tender sympathy."

This is not an instance in which we should complain of the sentence as too short. But if cumbrous, there is eloquence in it, and a truth which no reader of mediæval literature will deny. The fault of the generalization is that the weight may seem to be unduly thrown on the evil side; the good has only "moments." But this criticism is not really sound; they are moments in the ages, not in the individual lives. Still the phrase might have been so worded as to escape even an excuse for objection.

We should have liked to say more, particularly with regard to the most valuable chapters on the emperors and Italy; but enough has been said to show that in our opinion the book is one which no student of the central Middle Ages can possibly afford to ignore. We trust that in the next edition the printing will be more worthy of the text than in the present.

P. Ovidi Nasonis Heroides, with the Greek Translation of Planudes. Edited by the late Arthur Palmer, Professor of Latin in the University of Dublin. (Oxford, Clarendon Press.)

THE death of Prof. Palmer last year was deeply lamented, both in the world of scholarship, where his fame had travelled far, and in the circle of those who were privileged to know him. Few contemporary classical scholars have equalled him in talent and versatility. He was seized by illness when this edition of Ovid's 'Heroides' was still far from completion, and it has been finished and carried through the press by his friend and successor in the Latin Chair at Dublin, Dr. Louis C. Purser. The task which Dr. Purser undertook was far from light, and he has devoted to it unsparingly his energy and his knowledge. His contributions to the volume stand in no need of the indulgence which he bespeaks for them, and they are more extensive than would be gathered from the modest description of them in his preface. The introduction, a valuable piece of work, is almost entirely from his hand. It would not have been surprising, in the circumstances, if the portion of the edition which Palmer completed had exhibited many shortcomings. But the want of his *extrema manus* is obvious only here and there, as, for instance, in a discrepancy between the critical and explanatory notes on 10, 143, and in the commentary on 9, 111. As a whole, the edition marks a dis-

tinct advance in the study of the 'Heroides,' and for a long time to come will be a necessary part of the equipment of any scholar who occupies himself with Ovid's writings. To the student of Latin literature in general, and especially of Latin poetry, it presents much that is of great interest and value.

In 1874 Palmer published an edition of fourteen out of the twenty-one poems which have been included under the title 'Heroides,' and attributed to Ovid. In 1892 he completed the recension of the whole of these poems which forms part of the new edition of the 'Corpus Poetarum Latinorum.' We now have his later thoughts about the text, with the reasons for the views which he adopted. A marked characteristic of his criticism lies in his tendency to assume that the text is full of interpolations. "Vix dici potest quam misere interpolatae sint hae epistolae, quam multi versus adulterini pro Ovidianis legantur" (critical note on 2, 29). We are persuaded that Ovid was a more unequal poet than Palmer could bring himself to believe. He was familiar with Plautus, Catullus, and Propertius—poets whose innate force makes Ovid at his best, when compared with them, seem something of a weakling, and at his worst quite intolerable. Many verses which justly offended Palmer's accurate taste were confidently condemned by him as accretions falsely attributed to Ovid. The theory is fatally easy, and if true should be, from considerations of consistency, applied more extensively even than Palmer ventured to apply it. If every couplet which exhibits bad taste, vain repetition, pointless antithesis, sound with little sense, is to be ejected from the text of the 'Heroides,' the compass of the poems will be considerably reduced. Thus in the letter of Phyllis to Demophoon these lines occur:—

Dic mihi quid feci, nisi non sapienter amavi?

Crimine te potui demeruisse meo.

Unum in me scelus est quod te, scelerate, recepi;

Sed scelus hoc meriti pondus et instar habet.

Palmer commends Lenz for pronouncing the second couplet spurious; but no reasons are given. Doubtless he disliked the tasteless contrast between *scelus* and *scelerate*, and the insipidity of the last line. A little further on in the same poem occur four other lines, which are left intact:—

Credidimus lacrimis: an et hae simulare docentur

Hae quoque habent artes, quaque iubentur, eunt?

Dis quoque credidimus: quo tot iam pignora nobis?

Parte satis potui qualibet inde capi.

The second couplet here is quite as weak as the one which was condemned above. There are, of course, in the MSS. of the 'Heroides' lines which contain flagrant faults of grammar or metre, marking them as spurious, but the great majority of the ejected couplets are merely weak or inferior as poetry. It is difficult to account for the intrusion into Ovid's text of a multitude of lines which imitate him perfectly so far as language and metre are concerned. The wholesale interpolation must have taken place, if at all, very near to Ovid's own time. The question whether whole poems, such as the epistle of Leander to Hero, have been fathered on Ovid is somewhat different. We are glad to see that Dr. Purser recognizes the weakness of many of the allegations which have been brought against these poems.

Palmer's gift for emendation was well known, and his suggestions are always worthy of close attention. They are often brilliant, and, while sometimes unnecessary, they are never absurd, and very rarely un-Latin. His powers were strikingly displayed in the last work which he himself published, his edition of the text of Catullus in the "Parnassus Library." Most of his notable corrections of the text of the 'Heroides' have already appeared in the 'Corpus Poetarum.' Among novelties the following is one of the most excellent. In the 'Corpus' the concluding couplet of the letter from Canace to Macareus is treated as spurious. It now runs:—

Tura rogo placitae nimium mandata sororis

Tu fer: mandatum persequar ipsa patris.

The codices give *tu rogo* and *proiectae* or *dilectae*, and *perfer* in the second line. At first sight the corrections seem bold, but if they be admitted, the corruptions in the MSS. can be very easily explained. The second syllable of *tura* having been lost, either by contracted writing or from its similarity to the first syllable of *rogo*, the copyists naturally mistook *rogo* for the verb, and proceeded to mend the metre by substituting for *placitae* a word that would scan. Then, the repetition of *tu* seeming impossible, *perfer* was written for *tu fer*. Among the less happy corrections is one which was suggested in the 'Corpus,' and is now taken into the text, *tosta* ("frozen") for *nostra* in 19, 62: "Pectora nunc iuncto nostra fovere sinu." In the critical note on 1, 42, "Thracia nocturno tangere castra dolo," it is said that *bolo* for *dolo* would be "haud omnino absurdum," correction being needed because the previous couplet also ends with *dolo*; but arguments from the repetition of the same word in two lines are not worth much in Latin. Reference is made to Plaut., 'Poen.,' Prol. 101; but one cannot help feeling that if the MSS. had given *bolo* it would have been deemed a mark of spuriousness. In 13, 69, the better MSS. give "et facito ut dicas," but the *ut* is here omitted, with the comment, "Ovidius semper in hac formula *ut* omittit, nisi fallor." The reason given is proved erroneous by 'Fast.,' 5, 690, and other passages.

The explanatory notes contain some faults, but rarely serious faults, of interpretation or criticism. In a comment on 9, 156, an explanation is given of the words "fatali vivus in igne fuit" (concerning Meleager), "his life depended on a fateful fire." It is doubtful whether the words can mean anything, but certainly the interpretation given is impossible. Similar is the explanation of 13, 110, where Palmer formerly read "cur venit, a verbis muta, querella latens." He now returns to the *multa* of the MSS., and construes *a verbis latens* together "a darkly worded complaint." In her appeal to Achilles Briseis is made to say "stricto pete corpora ferro"; the comment puts the question, "How was Achilles to kill Briseis in Agamemnon's tent?" This savours a little of the matter-of-fact style of criticism which Prof. Purser excellently deprecates in his introduction; but it is the only thing of the kind which the notes contain. All who are acquainted with Palmer's achievements as a scholar will feel the sorrow experienced at his death renewed by the perusal of this volume, in which he speaks to scholars for the last time.

General Introduction to the Study of Holy Scripture. By Charles Augustus Briggs, D.D. (Edinburgh, T. & T. Clark.)

PROF. BRIGGS is an interesting character. He is not only a respectable scholar and a true critic, but also a martyr to the cause which he so ably serves. The General Assembly of the Presbyterian Church of the United States of America have not had the power of depriving him of his professorship, but they have suspended him from the ministry until "such time as he shall give satisfactory evidence of repentance" with regard to the charges which had been brought against him. Two of these charges related to his adhesion to the higher criticism, for he distinctly asserted "that Moses is not the author of the Pentateuch," and "that Isaiah is not the author of half the book that bears his name." Prof. Briggs's martyrdom has, however, its compensations. It is true that the list of modern critical martyrs is a small one, but the names of his fellow-sufferers are highly honoured. His forerunners in Great Britain were Profs. Samuel Davidson and Robertson Smith; and in America Prof. Briggs finds himself in the congenial company of Profs. C. H. Toy and Henry Preserved Smith. Another compensation of his ecclesiastical outlawry consists in the privilege of co-operating with the finest scholars of both Europe and America in the task of spreading a knowledge of true critical principles and of genuine scientific theology. His name appears, together with that of Dr. Driver, as one of the general editors not only of the new edition of Gesenius's Hebrew Dictionary, but also of the 'International Critical Commentary,' the volumes of which were reviewed in the *Athenæum* as they came out.

We have no hesitation, however, in affirming that the volume which now lies before us is, so far, Prof. Briggs's chief contribution to Biblical science. For it deals in a stimulating manner with the Scriptures of both the Old Testament and the New, and it provides vivid and accurate sketches of the important controversies that have a bearing on the great subject treated. In one sense the volume is not altogether new, for 'Biblical Study,' which appeared in 1883, and has run through nine editions, covers the greater part of the ground occupied by the present work. But the fact is that the old book has only been used as "the nucleus of new material," and that "this volume has grown to be fully twice the size of the original work."

It must be confessed that the earlier pages of the new book are rather disappointing. There seems to be more rhetoric in them than argument, and the following passage is an instance of the defect:—

"Biblical study is the most extensive of all studies.....Into its channels every other study pours its supply, as all the brooks and rivers flow into the ocean.....The Bible is an ocean of heavenly wisdom. The little child may sport upon its shores and derive instruction and delight. The most accomplished scholar finds its vast extent and mysterious depths beyond his grasp."

The sentiment may be genuine enough, but the words are clearly not scientific, but oratorical, and it is equally true that the reader looks for science and not for oratory. The feeling of disappointment vanishes,

however, when the opening pages of the book have been read through, as it greatly improves. Of dulness there is none, and of instruction and vivid interest much. Each of the twenty-six chapters which (apart from the indices) occupy as much as 669 pages contains either a serious argument or a clearly worded account of interesting facts. The languages of the Old and New Testaments, the history of the Canon, the history of the Hebrew and Greek texts of the Bible, the translations of the Bible, the history of the higher criticism, and a variety of other topics are treated in a manner which is at once exact and engaging. Prof. Briggs is by no means equal to the late Prof. Robertson Smith in originality of mind and logical brilliancy, but he is his superior in personal vitality and powers of endurance. We have already said that the work under notice is based on an earlier book by the same author, entitled 'Biblical Study'; but some parts of it are entirely new. To these belong the chapters on the credibility and the truthfulness of Holy Scripture, and nearly all the remarks on the historical criticism of Biblical history. What is more remarkable perhaps than anything else is the fact that with all his outspoken remarks on the legendary portions of the Bible, and on the errors which have crept into it, Prof. Briggs is yet thoroughly orthodox in all essentials. No one can read carefully through pp. 522–526 of the book without clearly noticing that the author has, for himself at any rate, made good his remark that all the objections that can be urged against the central doctrine of Christianity may "be sincerely met and entirely overcome." Again, although uttering most incisive remarks with regard to the literal accuracy of several portions of the Bible, he yet says that

"no one has ever succeeded in pointing to a single Biblical narrative or story in which there was the *intent* [the italics are ours] to deceive, or in which there is the slightest evidence of a forgery."

The book of Daniel, for instance, bears upon its face "the characteristics of historical fiction," and was "doubtless so received in the times" when it was written. There is humour, conscious or unconscious, in Prof. Briggs's defence of Biblical accuracy against Prof. Sayce's attack on statements contained in the Bible. "I know of no one," says our author, "who so frequently questions the historical accuracy of statements in Biblical writings as Sayce"; and after quoting some instances of Prof. Sayce's criticisms, he adds that we could not refuse to accept "this assertion of abundant errors in Holy Scriptures.....if it were supported by facts and established by genuine historical criticism."

Enough has now been said to afford an idea of the scope and character of the book. It might be as well to say something on omissions, and on what appear to be errors which, though more or less slight, might have been avoided. But to do so would, in the present case, be both ungrateful and unnecessary. The specialist in Biblical studies will find out the shortcomings for himself, and to the general student the main argument and important results will not be impaired by the few drawbacks of the book. But from whatever point of view the volume is re-

garded, it must be acknowledged to be an important work, and, moreover, one which is likely to answer to a need of the present day.

Le Livre des Beautés et des Antithèses, attribué à Abu Othman Amr Ibn Bahr Al-Djahiz de Basra. Texte Arabe. Par G. van Vloten. (Leyden, Brill.)

THE well-known publishing firm of Leyden, to whose energy are due so many valuable editions of Eastern works, has issued a new contribution to Arabic learning, notable alike for its dialectic and its pure transparent style. The editor is a worthy disciple of that great Dutch school which stands quite in the front rank of Oriental research. The Arabic title of the work is 'Kitāb-almahāsin waladdād,' 'The Book of Laudable Qualities and their Opposites' (to which the Vienna copy adds "wal'ajā'ib walgharā'ib," "and of things wonderful and strange"); and the alleged author is Aljāhiz (the goggle-eyed), the famous dialectician, rhetorician, and metaphysician, the founder of a well-known Mu'tazilite or free-thinking sect, the Jāhiziyah, and one of the foremost writers of his time. Although a native of Basra, he stayed a considerable time at Baghdād, and is therefore classed by Flügel, in his 'Grammatische Schulen,' among the followers of the so-called eclectic or mixed school of Arabic grammarians. He was the first who gave to an interesting tropical figure in Arabic rhetoric the characteristic title of *madhhab-alkalāmiyyah*, "the dialectical way of procedure," and was the author of the rather striking remark that grammatical mistakes (*lahn*) were rather charming when made by women—an utterance for which his friend Alhajjāj blamed him much, pointing out that in the distich of the poet Mālik bin Asmā, on which Aljāhiz had founded his saying, the word *lahn* was used not in the sense of "grammatical mistakes," but in that of "allusion, deeper allegorical meaning," and that bad grammar could never be charming, not even in women. Aljāhiz flourished under the Khalif Almu'tasim billāh (A.D. 833–842), whose vizier Muhammad bin 'Abd-almalik he presented with a copy of the famous grammar of Sibaweih, on which he had himself exercised his critical power. He died in his native town Basra A.H. 255 (or, according to others, 250, A.D. 869 or 864), more than seventy (or, as some say, ninety) years old. Among the works attributed to him, and distinguished one and all by eloquence, lucidity of style, and great powers of observation, are, besides the present book, the 'Kitāb-alhawayān' (on animals), the 'Akhlāq-almulūk' ('The Manners of Princes'), 'Nazm-alqur'an' ('The Rhetorical Style of the Qur'an'), the 'Kitāb-albukhalā' ('The Book of the Avaricious'), a *dīwān* or collection of lyrical poems, and many others. But as his style and manner of writing, in consequence of his high repute, were frequently imitated both by contemporary and later authors, it is very doubtful how many of these books really are his own.

As regards the present work, which was first made known to the world by the extracts published in the Arabic chrestomathy (in Russian) of Messrs. Girgass

and Von Rosen (St. Petersburg, 1876), the learned editor has conclusively shown in the preface that it could not have emanated from him, and among the proofs adduced there are at least three which carry absolute conviction. The first is a poem by 'Asim bin Muhammad alkātib, written when he ('Asim) was imprisoned by Ahmad bin 'Abd-al'aziz bin Abi Dulaf, who was not in power before A.H. 265 (A.D. 878–9), that is, at least ten years after the death of Aljāhiz. The second is a poem by the well-known 'Abbāside prince 'Abdallāh Ibn al-Mu'tazz, who, being born A.H. 247 (A.D. 861), was at the most eight years old when Aljāhiz died; and the third is an anonymous verse, in which the destructive action of the two apples in a woman's eyes is compared to the action of the fanatical Isma'ilitic sect of the Qarmats in attacking and plundering a caravan of the pilgrims of Mecca, an attack which was of frequent occurrence, but which took place for the very first time, as can historically be proved, in A.H. 294 (A.D. 907), that is, thirty-nine or forty-four years after the demise of Aljāhiz. There is a remarkable point to be noticed besides: the first half of the present work is found, with very slight variations, in a similar work with a similar title by a somewhat later author, viz., the 'Kitāb-almahāsin walmasāwī' of Baihaqī (an edition of which Dr. Schwally, of Strassburg, is now preparing); and after a careful consideration of both texts the editor comes to the conclusion that either the author of the present work made use of Baihaqī, or both drew from the same older source, since the third possibility, that of Baihaqī's indebtedness to our work, is excluded by strong critical reasons, set forth in the preface. Now Baihaqī's book cannot have been composed before the reign of the Khalif Almuqtadir billāh (A.H. 295–320, A.D. 908–932), and the common source of both, if that theory is preferable, must likewise belong to a similar period, as has been shown above—in both cases, therefore, Aljāhiz's authorship is out of the question. But, although it is impossible to see in the present work a genuine production of the great writer, it is, nevertheless, of intrinsic value, both from a linguistic and a literary standpoint, as it contains a long series of interesting and instructive stories, anecdotes, spirited sentences, and witty sayings in prose and verse, culled from various sources, and may, therefore, be looked upon as a worthy forerunner of the anthologies of later Arabic literature. The text is based on six MSS., carefully collated, the two oldest and best of which are that of the Dāmād-Zādeh-Qādi-'askar Muhammad Murād Library in Constantinople, together with the Leyden copy (which forms the second part of it), dated A.H. 830 (A.D. 1427), and that of the Aya Sophia Library in Constantinople, dated A.H. 885 (A.D. 1480); the other four, of a more recent date, belong to the Asiatic Museum in St. Petersburg, the British Museum (two), and the Vienna Imperial Library. Among the manifold topics discussed with much dialectical skill and attractiveness in the first half of the work are silence and discretion, gratitude, forgiveness, patience in bearing imprisonment, liberality and avarice, love for one's home, earning one's daily bread, &c. The second half, which

begins here on p. 182, but is not necessarily to be regarded as a separate work or as due to another author, deals almost exclusively with women and their ways. There are chapters on alluring women, heedless women, disobedient women, Bedouin women, and the wives of the khalifs; and the whole presents, with its various stories and its welcome abundance of poetical quotations, a vivid picture of the manners and customs of Arabian society in and before the anonymous author's time. A few extra chapters, only found in the Vienna copy, have been inserted in the "Addenda et Corrigenda."

NEW NOVELS.

Norrington Le Vale. By J. G. Lyall. (White & Co.)

IN this instance we have a novel by an author who "has once more taken up" the pen. The only other effort from the same quarter was entitled 'The Merry Gee-Gee,' and this resembles it, inasmuch as its chief interest lies in its description of horses and hunting people during the Crimean War, with a murder or two, a seduction, and the inevitable love story. There is not much to admire in the book. It is well-intentioned, but it is not interesting. As instances of the writer's skill we have only to quote such sentences as "The view from the top was simply grand" and "They fairly savaged the grub." These passages do not occur in dialogue, but seem to be the natural outcome of the writer's literary methods of expression.

Au Fond du Gouffre. Par Georges Ohnet. (Paris, Ollendorff.)

THE writer most read by the French *bourgeoisie* makes in his new novel a fresh departure. It is not only sensational in a high degree—that may be said of some of his other books—but it suggests throughout a certain reference in the writer's mind to the innocence of Dreyfus, for the innocent hero of this book is helped to escape from confinement similar to that of Dreyfus, and is ultimately justified. The character of the present work, however, unfortunately differs in a high degree from that of M. Ohnet's others in being less "honest," in the French sense of the equivalent word, for it contains a good many passages in which M. Ohnet has tried to rival those of his brother novelists whose works are proscribed in those French circles to which M. Ohnet's have hitherto had access.

TOURISTS' GUIDE-BOOKS.

MR. MURRAY'S *Handbook of Warwickshire* completes the new series of English county guide-books. It is an excellent volume; the maps and plans are good, and there is an index of places. A guide-book is necessarily devoted to things that may be seen rather than to facts that may be learnt; yet it is wiser to write rather above the ordinary tourist than merely up to his level. For some tourists are not ordinary. The sin common to all guide-books is that of omission, frequently necessitated by the limits of space; and perhaps Mr. Murray might have found room for a few more facts. In a survey of Warwickshire one might have expected a reference to Becon's opinion of its intellectual superiority in the first half of the sixteenth century; and in an account of Birmingham one would have liked an allusion to Clement Throckmorton's survey of the place

in 1553 (published by Mr. Bickley). In the notice of Warwick one might expect to have some allusion to the birth and work of Walter Savage Landor, as well as to his burial; in that of Arrow, some account of the troubles of Sir John Conway and his family, heirs of the Burdets; at Edstone (or Edrestone), of the Somervilles before the poet, and of the unfortunate John, "the distract traitor" of Elizabeth's reign, who involved his father-in-law, Edward Arden, in his destruction; at Arbury, of the interesting volumes of Lady Newdigate-Newdegate, relating somewhat to Shakspeare, and much to George Eliot. In Wroxall we might have been reminded of its Shakspeare prioress. Sins of commission are not serious, and may be repented of in a second edition. The writer does not note that Henry de Newburgh, the first Norman Earl of Warwick, married one of Turchil's daughters, when he received the bulk of Turchil's lands. The inheritance of "the fourth earl" is not clearly given; and the Brookes are treated as the "descendants" of Sir Fulke Greville, while they really are the descendants of his cousin Robert. The notice of the Park Hall Ardens is incorrect as well as incomplete. The account of Stratford-on-Avon is naturally full; but it is not strictly correct to say that New Place came back to the Cloptons after the death of Lady Barnard. It was first bought and then *willed back*. In the notice of Fulbrook it is not remembered that in Shakspeare's time it belonged to Sir Francis Englefield, a recusant over the seas, and if Shakspeare hunted the fabulous deer there Sir Thomas Lucy had nothing to do with it. The grandson of Sir Thomas Lucy bought Fulbrook, and first enclosed Charlecote as a park. Shakspeare's younger daughter was *Judith*, not "Joan" (p. 110); and Mary Arden's stepmother Agnes was buried at Aston Cantlow in 1580, not "in 1596." In some cases the accounts would be improved by being in chronological order, as, for instance, in the notice of Kenilworth: we hear of the occupation of the Earl of Leicester, then of that of Cromwell and Col. Hawkesworth, then again of Leicester, his brother, James I., and Prince Henry, omitting altogether the claim of Sir Robert Dudley, Leicester's son. The "Rollright Stones" should not be spelt "Rollrich," and the account of them is sadly antiquated. A fuller index of persons would increase the value of the volume. These and similar improvements can easily be carried out under Mr. Murray's careful method of editing.

Mr. C. G. Harper has already written much that is interesting about the Brighton, Portsmouth, and Dover Roads. In dealing with *The Bath Road: History, Fashion, and Frivolity on an Old Highway* (Chapman & Hall), he invites his readers, as it were, to walk it with him, and keeps up a running conversation from beginning to end. There is no attempt at style, though he does state early in the book how peculiarly the Bath Road is associated with literary people. Mr. Harper never flags. He describes towns, rivers, brooks, forests, mounds, taverns, coaches, highwaymen, and divers other objects of interest, with equal facility. It is true that he wanders occasionally from his subject, but we must make allowances, as his readers have no trouble in following his narrative. He tells them, for instance, of the dangers that had to be encountered in the outskirts of London where Kensington now stands, and makes a long digression as to his personal recollections of the suburb. He takes them, again, to Savernake Forest, with its glories, but cannot resist indulging (was it for comparison's sake?) in some details as to the sordid career of the late Marquis of Ailesbury. If parts of the road are flat or uninteresting, Mr. Harper entertains us by talking of memorable places a little distance off the road. The illustrations, especially those drawn by Mr. Harper himself, add considerably to the liveliness of the tour, as presented in the words of the author. Some capital prints are reproduced, but the bolster-

limbed characters sketched by Rowlandson make us wonder that any coaches could progress with such burdens in and upon them. Mr. Harper is rather fond of using "glimpse" as a verb, and he should avoid such phrases as Lady Hertford "squirting amiable piffle" about Chloes and Strephons (p. 191). Many instances of bad taste might be quoted, but we need mention only one (p. 6), which connects Queen Anne and the publication of this volume:—

"No crowds of fashionables, no truckling statesmen, no wits, would have hastened down the road, and peopled it so brilliantly, had not Anne's big toe twinged with the torments of the damned; and it seems likely enough that this book would never have been written."

The Cyclist's Guide to the English Lake District, by A. W. Rumney (Philip & Son), seems a handy and well-arranged little book. A useful feature is introduced in the profile or elevation which accompanies the plan of every important route. Of course, as in all sections of the earth's surface, the gradients have to be exaggerated; but the letters *c* (caution) and *d* (danger) show the cyclist where he really needs to be on his guard. As is, perhaps, only natural, "the fearful man on the bicycle," as the late Mr. Jennings somewhere calls him, interferes less with the enjoyment of the pedestrian in a really mountainous country than in lowlands or towns; so one need not regret too much that, as Mr. Rumney says, "the old idea that the Lake Country was not suitable for cycling has..... passed away." As a matter of fact, even for the pedestrian we can imagine many worse pocket companions than this neat little volume.

M. Ollendorff, of Paris, publishes *Paris-Parisien*, a guide-book to Paris, rather for the use of French provincials taking up their residence in the capital than for that of the uninstructed foreigner. The book, however, in its way, is excellent. It opens with some notes, in which, among other things, it states that in the present year Paris is going through "an acute attack of patriotism." The list of private galleries in Paris is, perhaps, not well chosen. For example, that of M. Doucet, the famous *chemisier*, is omitted. It is the finest gallery of Louis XVI. pictures and furniture in the world.

Messrs. Black have reissued their *Guide to Harrogate*. The book has been rewritten, and forms a useful handbook to the neighbourhood. By an unlucky misprint the great spire of Ripon Cathedral is said to have fallen down in 1660. *Where Shall We Go?* a volume edited for the same firm by Mr. Hope Moncrieff, has reached a fourteenth edition.

Pritchard's London and Londoners, 1829 (Scientific Press), is a useful guide to many things, and well revised and kept up to date. We are inclined to think that the notices of London hotels are too eulogistic. Claridge's should have been included among them, and the United University and Oxford and Cambridge among the clubs.

AMERICAN AND CANADIAN FICTION.

THE great charm of *Ragged Lady* (Harper & Brothers), Mr. W. D. Howells's new book, is that it is exclusively American. Though the scene is for nearly half of the story transferred from New England to Florence, and even to Venice, Mr. Howells sternly refuses himself the pleasure of introducing any Italian people or any detail of Italian life. He has set before him the task of tracing the life of a New England girl from an early age up to her second marriage, and he succeeds extremely well in his task, for the girl is distinctly put before the reader, and makes an agreeable picture. Without any particular attraction, she is simple, cheerful, and well-principled, and always thoroughly American. She is perhaps a little wanting in the ordinary foibles of girlhood. She seems to have had her heart preached

down by nature without any mother's maxims, and the New England conscience serves her instead of education or experience. But though Clementina is the chief character of the story, and keeps it together, her friends and admirers are more interesting. Her aimless father, who has a craze for doing everything himself; the rich, vulgar woman who takes her to Europe; the priggish student, who takes a place during his holidays as waiter at an hotel for summer boarders; the vice-consul at Venice—these and a number of other incidental characters give glimpses of American life that are fresh and amusing. The minuteness of detail, especially in the conversation, and the peculiarity of New England pronunciation, which drops the letter *r*, is at times rather tiresome. 'Ragged Lady' is not one of Mr. Howells's best novels.

The Span o' Life (Harper & Brothers) is a romance in which history, love, and adventure are commingled with considerable skill and a pleasing result. It has the sub-title of 'A Tale of Louisbourg and Quebec,' but the Rebellion in 1745 might have been included. The joint authors, William McLennan and J. N. McIlwraith, have adopted Wilkie Collins's favourite plan and divided their story into three sections: Maxwell, the hero, has his say first; then Margaret, the heroine, gives her account of what happened; and, thirdly, Maxwell takes up the thread and holds it to the end. The plan has obvious disadvantages, and the authors would have succeeded better if they had made a single person narrate the whole. An interview with the Duke of Newcastle is one of the weak passages. Horace Walpole is responsible for the common opinion of the Duke; but Walpole did not like him, and he had marvellous skill in ridiculing those against whom he possessed a grudge. Contemporary evidence can be cited in disproof of Walpole's allegations. One of the best-drawn personages is Père Jean—who is inaccurately styled in the epilogue *la Père*—the missionary to the Indians, who was a French noble by birth and breeding. The incidents at the siege of Quebec are retold with verisimilitude and much effect. For the reader who delights in thrilling situations there is an ample supply; but he will be impressed in proportion to his ignorance of the siege and capture of Louisbourg and Quebec. However, as that indispensable element, human interest, is not lacking, the story deserves perusal.

An American detective story is usually worth perusal, and *Fortune's Tangled Skein*, by Jeanette H. Walworth (Warne & Co.), though not amongst the best, is no exception to the rule. The upshot falls a little flat, but the incidents which lead up to it are told with considerable spirit. It is indeed a tangled skein, in which the threads of detective work and love-making are inextricably interwoven, that Miss Walworth's readers are called upon to unravel; and so many and confusing are the relationships that it requires a clear head to keep them distinct. The scene is laid in a small town at no great distance from Chicago, and the story deals with a crime or mystery which is supposed to attach to a family of long and honourable standing. The detectives, however, who are of both sexes, promptly fall in love with the relations of their victim, who proves himself to be no victim at all. All ends happily, and the last chapter is filled with an inordinate number of brides, mostly bearing the same surname.

Marquerite de Roberval: a Romance of the Days of Jacques Cartier (Fisher Unwin), is an endeavour by Mr. T. G. Marquis to depict the time and the personages when France was acquiring dominion over Canada. A romance need not necessarily be good history, though some histories are good romances; yet, when historical persons are made the heroes and heroines of romances, the difficulty of combining verisimilitude with recorded fact is very great. Sir Walter Scott has created a Saladin, a Louis XI., and a James I. who might have been

sovereigns among Saracens, in France, and in this country, though differing in many respects from the rulers whose names they bear. Mr. Marquis has not portrayed a Jacques Cartier or a Roberval such as either was in the flesh, or an idealized one that might be accepted as an equivalent. He has imagined and depicted a La Pommeraye, whose sword was always ready to leap from its scabbard and whose skill in its use was equal to that of Jack the Giant-killer, but who does not impress the reader as a man who might ever have lived, fought, and conquered. Marguerite, the heroine, is sorely tried, and undergoes on the desolate and rugged coast of Labrador an experience which, in several particulars, recalls that of Virginia with Paul in a warmer clime. The defect of the story is the absence of what the French call "actuality." The treatment is unskilful, and there is a want of that romantic glamour which makes fiction resemble fact.

The Story of Old Fort Loudon (Macmillan & Co.) is the title of an historical novel by the lady who has adopted the name of Charles Egbert Craddock, and who has written with great charm about the people dwelling in the mountains of Tennessee. Her pictures of these mountains and the mountaineers have had a well-deserved popularity on account of their novelty and their finish. She drew them from personal observation, and by so doing revealed to readers in America and England both a new region and an unknown people. Her hand has lost none of its cunning, yet 'The Story of Old Fort Loudon' is less striking than her delineations of living people. It is far harder to recreate the past than to reproduce the present, and still harder to do both with equal skill and success. Yet the story is worth reading, and is very skilfully constructed. The greatest care has been taken with Capt. Stuart, one of the officers in command at Fort Loudon. Corporal O'Flynn, one of the minor characters, is a genial and valiant Irishman; but he does not seem quite natural. His speech lacks verisimilitude. Such a phrase as "Just lemme git 'em" is more Indian than Hibernian. The women are drawn with a true touch; Odalie, who may be styled the heroine, is both cleverly represented and very lovable. When the inevitable massacre occurs, the subject is most delicately and artistically handled; indeed, if the author had not done such good work of another kind, we should praise this work more strongly. Many interesting notes are appended which elucidate the text. No one who has read anything from the same pen will be disappointed with this story. Those who have read her other stories will prefer to meet her again on ground where she is without a superior.

The Curé of St. Philippe: a Story of French Canadian Politics (Digby, Long & Co.), is a modern version of Galt's 'Annals of the Parish.' But the curé depicted by Mr. Francis W. Grey has nothing in common with the Scottish minister whose imaginary experiences were cleverly set forth by Galt. Politics appear to have been disregarded in the Scottish parish, or if they gave any concern the result was not important enough for record, while in the French Canadian town of St. Philippe the mainspring of life is political. To Canadian readers the story will appeal with greater effect than to those who are ignorant of party politics and disputes in the Province of Quebec, or who are indifferent to them. The author preaches too often. Political problems cannot be solved in a novel, where they are out of place. It may be true, as Mr. Grey says on p. 66, that Englishmen and Frenchmen cannot be welded into "one people" in Canada, because "neither Englishman nor Frenchman will yield on the question of faith or speech"; yet a question of this kind is unfitted for discussion in a work which is professedly one of fiction. Mr. Grey shows an ignorance which is inexcusable when he states that he "has never understood"

how the Presbyterians of St. Philippe should have called their church St. Cuthbert's after a Popish monk. If he had been better informed, he would have known that many churches in Presbyterian Scotland are named after saints who, whether Papists or not, are supposed to have been good men. The love story is exceedingly thin, while the political occurrences are very unedifying in 'The Curé of St. Philippe.'

The general reader will be pleased with *The Prodigal's Brother*, by John Mackie (Jarrold & Sons). It is a carefully written and interesting story of adventure in the North-West Provinces of Canada during the time of Riel's rebellion, which occurred in the spring of 1885, and it includes a good account of life in the neighbourhood of the town of Calumet at the time in question. The characters of the prodigal adventurer, really a gentleman in disguise, and his brother, who is depicted as a wealthy store-keeper, are well drawn, and the love story, which concerns them both, is above the average of love stories as they are usually found in contemporary tales of adventure. Mr. Mackie's book very nearly approaches to the dignity of a romance. It is written with obvious knowledge of the life portrayed, and with sympathy for its difficulties and dangers. We are assured that the writer has seen service as an officer with the Canadian Mounted Police, of whom he and others invariably speak in terms of the highest respect. He is seen at his best in describing the attack on and defence of the town, and its relief at a critical moment by the troopers. On the whole, we can recommend the book strongly to those who like such narratives as a wholesome and readable story. It is not lengthy.

PATRISTIC LITERATURE.

Clement d'Alexandrie: Étude sur les Rapports du Christianisme et de la Philosophie Grecque au II^e Siècle, par Eugène de Faye (Paris, Leroux), is an excellent book, worthy of its place in the "Bibliothèque de l'École des Hautes Études." History, biography, literary and philosophical analysis, are instruments which the author has used with admirable skill; and the result is that we have here the best and most exhaustive study of Clement which has yet been made, though there is but the modest claim that it is an introduction to the study of Clement. The author has set himself to solve the literary problem of the Stromata, to determine Clement's exact position among the Christians of his period, and especially to discover in what measure Clement was influenced by Greek philosophy. A high value is given to the Stromata. What was to be the relation of Christianity, as the new religion, to Greek philosophy? "C'est sur ce point que nous nous proposons d'interroger Clément d'Alexandrie. Les Stromates nous donneront sa réponse." The chapter styled "La Physionomie Intellectuelle de Clément" is an acute psychological analysis:—

"Clément a l'esprit foncièrement synthétique; il embrasse les idées dans leur ensemble et comme en un bloc; il en aperçoit du premier coup et d'un seul regard tous les aspects.....D'autre part, Clément est entièrement dépourvu de toute faculté d'analyse. Jamais il ne décompose une idée ou un fait; il semble incapable de ramener quoi que ce soit aux éléments constituants, de distinguer nettement ces éléments les uns des autres, de les considérer à part et dans leur simplicité.....Aussi l'idée ne lui vient pas, avant d'écrire, d'analyser sa pensée, d'en ordonner toutes les parties, d'en disposer avec soin les éléments, en un mot de dresser un plan mûri et logique. Voilà, croyons-nous, l'explication de cette absence de classification, de ce défaut d'ordonnance, de cette incohérence qui caractérisent les Stromates."

In the second part of this volume there is an account of the historical circumstances in which Christianity and Greek philosophy came into contact, in the latter half of the second century; also an account of what philosophy was in the eyes of Clement, and of his character as an eclectic. In the third part there is a

minute analysis of Clement's theology and Christology. The influence of Greek philosophy and of Clement himself on the dogma of the Church is thus set forth:—

"L'effet de la métaphysique platonicienne n'est-il pas d'enlever aux choses de leur réalité positive et d'en faire des abstractions? Du jour où Clément introduit la transcendance platonicienne dans la conception Christologique, le Christ perd de son caractère humain et historique. Il le perd précisément dans la mesure où il revêt un caractère métaphysique."

The last words of the book are significant of the writer's attitude of mind:—

"Mieux placés que les hommes du IV^e et du V^e siècle pour savoir exactement ce qu'était le Christianisme primitif, nous avons le devoir de renverser la sentence de l'Eglise, et de déclarer que le Christianisme que l'on enseignait à Alexandrie était bien plus véritable que le Christianisme que l'on promulguait à Carthage et à Rome."

M. de Faye writes with lucidity of style. Occasionally there is a suspicion of assertion, as when he says, "Il est certain que c'est de l'Italie que le Christianisme a pénétré en Afrique"; again when, referring to the unity of the primitive Church, he asserts, with even more than the directness of Baur, "C'était une fiction." The English reader remembers that he is in the company of a Frenchman when he meets with a sentence like this: "L'idée du Logos est une de celles qui ont eu la fortune la plus brillante."

The translation by Mr. Holt of *St. Augustine* (Duckworth & Co.), by Ad. Hatzfeld, to which Mr. George Tyrrell, S.J., contributes a preface and notes, belongs to a series styled "The Saints," and is an attempt to give in some hundred and fifty small pages an account of the life, theology, and philosophy of Augustine. There is a notable absence of reference to recent writers. We have Jansen, Pascal, Madame de Sévigné, Bossuet, Montesquieu; there is a good deal of Lacordaire; and Renan and Réville, in short quotations, stand for modern literature. There is little Roman colouring of the life, even while the saint is shown as a Catholic; but surely it is too great a tribute to the claim of authority to say that Augustine, before he became a Christian, was confirmed by the probabilism of the Academicians in the opinion that reason "could not suffice entirely for itself, and that what was wanting to it must be asked from a superior authority." While studying the Academicians he had not yet read the Scriptures, and he tells in the 'Confessions' that when he first came under the influence of Ambrose in Milan he loved him, though "not as a teacher of the truth," which he "wholly despaired of in the Church." When in this mind where could he find the superior authority? The qualification of M. Hatzfeld to deal with the philosophy of Augustine, or the philosophy of anybody, is seen in the first words of the second chapter of this book:—

"Reason precedes faith, for it is she who judges that the authority which teaches revealed truths to us is worthy of our belief. Credulity is blind; but the faith which the Catholic Church demands rests upon proofs furnished by reason."

These words may suit the lips of a theologian—and especially of a Catholic theologian—but they have nothing to do with metaphysic. The author has allowed Augustine to speak in large measure for himself. He should have left him to speak entirely for himself.

BOOKS ABOUT THE PHILIPPINES.

In *The Philippines and Round About, with some Account of British Interests in these Waters* (Macmillan & Co.), Major G. J. Youngusband adopts an amusing, discursive style, which, however, threatens at times to become redundant, and imparts a good deal of information, hardly, perhaps, about "The Philippines" in the wider sense—for he saw practically nothing of this great group beyond the city of Manila—but on the general aspect of the place, including its political prospects, so far, at least, as American action

is concerned. He paid, indeed, a visit to Aguinaldo—for this personage was still the fond ally of America, and not yet, therefore, a “rebel” or an “insurgent.” His account of this leader, young, ignorant, and with no evident marks of genius or great capacity to account for his undisputed leadership, is curious. With Americans in Manila, of all sorts and conditions, the author held much free and characteristic intercourse. Gold-diggers acting as hospital nurses, “ignominy discharges” as hotel waiters, courteous and friendly “Idaho” or “Nebraska boys,” British adventurers, and, *mutatis mutandis*, Admiral Dewey and his generals, impart their views on the situation. He describes in very plain language the seriously critical position, at one time, of the relations between the American and the German commanders, owing, he says, to the self-assertion and ignorance of international etiquette of the German admiral; and he quotes an amusing *mot* in which the British commodore is said to have summed up the situation, which, its authenticity being unproved, we forbear to repeat. The little episode he relates of polite attentions shown to his wife by the American soldiers, though, as he says, it will be pleasant reading on both sides of the Atlantic, was not needed as evidence of a well-known trait of the American character; and the author observed that the same courtesy was habitually extended to the native women in Manila. We shall not be sorry, in this connexion, to believe a statement which he seems to endorse, viz., that “there are more Englishmen in the army and navy than there are true-born Americans, and very nearly as many Germans.” Although, as noted above, the author’s personal acquaintance with the Philippines is slight, his experiences, and the conclusions he draws as a clear-headed observer and student of men, are by no means without value. Into the political issues involved, however, we do not propose to follow him. A slight temporary complication, indeed, may be referred to, illustrating the difficulties attending a democratically managed army. It seems that six-sevenths of the American forces in Manila are volunteers, and a state election being imminent, the wire-pullers sent their agents to Manila to canvass the local regiment. The author draws an amusing picture of what was likely to come of regimental discipline when a private of not very regular habits is the candidate for parliament, and the colonel is one of his political supporters. He does not say, however, that the contingency has actually occurred. He has a chapter which will interest many readers, describing the rehabilitation of the old Manila cheroot. He also describes in gruesome detail the utter absence of sanitary requirements, not to say of decency, against which the invaders are already waging vigorous war. Possibly the Spaniards are incorrigible in such matters. At all events, they move slowly. But much of what is here written would have been true of Naples in the early fifties. The author finally paid a flying visit to Saigon, and made a short tour in Java, the latter journey impressing him very favourably; and he not only recommends the Americans to consider the propriety of introducing into the Philippines the Dutch system of forced culture, but even suggests that it might be applied with advantage to our lazy subjects in Burmah.

The Philippine Islands, by John Foreman, F.R.G.S. (Sampson Low & Co.), is practically a reprint, but brought up to date, of the book reviewed by us in 1891 (December 5th), which has ever since been the accepted English authority on the subject, being habitually drawn upon by the authors of more ephemeral productions for material to give body to their works. A supplementary chapter narrates very fully the events of the last few years. The last popular rising is described as a revolt against clerical misgovernment of the grossest kind, and as the author describes himself as a “good Catholic,” and has many old friends among the

Spanish residents, his strictures will not be attributed to religious or racial prejudice.

When we first opened Mr. John D. Ford’s *An American Cruiser in the East* (Allenson) and read on the title-page “with an Account of the Battle of Manila, April 30, 1898,” we involuntarily called to mind the opinion of an American who has written that in this, “perhaps the very smallest war ever waged between nations, the shedding of ink has been incomparably greater than the shedding of blood”—of American blood, at any rate. In the so-called battle of Manila Mr. Ford puts down the Spanish loss as 480 killed and 520 wounded, while the American loss was but eight slightly wounded. In the face of such numbers it is surely incongruous to say, as Mr. Ford does say, “Yankee pluck and Western daring were too much for their brave foes.” The Spaniards were beaten and subdued, not by pluck and daring, but by science and skill applied with forethought and decision; by their own ignorance, incompetence, and neglect; by the *mañana* which, on other occasions also, has been so fatal to them; and Mr. Ford quotes, though without comment, from the *Diario de Manila* :—

“The enemy, while brave, were not called upon to show their courage, since the range of their guns and the weakness of our batteries enabled them to preserve their impunity, while doing as much harm as they pleased.”

The tale of blood, however, is but a small part, an appendix of the book, which is mainly given up to descriptions of various out-of-the-way places—the Aleutian Islands, Behring’s Sea, Eastern Siberia—and others not out of the way—Yokohama, Shanghai, Hongkong—visited by the author in the course of his service as engineer of an American ship of war. The ship in which he was serving spent some weeks among the Aleutian Islands protecting the seal fishery, of which he gives an interesting account. As to the legal merits of the disputed points we have here nothing to say; but our sympathies are all with the seals. “Many vessels,” Mr. Ford says, “have been fitted out each year, both in our own country and Canada, to prey upon the seals when they leave the rookeries. It is claimed that these poachers have wantonly frightened and destroyed the seals in great numbers by the use of firearms.”

Of the legitimate “hunting” on shore he says :

“There is nothing novel or exciting about it, it being rather a piece of cold-blooded butchery. The seals are singled out and driven like domestic animals.”

The book, though bearing the name of a London publisher, appears to have been printed in the United States, and, like so many books of American “manufacture,” is inordinately heavy—a sacrifice, presumably, to the illustrations, which are very numerous, but cloudy and indistinct.

MINOR BIOGRAPHY.

WE are, we confess, somewhat disappointed with *The Romance of a Pro-Consul: being the Personal Life and Memoirs of the Right Hon. Sir George Grey, K.C.B.*, by Mr. James Milne, published by Messrs. Chatto & Windus. Mr. Milne gossips pleasantly about Sir George Grey, but the title of “Life and Memoirs” is not in the least deserved by his volume, which contains no account at all of the principal incidents of an eventful life, and no discussion at all of the painful controversies on most important matters with which Sir George Grey was associated. Perhaps the most interesting part of Sir George Grey’s life was his campaign with Mr. McCullagh Torrens, M.P.; Mr. Jenkins, afterwards member of Parliament, and author both of ‘Ginx’s Baby’ and of the phrase “Imperial Federation”; and Lord Claud and Lord George Hamilton, then very young men greatly under Sir George Grey’s influence. The agitation was one of extraordinary strength, and all but succeeded in bringing about a democratic movement in favour of a State-aided system of emigration

and practical acknowledgment of the unity of the Empire. We doubt the authority for the statement of Mr. Milne that Sir George Grey came “of a line.....which among its women had a Lady Jane Grey.” We are sorry to find in several passages the term “Premier” for the Prime Minister of England. Mr. Disraeli generally used the phrase “the Minister.” Most other First Ministers of the Crown have preferred the term “Prime Minister.” But, so far as we know, whatever may be the case in the colonies, the term “Prime Minister” has held its own in the mother country.

The late Bishop of St. Andrews published two volumes of autobiography during his lifetime, and one would have thought that they formed a sufficient memoir of one who, however versatile and accomplished, was not a man of commanding ability, nor ever attained any great eminence. This, however, is not the opinion of the Bishop of Salisbury, who has thought fit to write an octavo volume on *The Episcopate of Charles Wordsworth* (Longmans & Co.). As that episcopate was by no means a signal success, the ordinary lay mind may be perplexed to know why it should have been necessary to write an account of it, especially as the book is largely taken up with controversial matters of little interest except to theologians; and it is written in a prim tone that does not render it light reading. It is amusing to gather, however, that Wordsworth found it as impossible to suppress advanced ritual in his cathedral at Perth as if he had been a mere English prelate. So that Protestant bishops, established or disestablished, seem unable to control a wilful clergy.

Mr. E. E. Hales has reprinted from the *Outlook* a series of papers on *James Russell Lowell and his Friends*, illustrated after the fashion of American magazines. In their original shape no doubt these articles proved agreeable reading; but now reissued in a volume by Messrs. Constable & Co. they are somewhat disappointing. Mr. Hale saw a great deal of Lowell and of the society of Boston and Cambridge, but he lacks, unfortunately, the power of presenting character, and Lowell, Longfellow, and the rest of the eminent men who figure in his pages remain names, and nothing more, to the reader. The best thing in the book is a passage from a description by a pupil of Lowell’s lectures on Dante at Harvard :—

“In Lowell’s college work the weakest part was his class teaching. While no teacher in the university was more willing to help his boys, his habit of doing most of the reading, when a boy labored, with friction, breaking right into his reading, was not agreeable to the boy. But even in that he at least had the courage of mastery, and never shirked the hard passages. His corrections and remarks were often lost from the want of clearness and open-mouthed carelessness of articulation. When he spoke in public he always made himself heard; but to a small, almost private class, speaking without effort, his modest stillness and his smothering mustache would make us wish that men’s hair had been forbidden to grow forward of the corner of their mouths.”

Emerson criticized acutely Lowell’s poem of ‘The Cathedral.’ Mr. Hale says :—

“I sent ‘The Cathedral’ to Mr. Waldo Emerson, hoping that he would write a review of it for our magazine. He returned the book the next day, saying that he could not write the article. When I met him next, I expressed my regret; and the philosopher said simply, ‘But, I like Lowell, I like Lowell.’ To which I replied, ‘Yes, and you like the poem, do you not?’ ‘I like it—yes; but I think he had to pump.’ The figure is best understood by those of us who know the difference between ‘striking oil’ and digging an artesian well for it and putting in valves and pistons with a steam-engine.”

This was the weakness of Lowell’s serious verse: it was cultivated and polished, but it was not inevitable. It is curious that Mr. Hale should be unaware, as he shows in this volume, that Mr. Lowell was offered the Chair of English Literature at Oxford.

OUR LIBRARY TABLE.

WE can only briefly summarize the miscellaneous contents of *The Modern Adam; or, How Things are Done*, by Arthur W. a Beckett (Hurst & Blackett). The author, who is well known as a veteran contributor to *Punch*, tells us his latest volume contains, amongst other matter, much that is reprinted from the pages of that famous periodical. The four sections of the book are respectively entitled 'How Things are Done,' (1) "With the Voice"; (2) "With the Sword"; (3) "With a Pen"; and (4) "According to Experts"—and of these the last is the best. The first section is represented largely in the form of skeleton speeches; the second, in the form of dialogue; the third consists mainly of narrative; and the fourth again is mostly composed of dialogue. Mr. A. W. a Beckett candidly admits that in this volume he has not bound himself to any particular form, and that he has done his best to supply the "miscellaneous delightful." We find in his pages some polite references to ourselves, and a great deal about Mr. Punch and his numerous friends. There is evidence that the writing of which the book is composed extends over a considerable period.

THE Gifford Lectures delivered at Edinburgh by Prof. Tiele, of Leyden, have now been published in two volumes by Messrs. Blackwood & Sons under the title *Elements of the Science of Religion*. Like everything that comes from the pen of that learned student of the history and philosophy of religion, they bear evidence of the widest research and much close speculation. The volumes deal respectively with what are somewhat pedantically, but after the fashion of the hour called the morphological and ontological sides of the religious consciousness. In the first the author delivers himself once more of his well-known views on the development of religions, which he classifies as nature-religions and ethical religions. His sketch of the manner in which animism, spiritism, and fetishism passed into an organized mythology is sufficiently lucid, although dry; and he then proceeds to those spiritual systems which now prevail in the civilized world. Prof. Tiele is a strong believer in the doctrine that there are laws of development applicable to religion, and that they are only special forms and conditions of laws which are applicable to the human mind in general. It is, indeed, on the existence of those laws that he bases the claims of religion to be treated as a science. The whole object of his volumes, as he expressly states, is to show that between pure science and true religion nothing but perfect and abiding harmony can prevail. How little this has been shown by the history either of religion or of science in the past, the reader need scarcely be reminded. Religion, says Prof. Tiele, begins in emotion; without that, and without a proper conception of the object to which it is devoted, and also without sentiment, no genuine or vigorous religion can come into being or grow. From this he traces the inner meaning of religion as expressed in faith, doctrine, prayers, offerings, the conception of a church, to its highest development in the spiritual life.

THE Parisian military publisher Chapelot, who has recently succeeded the well-known Baudoin, issues *Analyse Critique of La Guerre de l'Avenir*, the heavy work, in six volumes, of the Russian State Councillor Bloch. The analysis is from the pen of Capt. Painvin, of the *Revue du Cercle Militaire*, and has a preface by the director of the *Revue*. The French writer appends to his analysis, which is a sufficient account of the book, notes in which he corrects some of the Russian author's many errors, but which in themselves are not clear. Speculation on the nature of future wars is infinite, but it is difficult to arrive at a foreknowledge of the truth.

It would be a bold publisher in any country, except the United States, who would undertake

a work in ten volumes on *The World's Best Orations*—a venture now inaugurated by the publication, by Mr. Ferdinand Kaiser of St. Louis and Chicago, of the first volume. The work is edited by Mr. Justice Brewer, of the Supreme Court of the United States, and deals, under an alphabetical system, mainly with the oratory of the United States. The Adams family naturally appear in considerable numbers in the first volume, which, however, also contains the greatest of the opponents of Demosthenes, Athanasius, St. Augustine, Bacon, Barrow, and Disraeli entered under his title. Among the other Americans, besides the Adamses, are Henry Ward Beecher and that remarkable lawyer Mr. Benjamin, with whom the volume concludes. There is an introduction by Mr. Justice Brewer, and another on Anglo-Saxon oratory by Prof. Allen. The speeches chosen as representative of the genius of Mr. Disraeli are excellent and among the best in the volume. The peroration of Mr. Benjamin's last speech in Congress is also extraordinarily fine. We doubt whether the real orators of speech, when we come to them in the later volumes, will be as good as the orators of the pen, for neither Mr. Disraeli nor Benjamin can be reckoned a great orator when all the requirements of spoken oratory are taken into consideration.

M. OLLENDORFF, of Paris, publishes *La Pacification de l'Europe et Nicholas II.*, by Nicholas Notovitch, a somewhat dull pamphlet, on a large scale, in favour of peace agreements, in which the question of Alsace is fully discussed, and a pious hope expressed that the German Emperor may consent to neutralize it.

A FOUR-ACT farce converted into a story of adventure in four parts would not improperly describe *The Lunatic at Large*, by J. Storer Clouston (Blackwood & Sons). The title-page boldly denominates the book as a novel, to which, however, there are only slight pretensions. With some amusing passages there is too much that is dull and prosaic in the adventures of a temporary sojourner in a lunatic asylum; and there are too many gross improbabilities to render the volume acceptable as serious literature. The foreigner, whose conversation is printed in broken English, is ill described and his dialect is gibberish. It would be easy to give instances in justification of both these statements; but the quality of the literature presented is not high enough to justify a lengthy notice. The best we can say of the book is that the story might possibly find favour with those who are not exacting in their requirements.

The Children's Study: Spain, by Mr. Leonard Williams (Fisher Unwin), is an attempt to write a history of Spain for children. The story of mediæval Spain is not one that it is easy to make comprehensible to children; but Mr. Williams has tried to make the best of it. Unfortunately he is guilty of a good many mistakes, like the following regarding James the Conqueror, who would have made short work of a contemporary chronicler who so misrepresented him:—

"No sooner had Jayme ascended his throne than he set his heart on the recovery of Valencia from the Moors. Prior to this, however, he sent an expedition to the Balearic Islands, and captured Majorca."

Nor is this the way to write regarding mediæval ideas:—

"But the wind must have blown adversely, and the machinations of the Faithful have been upset by the ill-will of Providence, for no injury to the Christian ships is recorded."

Mr. Williams does not become more accurate when he comes to later times, as the following is enough to prove:—

"Between 1640 and 1664 Portugal was plotting to secure her independence. Philip and Olivares made no effort to prevent her, so that in 1664 the Portuguese proclaimed the Duke of Braganza as their king, a sweeping act of treason complacently consented to by Philip and his equally tame-spirited adviser."

Would it be possible to condense more errors into two sentences?

WE have received catalogues from Mr. Baker (two, theology and general), Mr. Dobell (interesting), Mr. Edwards, Messrs. Ellis & Elvey (choice books), Messrs. George & Son, Mr. Higham (two, theology, good), Mr. Hollings (good selection), Messrs. Maggs Brothers, Messrs. Maurice & Co., and Mr. Russell Smith. We have also from Birmingham the catalogues of Mr. Baker (two) and Mr. Thistlewood; from Bristol of Messrs. George's Sons (pamphlets of Charles I., &c.); from Derby and Nottingham of Mr. Murray; from Edinburgh of Mr. Baxendine, Mr. Cameron, Mr. Clay, Mr. Grant (good), and Mr. Johnson; from Glasgow of Messrs. Kerr & Richardson; from Hereford of Mr. Carver; from Liverpool of Mr. Howell, Messrs. Jaggard, and Messrs. Young & Sons; from Oxford of Mr. Blackwell (theology, good); from Torquay of Mr. Iredale; and from Tottenham of Mr. Coleman (MSS., charters, &c., good). From abroad M. Nijhoff has sent us three catalogues (general, political economy, and books on war) from the Hague. We have also catalogues from MM. van Stockum of the same place, the Librairie van Langenhuisen of Amsterdam, Messrs. Baer & Co. of Frankfort (two), MM. v. Zahn & Jaensch of Dresden, and M. Spigatis of Leipzig (Hebraica).

Chi l'ha detto? (Milan, Hoepli) is an Italian guide to familiar quotations which has reached a third edition. Signor Fumagalli's arrangement of the passages is rather artificial, but his notes are decidedly interesting—in fact, the best part of the volume.

WE have on our table *The Guide to South Africa*, edited by A. S. Brown and G. G. Brown (Low),—*Modern Geography* (Dublin, Sullivan),—*The Statistical Year-Book of Canada for 1897* (Ottawa, Government Printing Bureau),—*Macaulay's Essays on William Pitt, Earl of Chatham*, by R. F. Winch (Macmillan),—*Roll of the Union of Graduates in Music, and Kalendar, 1899* ('Musical News' Office, 130, Fleet Street),—*Birds of the British Isles*, by J. Duncan (W. Scott),—*Colour in Nature*, by M. I. Newbigin (Murray),—*The Boy Mineral Collectors*, by J. G. Kelley (Lippincott),—*A Bit of Wool*, by E. Boyd-Bayly (Jarrold),—*Heroines of the Faith*, by F. Mundell (S.S.U.),—*Ashes of Empire*, by R. W. Chambers (Macmillan),—*Summer Sonnets, and other Verses*, by E. J. Parker (Richards),—*Thoughts on Hell*, by V. Morton (Sands),—*The Commandments of Jesus*, by R. F. Horton, D.D. (Isbister),—*With One Accord; or, the Prayer Book in the Mission Field*, by Edith M. E. Baring-Gould (Church Missionary Society),—*Short Readings for Mothers' Meetings*, Second Series (S.P.C.K.),—*Women of the New Testament*, by W. F. Adeney (Service & Paton),—and *St. Polycarp*, by the Rev. B. Jackson (S.P.C.K.). Among New Editions we have *Braid on Hypnotism*, edited by A. E. Waite (Redway),—*Masnavi I'Ma'navi*, translated and abridged by E. H. Whinfield (Kegan Paul),—and *For Lilies*, by R. N. Carey (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Atterbury's (A. P.) *Islam in Africa*, cr. 8vo. 5/
Little Book of Death and Rest Eternal, 32mo. 2/6
Spurgeon's (C. H.) *Autobiography*: Vol. 3, 1856-78, 4to. 10/6
Taylor's (C.) *The Oxyrhynchus Logia and the Apocryphal Gospels*, 8vo. 2/6 net.
Texts and Studies, edited by J. A. Robinson, Vol. 5, No. 4, 8vo. 5/ net.
Tyler's (T.) *An Introduction to the Book of Ecclesiastes*, 8vo. 6/ net.

Fine Art and Archaeology.

- Nicol's (T.) *Recent Archaeology and the Bible*, 8vo. 9/ net.

Poetry.

- Hall's (W.) *The Way of the Kingdom, and other Poems*, cr. 8vo. 2/6 net.
Shakespeare's Works, edited by C. H. Herford, Vol. 5, Eversley Edition, cr. 8vo. 5/
Vialls's (M. A.) *Music, and other Verses*, cr. 8vo. 5/

Philosophy.

- Bosanquet's (B.) *The Philosophical Theory of the State*, 8vo. 10/ net.
 Hiller's (H. C.) *Heresies*, Vol. 1, cr. 8vo. 5/
 Münsterberg's (H.) *Psychology and Life*, ex. cr. 8vo. 6/ net.

Bibliography.

- Book Sales of 1897-8, royal 8vo. 15/ net.

History and Biography.

- Britten's (W.) *The Civil War on the Border*, Vol. 2, 8vo. 15/
 Clegg (Rev. J.), *Extracts from the Diary and Autobiography of 1679-1755*, edited by H. Kirke, 8vo. 6/
 Colomb's (Col.) *"The Prince of Army Chaplains," Pseudo St. Peter, or a Regicide's Career*, 8vo. 7/6
 Creighton's (Bishop) *Queen Elizabeth*, New Edition, 6/
 Dunbar's (Sir A. H.) *Scottish Kings*, 8vo. 12/6 net.
 Edwards's (G. M.) *Sidney Sussex College*, cr. 8vo. 5/ net.
 Ewart's (K. D.) *Cosimo de' Medici*, cr. 8vo. 2/6
 Hale's (E. E.) *J. R. Lowell and his Friends*, 8vo. 16/
 Leicester, *Records of the Borough of*, edited by M. Bateson, royal 8vo. 25/ net.
 Life for Liberty (A.), *Anti-Slavery and other Letters of Sallie Holley*, edited by J. W. Chadwick, cr. 8vo. 6/
 Lubbock's (A.) *Memories of Eton and Etonians*, 8vo. 9/
 Parkman's (F.) *Montcalm and Wolfe*, 2 vols. 8vo. 17/ net.
 Quirk's (Rev. R. H.) *Life and Remains*, ed. by F. Storr, 7/6
 Shaw (J.), *a Country Schoolmaster*, cr. 8vo. 6/ net.
 Stillman's (W. J.) *Francesco Crispi, Insurgent, Exile, Revolutionist, and Statesman*, extra cr. 8vo. 7/6
 Watkins's (O. S.) *With Kitchener's Army*, cr. 8vo. 2/6

Geography and Travel.

- Hopkins's (T.) *An Idler in Old France*, cr. 8vo. 6/
 Plauchut's (E.) *China and the Chinese*, translated by Mrs. A. Bell, cr. 8vo. 2/6

Philology.

- Wiener's (L.) *The History of Yiddish Literature in the Nineteenth Century*, 8vo. 9/ net.

Science.

- Hanbury (F. J.) and Marshall's (E. S.) *Flora of Kent*, cr. 8vo. 12/6 net.
 Ogden's (H. N.) *Sewer Design*, cr. 8vo. 8/6 net.
 Perry's (J.) *The Steam Engine and Gas and Oil Engines*, 8vo. 7/6 net.
 Piesse's (A.) *The Dog, its External and Internal Organization*, oblong royal 8vo. 3/6 net.
 Proceedings of the Fourth International Congress of Zoology, Cambridge, edited by A. Sedgwick, 15/ net.
 Schroter's (L. and Prof. C.) *Coloured Vade-mecum to the Alpine Flora*, Text in English, French, and German, 7/
 Tilden's (W. A.) *A Short History of the Progress of Scientific Chemistry*, cr. 8vo. 5/ net.
 Woolwich *Mathematical Papers*, edited by E. J. Brooksmith, cr. 8vo. 6/

General Literature.

- Baigent's (J. M.) *Stars and Stripes*, cr. 8vo. 6/
 City of the Soul, cr. 8vo. 5/ net.
 Clouston's (J. S.) *The Lunatic at Large*, cr. 8vo. 6/
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 Crawford's (Virginia M.) *Studies in Foreign Literature*, 5/
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 Williams's (E.) *Anna Marsden's Experiment*, cr. 8vo. 2/6

FOREIGN.

Theology.

- Ginsburger (M.) : *Das Fragmententhargum*, 3m. 60.
 Stade (B.) : *Ausgewählte akademische Reden u. Abhandlungen*, 6m.

Fine Art and Archaeology.

- Beruete (A. de) : *Velazquez*, 50fr.
 Collection Dutuit (La) : *Livres et Manuscrits*, 200fr.
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Poetry.

- Montesquiou (R. de) : *Les Perles Rouges*, 3fr. 50.

Music.

- Ruelle (C. E.) : *Sextus Empiricus, Contre les Musiciens*, 2fr.

Political Economy.

- Molinari (G. de) : *Esquisse de l'Organisation Politique et Economique de la Société Future*, 3fr. 50.

History and Biography.

- Aumale (Le Duc d') : 2fr.
 Barthélemy (E.) : *Thomas Carlyle*, 3fr. 50.
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- Brockelmann (C.) : *Syrische Grammatik*, 7m.

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- Fleurigny (H. de) : *Les Sans-Galette*, 3fr. 50.
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 Spes : *Petite Ellen*, 3fr. 50.
 Sylva (Carmen) : *Le Hêtre Rouge*, 2fr. 50.
 Valois (C.) : *L'Escalier d'un Doge*, 3fr. 50.

NOTES FROM PARIS.

How can one compose oneself a little and think, in the midst of so much excitement, of those placid and profound works which interest thinkers? Yet Paris is not, as one might imagine, in the least disturbed, and shows no change from her usual physiognomy. Never has sunny spring been brighter or more serene. But it is the talk, the conversations, the reflections suggested by events political and judiciary, or rather judiciary and in a way moral—it is the inevitable anxieties which lead the public attention away from works of intelligence, and fix it without relaxation on the redoubtable drama which is now nearing its end.

Is it likely that the approaching elections to the Academy seem of great importance to a public taken up entirely with the question of the Jews or the army? Our compatriots, so well and sympathetically studied by Mr. Bodley in his book 'France,' now in its second edition, pass their time in irritating polemics. Works of art are suffering, and the new novels which appear are flat enough beside that great novel in Gaboriau's style, that incredible story of adventure, which readers have had now every morning for nearly two years to devour. Could Balzac when he created Vautrin and Bibi Lupin, and when he wrote 'Une Ténébreuse Affaire,' have imagined types and events more astounding and more unlikely than those before our eyes?

No. Reality this time is truly more like fiction than fiction itself. However, while the judgment of the Court of Cassation begins a new chapter of this amazing story of adventure, the candidates for the place of M. É. Pailleron are sending in their letters to the perpetual secretary of the Académie Française, and doing their best well in advance to succeed to the chair of the author of 'Le Monde où l'on s'ennuie.'

As a matter of fact, the election will not take place till January, and will wait for M. Henri Lavedan and M. Paul Deschanel to be received and recite their speeches at a public séance, in order that they may have the right to vote for the future Academician. Who will win in the tourney of which a *fauteuil* is the prize? M. d'Avenel, who publishes such interesting articles on the private life of our ancestors and the conditions which governed it, has been the first, I believe, to send in his name. Then followed M. Henry Fouquier, a journalist of the rarest talent, whose smallest piece of work, written in excellent language, is seasoned with what used to be called Attic salt—a rare thing in these days of literature full of strong pepper and cayenne. Two young dramatic authors are also at the same time seeking for M. Pailleron's place: M. Paul Hervieu, who was beaten by M. Lavedan at the last trial, but got a very creditable minority against him, and will find once again all his sympathizers in the coming battle; and M. Georges de Porto-Riche, the author of that 'Amoureuse' which Madame Réjane put on again for a few evenings the other week with a success which was decided and complete. Dramatic authors are a little sorry to see two colleagues entering thus into the lists and dividing supporters.

M. René Bazin, a novelist of talent who is much appreciated, and had his claims propounded not long since with infectious eloquence by the Vicomte de Vogüé, may well profit by this rivalry. He has just published a rural novel, 'La Terre qui meurt,' which is much and very highly spoken of. Finally, I

expect that M. Émile Faguet, who is a first-rate critic, will not give up the game; and a publicist in touch at once with politics and letters, M. Jules Delafosse, formerly member for Calvados, is also a candidate. The chair does not lack claimants!

Perhaps there are too many of them. But I only note the competitors in this academic steeplechase for memory's sake, as the changes may be great between June and January. We are going to pass through a dramatic summer. Paris will empty itself as usual, or at least the leisured Parisians will leave to their labours the workers of Paris. The great town is at present nothing but a big yard. It is making preparations for next year's vast industrial fair. Twelve months hence our Paris will not belong to us, but to our guests.

So the earth is moved, blocks of stone are rising, columns are being erected, bindings of ironwork are standing out against the sky, palaces seem to rise from the ground, stations are brought to birth, here and there the Metropolitan is getting on. How many arms and materials are in active use!

M. F. de Curel, the young master playwright whose last work, 'La Nouvelle Idole'—which means science—has made a sensation, spoke to me yesterday of the quantity of iron used in the world. He has relations who own in Lorraine enormous workshops where electricity handles the bars of metal as a child does a bit of straw. Round the workshops of M. de Weindel there are plots of ground whose increased value makes one think of the fantastic gold mines of Klondyke. A bit of land worth 800 fr. twenty years ago is worth 40,000 fr. nowadays. It is the fairyland of iron. Germany, with the lines of her railways and the girders of her houses, consumes iron just as a stomach attacked by bulimy absorbs and devours food. Now Paris also will use to an extraordinary degree for her exhibition connecting links of iron. It may be said that she will have made a town in a town. And in the front of the houses of the money-changers and bankers appear the prospectuses of a heap of extraordinary inventions to extort money and tempt the speculating public. What dreams there are about this exhibition of 1900! Panoramas, reconstructions of corners of old Paris, interiors of terrestrial globes, balloon trips, journeys round the earth, reproductions of Venice or Pompeii, giant wheels, copies of the attractions of Chicago—a hotch-potch of the novels of Jules Verne and Rider Haggard—all the alluring prospectuses are set out, promising subscribers pleasure, amusement, and fortune all at once. Man may well be led away from reality by the attractions of all these chimæras.

And since dreaming is the order of the day I shall mention a small fact—one of those *petits faits* which Stendhal loved—which seemed to me very singular, very unusual. Among the papers offered for sale on the boulevards by the hawkers of Paris—patriotic novels, biographies of Paul Déroulède, or narratives in favour of or against Dreyfus—suddenly I heard 'Hamlet' shouted; yes, Shakspeare's 'Hamlet.'

Ask for 'Hamlet'—complete edition! twenty centimes!

And it was 'Hamlet' hawked about thus in the streets, a small edition with a yellow cover, printed by a house who publish popular pamphlets, and adorned by a very fair figure of the Prince of Denmark in dark costume, meditating on the skull of Yorick. The copy I bought bears this notice: thirty-second thousand. And on the back of the cover the publisher announces an edition of a similar sort of 'Quentin Durward' with the words sixteenth thousand. The mere fact that 'Hamlet' is hawked about in the thoroughfares of Paris appears to me what is called a "sign of the times." It consoles one for all the folly, twaddle, and coarseness which the public hawkers usually offer to their passing customers.

Ask for 'Hamlet' for twenty centimes! This cheap Shakspeare I have been pleased to come across, and it is in part Madame Sarah Bernhardt who is responsible for so consoling an occurrence. If the *camelots* set about selling in this way on the boulevards the 'Misanthrope' of Molière or the 'Cid' of Corneille the streets would be somewhat purified. Meanwhile here is Shakspeare, and the author of this revolution is the new interpreter of Hamlet. London will judge of Madame Sarah Bernhardt after Paris; it is not my business to say what the *tragédienne* has made of such a part. Besides, I have not had the luck to see her yet in 'Hamlet.' But echoes of her triumphant attempt have reached me, and the first to tell me how "Sarah" had moved him was M. Mounet Sully himself, the admirable Hamlet I had the honour of introducing to applause.

The success of Sarah Bernhardt in this supreme part is complete, and she has even had that special success of which Scribe spoke. One day, when he was told that two members of the audience at his play had quarrelled and fought, "A duel?" said he; "that means fifty performances for certain; if a man dies we shall reach a hundred." Scribe was joking. I don't know about a death; but, thank Heaven! on the subject of Hamlet and the question whether he was fat or thin there has only been one wound. M. Catulle Mendès, the poet of the 'Reine Fiammette,' and M. Georges Vanor, a lecturer of eloquence, who celebrated Balzac at the Odéon in excellent verse, have met sword in hand, and it is known that for a time the wound of M. Mendès made his friends anxious. All is forgotten now; the wounded man is about, and will soon resume his pen, if he has not already done so when these lines appear, and the meeting is only remembered as a Shakspearean dispute and record of the success of Sarah Bernhardt in 'Hamlet.'

Ask for 'Hamlet.' Indeed, I repeat this entirely literary cry, heard in the Paris which is in a fever about the Affair, but less fevered and a good deal calmer than the polemics of the newspapers would have one believe—this advertisement of a masterpiece among the daily placards has given me a sensation of the absolute, the everlasting, dominating the inferior and ephemeral in our daily discussions. Politics pass, art survives.

And it is art in conjunction with letters which the Institute has honoured in calling on M. Henry Roujon to succeed at the Académie des Beaux-Arts the Marquis de Chennevières. The election was never in doubt. The sympathetic Director of the Beaux-Arts was elected at the first scrutiny, whereas M. J. J. Guiffrey the other day reached victory only after twenty-one rounds—a real battle. The Academy must be congratulated on such choices. M. Guiffrey has given to the manufacture of Gobelins tapestry a striking impulse. He is a writer of solid talent and an administrator of the first rank. As for M. Roujon, at the Beaux-Arts he is the right man for the substantial post. He combines pleasingness with energy, activity, high intelligence, a gift of speech as sincere as it is attractive and brilliant. The Director of the Beaux-Arts enters the Institute to take the place of one who has done much for art in France; but a writer of his delicacy and penetration might aspire also to a seat in the Académie Française. He has published a small masterpiece of its kind, 'Miremonde,' for which Dumas the younger wrote the preface—and that was the last work the author of 'Francillon' did. He recited not long since at Lyons, at the inauguration of the bust of Pierre Dupont, the songwriter, a speech which, far from being like official eloquence, was a bit of exquisite literature. Sainte-Beuve would have approved of it. Therefore I am right in saying that the victory of M. Roujon in his election is a success for art and literature alike. All the world has applauded it.

These are the things, I believe, that are interesting here people who think; and the Paris of which we are talking—the Paris which thinks of art and buys Shakspeare in small popular editions, or old Walter Scott—this is the true Paris, widely different from the city of noisy riot which the world thinks to be the only Paris, though it is only Paris on the surface.

JULES CLARETIE.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold books and MSS. from the Meridale and other libraries on June 1st, 2nd, and 3rd, amongst which were the following: Lempière's Universal Biography, extra illustrated, 1808, 15l. 5s. Burton's Arabian Nights, 28l. 10s. Piranesi, Veduti di Roma, 2 vols., 13l. 5s. Collection of 5,000 Ex-libris, 11l. 10s. The Scourge, illustrated by Cruikshank, 11 vols., 11l. 5s. Ackermann's Microcosm of London, 1808-9, 11l. Caricatures by Cruikshank and others (100), 30l. 10s. Ruskin's Modern Painters, 5 vols., 9l. 2s. 6d. Crowe and Cavalcaselle's Painting in Italy, 5 vols., 24l. Baily's Sporting Magazine, vols. i.-l., 10l. 7s. 6d. Redford's Art Sales, 2 vols., 7l. 10s. Morant's Essex, 2 vols., 10l. 15s. Blomefield's Norfolk, 5 vols., 10l. 15s. Dibdin's Bibliotheca Spenceriana, 7 vols., 11l. Sir T. Browne's Religio Medici, surreptitious first edition, 1642, 10l.; the same, genuine first edition, 1643, 5l. 10s. Blank Verse by Charles Lloyd and Charles Lamb, 1798, 15l. Milton's Poems, 1645, 40l. 10s. Wordsworth's Evening Walk, 1793; Pedestrian's Tour in the Alps, 1793, and Coleridge's Ode on the Departing Year, 1796, in 1 vol., 31l.

The same auctioneers began the sale on the 5th inst. of another portion of the MSS. collected by Sir Thomas Phillipps. The present selection is, on the whole, of less interest and value than those already dispersed. The chief prices in the first two days were the following: Epistolæ Paparum ad Archiepiscopos, &c., Angliæ, twelfth century, 9l. 10s. Cartæ quædam Ed. I., Vicecomiti Wygornia, Index Henrici de Bracton, &c., thirteenth century, 11l. Aristotelis Opera, thirteenth century, 29l. Astronomical MS. of thirteenth century, 21l.; another of the same period, 88l. Tractatus de Reprobatione Falsæ Monarchiæ, fourteenth century, 20l. 5s. Miracula et Passio Thomæ (à Beckett), Cant. Archiep., twelfth century, 51l. Regula S. Benedicti Abbatis totius Occidentis Mon., 20l. Sir W. Betham's Abstract of all the Administrations to Intestates in the Prerogative Office in Dublin to 1802, 14l. Expositio Tropologia Guiberti Abbatis Novigenti in Osee, &c., twelfth or thirteenth century, 16l. Wycliffe, New Testament, fourteenth century, 41l. Clement of Llanthony's Harmony, translated by Wycliffe, fourteenth century, 11l. Sermon by Wycliffe on Matthew xv., fourteenth century, 19l. Lipscomb's Notices of Bucks Families, unpublished, 12l. 12s. Arn. Buderici Odæ de Laude Dei, fifteenth century, 15l. 10s. Ricardi de S. Victore Opera, &c., fourteenth century, 19l. Jacobi de Cessolis de Ludis Scacchorum, fourteenth century, 20l. Original Book of Ordinances of the Household of Charles I., 30l. 10s. Chronica Karoli Magni, &c., twelfth century, 32l. Chronicon a Carolo Magno usque ad Philippum II., fourteenth to fifteenth century, 18l. Chroniques de France et d'Angleterre jusqu'à 1458, fifteenth century, 14l.

JUNIUS.

I HAVE never followed the course of opinion upon the authorship of the 'Letters of Junius,' and do not know how far Lord Ashburton's name was mooted in this connexion before 1813, but Prof. Laughton's letter in your issue of June 3rd makes me think it worth while to send you the following extract from a letter

written by Dr. Samuel Butler to Woodfall, and dated August 13th, 1813. The extract runs:—

"It is presumption in me to offer a suspicion to one who has so much better means of information than any other man now living; but I own, among the very small number of persons who can have any possible claims to be considered as the writers of the 'Letters of Junius,' I have sometimes preponderated to Lord Ashburton. I must own my reasons are very weak and inconclusive, yet.....you are not bound to give implicit credit to Junius when he tells you he is no lawyer by profession, while his letters everywhere evince a most profound knowledge of the laws, and his attacks on Lord Mansfield are of that triumphant sort which one can hardly attribute but to a professional man."

Further extracts from this same letter are given in my 'Life and Letters of Dr. Samuel Butler,' vol. i. p. 87. S. BUTLER.

Literary Gossip.

WE are authorized to state that, owing to the pressure of other engagements, Mr. Charles L. Graves is resigning the position he has occupied for some time past with Messrs. Smith, Elder & Co., including his editorial connexion with the *Cornhill Magazine*.

THE forthcoming volume of the 'Dictionary of National Biography,' which is to be published on the 26th inst., extends from Wakeman to Watkins. Mr. E. Irving Carlyle writes on Thomas Wakley, the political reformer; Mr. H. R. Grenfell on Frances, Countess Waldegrave; Sir Walter Armstrong on Frederick Walker, A.R.A.; Mr. Richard Bagwell on George Walker, Governor of Londonderry; Mr. F. Hindes Groome on Clementina Walkinshaw, mistress of Prince Charles Edward; Sheriff Mackay on Sir William Wallace, Scottish patriot; the Master of Balliol on William Wallace, Professor of Philosophy at Oxford; Mr. Joseph Knight on James William Wallack, actor, and Mrs. Warner, the actress; Mr. G. Thorn Drury on Edmund Waller; Mr. C. H. Firth on Sir William Waller, Parliamentary general; Miss A. M. Clerke on John Wallis, mathematician; the Rev. Dr. Augustus Jessopp on Henry Walpole, the Jesuit; Mr. Austin Dobson on Horace Walpole; Dr. A. W. Ward on Horatio Walpole, first Baron Walpole of Wolterton, and on William Walsh, critic and poet; Mr. I. S. Leadam on Sir Robert Walpole; Sir Spencer Walpole on the Right Hon. Spencer Horatio Walpole; Mr. Sidney Lee on Sir Francis Walsingham, and on Joseph and Thomas Warton; Mr. J. R. Thursfield on John Walter, founder of the *Times*, and on his son and grandson, successive proprietors of the *Times*; Prof. Margoliouth on Bishop Brian Walton; Mr. Charles Welch on Sir William Walworth, Lord Mayor of London; Mr. James Gairdner on Perkin Warbeck and on Archbishop Warham; Mr. W. P. Courtney on Eliot Warburton; Mr. Leslie Stephen on Bishop Warburton; Mr. Campbell Dodgson on E. M. Ward, R.A.; Mr. J. M. Rigg on William George Ward, the theologian; Prof. T. F. Tout on John de Warenne, Earl of Surrey; Col. Vetch on Sir Charles Warren; Dr. Richard Garnett on J. B. Leicester Warren, third Lord de Tabley; and Mr. Thomas Seccombe on Samuel Warren, the novelist. Mr. Andrew Lang has supplied notes for the article on Izaak Walton.

MESSRS. ARCHIBALD CONSTABLE & Co. will shortly publish Mr. T. F. Dale's 'History of the Belvoir Hunt,' which has been in preparation for over a twelvemonth. The story of this hunt is to some extent the history of the house of Manners. Mr. Dale's book has been undertaken with the sanction and assistance of the Duke of Rutland. It traces the annals of the famous pack from the year 1720, and stud-book entries from the year 1791 are printed in full, together with pedigrees of celebrated hounds. There are two maps. One is a hunting map showing all the regular meets, with the great historic runs marked on it. The other is a map of the country hunted in the year 1841. The illustrations, of which there are a large number, are taken from many sources, amongst others the collections at Belvoir Castle, of Mr. John Welby at Allington, and Sir George Whichcote at Aswarby Hall, as well as from prints in the British Museum, and modern photographs and drawings. There is to be a large-paper edition of seventy-five copies.

SIR GEORGE KEKEWICH will open the Welsh Preliminary Exhibition of Educational Equipments and Appliances, from which exhibits will be selected for the Paris Exposition of 1900. The Welsh exhibition is to be held at Cardiff in July, six months in advance of similar exhibitions in London, Edinburgh, and Dublin. The University of Oxford has resolved to send an exhibit illustrating its history and present condition to London and Paris.

THE French delegates at the Publishers' Congress are M. Georges Masson, President of the Paris Chamber of Commerce and President of the French delegates; M. F. Brunetière, of the *Revue des Deux Mondes*; M. René Fouret, President of the Cercle de la Librairie and the head of the firm of Hachette & Cie.; MM. Mainguet and Bourdel (Plon & Cie.); M. Jules Hetzel, late President of the Cercle de la Librairie; M. Ramin (Firmin Didot & Cie.); M. Max Leclerc (Colin & Cie.); M. Paul Ollendorff; and M. Armand Templier (Hachette & Cie.). Mr. Daldy has taken advantage of the meeting to discourse upon copyright, but we fear little progress is likely to be made on the lines advocated by him.

MR. LOMAS writes to complain that in noticing the eleventh edition of 'O'Shea's Guide to Spain and Portugal' we said that his allusion to the battle of Almansa, upon pp. 255, 256, as won by Philip V.'s army over the Archduke of Austria's troops, would cause our "neighbours" to "smile":—

"May I crave for enlightenment? In 1707 the Archduke Charles of Austria, second son of the Emperor Leopold, was disputing with Philip V., a whilome Bourbon prince, and grandson of Louis XIV., the right of the latter to the crown of Spain. The decisive battle was fought at Almansa, April 25th, 1707, when the troops of Philip V. inflicted a severe defeat upon the troops of the Archduke Charles. I fail to see where this statement is incorrect, or where the 'smiling' comes in."

If Mr. Lomas is right, Blenheim should be called a battle won over the French by the Emperor of Germany's troops.

MR. C. RICHARDSON has just finished for Messrs. Methuen a new book, entitled 'The English Turf.' This work deals with the

evolution of the racehorse, tracing the several important lines of blood and describing the art of breeding. The principal racecourses are described, and chapters are devoted to trainers and jockeys. The work is very fully illustrated.

MR. C. H. FIRTH, whose recent important researches on the battle of Marston Moor and the composition of Cromwell's regiment of Ironsides have been communicated to the Royal Historical Society, has prepared a further paper on the battle of Dunbar, with special reference to a contemporary picture plan which throws a new light on the position of the opposing armies and on Cromwell's famous tactics.

PROF. G. W. FORREST, who has deservedly been included in the birthday honours and made a C.M.G., is busy with another volume of his valuable selections from the State Papers relating to the Mutiny, which have already yielded valuable information. The new instalment deals with the siege and relief of Lucknow, and will contain much fresh material for the veterans of the United Service Club to discuss. Mr. Forrest has, owing to ill health, returned to England for the summer, but possibly will return to Calcutta in the cold weather.

ACCORDING to the *Oxford Magazine*, Mr. Daniel hopes to turn out in a week or two from his private press an edition of 'Yattendon Hymns,' prepared by Mr. Bridges, and some sonnets of Mary, Queen of Scots, edited by Mr. S. R. Gardiner.

THE late Dr. Wallace had a chequered career. He was educated for the Scottish Church, and became, after holding other livings, minister of the old Greyfriars Church in Edinburgh. Although his orthodoxy was vehemently suspected, he was appointed Professor of Ecclesiastical History in the University later. His position becoming embarrassing, he was glad to accept the succession of Alexander Russel in the editorship of the *Scotsman*, to which he had been a contributor for a considerable time. But he was not the sort of man to superintend a great daily paper, and he presently found his way to the English bar, and then to the House of Commons.

THE Committee of the Bible Society have entrusted their Literary Superintendent, the Rev. T. H. Darlow, with the task of preparing an historical catalogue of the library of the Bible House, and have appointed Mr. H. F. Moule his assistant.

MR. J. F. HOGAN, M.P., has written a paper on 'Lord Rosebery as a Literary Critic,' which will appear in *Chambers's Journal* for July. In the same periodical will appear a paper by Mr. Edmund Gosse on 'R. L. Stevenson's Relations with Children.'

THE death of Prof. H. Siegel, the historian, is announced.

THE Parliamentary Papers likely to be of the most interest to our readers this week are a Statement of Income and Expenditure of Greenwich Hospital, 1898-9 (3d.); Education, Scotland, Report, 1898-9 (4d.); Two Minutes of the Committee of Council on Education in Scotland (3d. and 1d.); and Education, England, Report for the South-Western Division, 1898 (2d.).

SCIENCE

THE ROYAL OBSERVATORY, GREENWICH.

A GOODLY company of astronomers assembled, as usual, at the Royal Observatory on Saturday last, and the Astronomer Royal presented his Annual Report to the Board of Visitors, of which Prof. Darwin, President of the Royal Astronomical Society, was chairman, in the absence of the President of the Royal Society (Lord Lister). The Report follows its usual course in commencing with a narrative of the changes effected in the past year (from May 11th, 1898, to May 10th, 1899) in the buildings and grounds. It is satisfactory to record that the new observatory building, which has been in progress since 1891, was completed in the month of March of the present year, by the addition of the east and west wings; these provide accommodation hitherto much needed for the Observatory staff, for the photographic records and books of calculations, and for the library, which had outgrown the rooms before appropriated to it. The completed building is cruciform in shape, having four wings of three stories, with a central tower carrying the Thompson equatorial and dome. The principal floor is occupied by the staff; the ground floor of the north, east, and west wings will contain the library, that of the south wing being fitted up as a workshop; and the upper floor will accommodate the photographic and other records and the stock of publications of the Observatory. Application has been made to the Government for obtaining a slight enlargement of the existing boundary of the premises, which the convenient use of this new building has rendered almost necessary. On the other hand, its existence has made it possible to get rid of some sheds and outbuildings which are no longer required and encumber some part of the grounds. The new Magnetic Pavilion, located in a separate enclosure at a distance of about three hundred and fifty yards from the Observatory on the east side, was completed at the end of last September, and the magnetic instruments for absolute determinations have been installed there. The greatest care has been taken to exclude all ironwork in its construction, and to select the site in such a way that there is no suspicion of magnetic disturbance from iron in the neighbourhood. The enclosure also provides a good meteorological station, where the standard thermometers and rain-gauges have been mounted. Some other alterations have been made, particularly with regard to the arrangements for electric lighting; and the old official room of the Astronomer Royal has been converted into an additional chronometer-room, and fitted up with shelves required for the purpose.

With regard to astronomical observations, the sun, moon, planets, and fundamental stars have been regularly observed on the meridian, as in previous years. The number taken during the first three months of the present year was unusually large, particularly in January and February. The reductions have kept pace with the observations, and the preparations for a new ten-year catalogue of stars, including those observed from 1887 to 1896, which amount to 6,950 in number, are in a forward state. A fresh determination of the division errors of the transit circle was made in the autumn of 1898, entailing much labour, and resulting in a marked improvement in the accuracy of the zenith distance observations. Some trouble occurred in the full adjustment of the new altazimuth; but everything has been in a satisfactory state with it since last February, and valuable observations of different kinds obtained. A chronograph for its use is being constructed. Special phenomena and comets have been observed as occasion served with the equatorials. Excellent use has been made of the Thompson equatorial. With the 26-inch refractor, in particular, twelve successful

photographs of Neptune and its satellite have been obtained, using the occulting shutter to screen the planet during the greater part of the long exposure necessary to show the satellite. The results of these observations have appeared in the *Monthly Notices* of the Royal Astronomical Society. The 28-inch refractor has been used throughout the year for micrometric measurements of double stars, more than half of these being of close pairs, the components of which were less than $1''.0$ apart. No interruption has occurred in the work with the astrophotographic equatorial, and the measures and reductions for the Greenwich portion of the great photographic catalogue have made good progress. This department is under the charge of Mr. Hollis. Delay has taken place in the adjustment of the new photographic spectroscope on the 30-inch reflector of the Thompson equatorial, partly in consequence of the pressure caused by the arrangement for photographing the new small planet Eros (our nearest neighbour at certain times amongst the planets) and the satellite of Neptune. But the solar photography has been, as before, carried on continuously, under the superintendence of Mr. Maunder.

Magnetic work has also proceeded with the same regularity as in previous years, and under improved conditions, as above stated. This is under the charge of Mr. Nash, as are also the meteorological observations. With regard to the latter, the following particulars may be of interest. The mean temperature of the year 1898 was $51^{\circ}.3$, being $1^{\circ}.8$ above the average for the fifty years 1841–90. The highest temperature in the shade recorded in the open stand during the twelve months ending on April 30th last was $92^{\circ}.1$ on September 8th. In only one previous case since the meteorological department was established has a temperature above 90° been registered in September, which was on the 7th of that month in 1868, when it also reached the same height as above, $92^{\circ}.1$. The lowest temperature in the year was in March, when the thermometer went down on one occasion to $20^{\circ}.3$. With the exception of a brief cold period in that month, the winter, like the preceding one, was exceptionally mild, particularly in February, on the 10th of which the maximum temperature ($63^{\circ}.9$) was the highest recorded in that month since records began in 1841. The mean daily horizontal movement of the air in the twelve months ending April 30th was 291 miles, which is 10 miles above the average for the preceding 31 years. The greatest recorded daily movement was 950 miles on January 21st, and the least 67 miles on March 14th. The greatest recorded pressure of the wind was 33 lb. on the square foot on February 13th, and the greatest hourly velocity 53 miles on January 12th. The number of hours of bright sunshine was 1,500 out of the 4,454 during which the sun was above the horizon. The rainfall for the same twelve months was 22.74 inches, being $1^{\circ}.80$ less than the average of 50 years; that in September was only $0^{\circ}.305$ inch, which is the smallest recorded in September since 1841, with the exception of 1865, when it was only half the above, or $0^{\circ}.16$ inch.

The only extraneous work during the year under review was the determination of the longitude of Killorglin, at the head of Dingle Bay, Ireland, the object being to eliminate as far as possible the effect of local attraction at Valentia and Waterville, both of which stations are situated between the Atlantic on the west and a mountain mass on the east. The observations at Killorglin and Greenwich were made in October and November by Mr. Dyson and Mr. Hollis, and their reduction is nearly completed. But little change has been made during the year in any part of the staff of the Observatory, the two chief assistants being Mr. Dyson and Mr. Cowell. Mr. Christie devotes the last

section of his Report ('General Remarks') not to further suggestions of additions to buildings, instruments, or operations, but to a short summary of the work effected, which he considers to compare well with that of any previous year. Indeed, the space occupied by the Observatory grounds is now so completely utilized and covered by appliances that it would almost seem as if expansion on the site must now terminate.

SIR G. G. STOKES'S JUBILEE.

Cambridge, June 6, 1899.

THE celebration of Sir G. G. Stokes's jubilee as Lucasian Professor was held on June 1st and 2nd with complete success. The weather was delightful, and the college gardens were at their best, so that those who visited Cambridge for the first time received a brilliant impression of the place. Every one, both residents and visitors, seemed disposed to enter thoroughly into the spirit of the occasion, and fully to appreciate the character of the celebration.

Those who heard Prof. Cornu's Rede Lecture on June 1st will long remember the delightfully clear style and finished diction of the lecturer, while the subject—'The Wave Theory of Light,' a subject to which both the lecturer and Sir G. Stokes himself have made important contributions—rendered the lecture a highly appropriate introduction to the jubilee proceedings.

A dinner followed in the hall of Pembroke College, and in the evening a conversation was held at the Fitzwilliam Museum, for which about a thousand ladies and gentlemen accepted the invitation of the University. The museum is admirably suited for an evening reception, and it is to be regretted that it is not more frequently used for the purpose. The various gowns and hoods of the guests from different universities at home and abroad gave an unusual variety of colour to the assembly. The important part of the evening's proceedings was the presentation of Thornycroft's two busts of Sir George Stokes, to the University and to Pembroke College respectively. Lord Kelvin, who is always welcomed in Cambridge with enthusiasm, spoke of Stokes's various and long-continued services to science and his work both at Cambridge and as Secretary of the Royal Society. His reference to Stokes's rooms at Pembroke, about the year 1840, as the earliest physical laboratory in the British Islands, perhaps the first in any European university, was warmly received.

On June 2nd a long programme was gone through, extending from eleven in the morning until midnight. The morning congregation gave a pleasant opportunity of identifying the different delegates who presented addresses. These visitors were called on in the order of the dates of the foundations of the different institutions which they represented. The list was a long one, beginning with the universities of Paris and Oxford, the Scotch universities, and that of Dublin, and including German, Belgian, Dutch, Russian, Swedish, and American universities and institutions, as well as those of the different colonies and our own islands. The address to Prof. Stokes from the Royal Society, read by Lord Lister, President, contained particularly pleasant expressions of respect and regard.

After a luncheon given by the Vice-Chancellor in the hall of Downing College and in its beautiful grounds to a very large number of guests, the Senate House was crowded for the afternoon congregation, presided over by the Duke of Devonshire as Chancellor. Profs. C. Cornu and Darboux of Paris, Michelson of Chicago, Mittag-Leffler of Stockholm, Quincke of Heidelberg, and Voigt of Göttingen received honorary degrees, being introduced by the Orator in Latin speeches and warmly received by the assembly. Then followed the presentation to Sir George Stokes of an address from our own University,

together with a specially designed commemorative gold medal. An unexpected addition was made to the proceedings by the presentation, by MM. Becquerel, Cornu, and Darboux, of the Arago Medal from the French Institute. A few well-chosen words of thanks from Stokes brought the congregation to a close.

The absence through illness of Prof. Kohlrausch, on whom it had been intended to confer a degree, was much regretted.

After the heat of the Senate House it was a pleasant change to the shady grounds of Pembroke College, where a successful garden party was given by the Master and Fellows.

In the evening the delegates and other visitors dined in the hall of Trinity College at the invitation of the University. This banquet formed a very agreeable close to the proceedings. The Duke of Devonshire proposed Stokes's health in a very appropriate speech, and the Professor's graceful and modest reply was received with enthusiasm, especially when he described himself as "an old man, but not quite played out yet."

In looking back on the honour which the University has paid to its senior Professor we feel that it has been carried out with genuine heartiness, and that the memories it leaves behind are entirely happy ones.

It is announced that the Cambridge Philosophical Society propose to publish a volume of scientific memoirs, specially contributed in commemoration of the occasion, and of the prolonged connexion of Sir G. Stokes with the Society. Contributions have already been promised by Lord Kelvin, Profs. Boltzmann, Poincaré, Mittag-Leffler, Righi, Michelson, Forsyth, Thomson, Glazebrook, and Lodge, and many others. A meeting of the Philosophical Society for the communication of some of the papers was held on June 5th. After an introductory statement by Mr. Larmor, the President of the Society, Prof. Mittag-Leffler gave an outline of an important paper relating to monogenic functions. Prof. Michelson exhibited his new echelon spectroscope, which seems likely to give valuable assistance in the future work of spectroscopic science. Prof. Lodge, on behalf of himself and Principal Glazebrook, gave a brief outline of the paper which they proposed to offer. The rest of the papers were taken as read. W.

SLATE WEAPONS AT DUMBUCK.

Dundee, May 27, 1899.

THE reasoning of Mr. Andrew Lang as to the alleged slate weapons or amulets found at Dumbuck is not very logical. These articles were discovered in this Clydeside erection—for it certainly is not a crannog—and similar pieces were excavated a few years ago in the neighbouring fort at Dunbuie. As the very extensive archaeological researches recently made in Scotland had not disclosed any similar weapons, wise Scottish antiquaries regarded them with suspicion. They might have been jocular mystifications, to take the least offensive view. But Mr. Lang points out that slate objects bearing some resemblance to the Dumbuck puzzles are very plentiful in Ontario and in uncivilized Australia. Now when discussing this question in the columns of the *Glasgow Herald*, Mr. Lang's main contention was that the Dumbuck joker could not possibly have manufactured objects similar to others of whose existence he was ignorant—*ergo*, these must be genuine prehistoric remains; and yet he now boldly asserts that the slate weapons are quite common in Canada and elsewhere. If these things are sown broadcast over Canada and Australia, it was surely as possible for the supposed forger to know of them as for Mr. Lang. Nay, it is evident that he would not need to forge at all, for he could have got the genuine articles in profusion from either of these colonies, and thereby intensified his joke. The great difficulty is to know what Mr. Lang means to infer

from his discovery. Does he wish to suggest that a lonely family of Canadians or Australians settled in Clydeside during prehistoric times; that its members failed to maintain the struggle for existence, and speedily died out, leaving their lares and penates to puzzle modern antiquaries; and that they did not even infect any other prehistoric Scottish savages with the desire to make useless arrow-heads of slate with futile artistic decorations? It is certainly curious that only one among the hosts of Scottish excavators—and he not an expert—has ever come upon anything of this kind throughout "braid Scotland." It is not less curious that this same excavator discovered the slate articles both at Dunbuie and Dumbuck. Every one agrees with Mr. Lang's suggestion that the objects should be examined by "experts in the English, American, and Australian universities and museums"; but, after all, that would only go a small way to settle the matter. It is perfectly possible that these experts would find the objects to be of genuine Canadian or Australian manufacture. That, however, would not show how they came to be at Dumbuck and Dunbuie. According to Mr. Lang, "The things themselves are neither rich nor rare"; but the doubting Scottish antiquaries may reasonably answer, "We wonder how the devil they got there." That the perforated amulets were used for ritual purposes, as are the *churingas* of the modern Australian savage, is extremely probable; and their existence in Clydesdale seems to imply that these Accadian or Australian refugees, who crossed the Atlantic and rounded the Cape of Good Hope long before Columbus or Vasco da Gama, had failed to impose their religion upon the prehistoric aborigines of Scotland, since no similar charms have been found there. These early missionaries of a creed which did not "catch on" in Scotland may have experienced the same fate as the modern missionary to the Cannibal Islands. Apparently Mr. Lang's notion is to find confirmation in the Dumbuck relics for his theory of a universal method of "making religion." But the evidence from Clydeside is too fragile, jocular, and ludicrous to afford a safe basis even for so airy a theory.

A. H. MILLAR.

SOCIETIES.

ROYAL.—June 1.—*Annual Meeting*.—Prof. T. G. Bonney, V.P., in the chair.—Prof. L. Boltzmann, Anton Dohrn, and Emil Fischer, and Drs. G. Neumayer and M. Treub were balloted for and elected Foreign Members.—The following gentlemen were elected Fellows: Prof. W. F. Barrett, Dr. C. Booth, Major D. Bruce, Mr. H. J. H. Fenton, Mr. J. S. Gamble, Prof. A. C. Haddon, Dr. H. Head, Prof. H. S. Heleshaw, Prof. C. L. Morgan, Mr. C. Reid, Dr. E. H. Starling, Prof. H. W. L. Tanner, Mr. R. Threlfall, Mr. A. E. Tutton, and Prof. B. C. A. Windle.—The following papers were read: 'The Parent-Rock of the Diamond in South Africa,' by Prof. T. G. Bonney, —and 'Experimental Contributions to the Theory of Heredity: Telegony. I. Introductory,' by Prof. J. C. Ewart.

GEOGRAPHICAL.—June 5.—*Annual Meeting*.—Sir Clements Markham, President, in the chair.—The following were elected Fellows: Capt. B. R. James, Messrs. W. F. Evans, W. Foster, A. J. Grant, R. N. Hall, L. J. Jerome, F. Mills, W. D. Perrott, P. L. Phillips, R. de Rustafjaell, and H. R. Wallis. The following were elected as Council and officers for the session 1899-1900: *President*, Sir C. Markham; *Vice-Presidents*, Hon. G. C. Brodrick, Sir G. D. Taubman Goldie, Col. Sir T. H. Holdich, Admiral Sir F. L. McClintock, Admiral Sir W. J. L. Wharton, and General Sir C. W. Wilson; *Treasurer*, E. L. S. Cocks; *Trustees*, Sir J. Lubbock and Sir C. E. Peek; *Secretaries*, Major L. Darwin, J. F. Hughes, and Sir J. Kirk; *Councillors*, Sir H. E. G. Bulwer, W. T. Blanford, Col. G. E. Church, C. T. Dent, Major-General Sir F. W. De Winton, Col. Sir W. Everett, Major S. C. N. Grant, Admiral Sir R. V. Hamilton, Admiral Sir A. H. Hoskins, Col. Augustus Le Messurier, Lord Loch, G. S. Mackenzie, General Sir H. W. Norman, Duke of Northumberland, Sir G. S. Robertson, Howard Saunders, F. C. Selous, H. W. Smyth, Lord Stanmore, Col. Sir H. R. Thuillier, and Col. C. M. Watson.—The President delivered the annual ad-

dress.—During the meeting the Royal Medals for the encouragement of geographical science and discovery were presented: The Founder's Medal to Capt. Binger, who in the years 1887-9 carried out an extensive series of explorations in the vast area included in the bend of the Niger. During these journeys Capt. Binger explored much country previously unknown, took numerous astronomical observations, on which to base a map of the region, and in other departments of geography did a great amount of work of a high scientific value. The results of his explorations were published in 1892, in two large volumes, with one large map and several smaller maps and sections, and numerous valuable illustrations, which form the chief authority on the geography of the region with which they deal. The Patron's Medal to M. Foureau, for his explorations in the Sahara during the last twelve years, having in his journey to Insalah in 1890 travelled over 1,500 miles, and fixed the latitudes and longitudes of 35 places; having in 1891 penetrated further into the Sahara than any other explorer since the Flatters Mission, and determined the positions of 41 places; having in 1893 penetrated as far as the Tassili plateau; having in 1894-5 again covered much new ground, and made numerous astronomical observations to fix positions, besides making researches in physical geography, geology, and botany; and having in 1896, and in his present journey, contributed still further to geographical knowledge; the whole comprising an amount of continuous scientific work under great difficulties which places M. Foureau in the first rank of African explorers. Few men have done so much to elucidate the topography and the physical geography of the Sahara.—The following other awards were declared: The Murchison Grant for 1899 to Mr. Albert Armitage, for his valuable scientific observations, astronomical, meteorological, and magnetic, during a service of three winters and five summers in the Arctic regions with the Jackson-Harmsworth expedition, and for his sledge journeys with Mr. Jackson to explore the western part of the Franz Josef group. The Back Grant for 1899 to Capt. P. M. Sykes, for his three journeys through Persia, during which he has made important corrections and additions to the map of that country, and done much to clear up the geography of Marco Polo. The Gill Memorial for 1899 to the Hon. David Carnegie, for his journey across the Western Australian desert in 1896-7, from Coolgardie to Hall's Creek, and back by a different route, thus traversing the desert twice, during which time he took astronomical observations to fix positions for latitude, made a route survey, and thoroughly explored the region. Mr. Carnegie crossed the routes of three Gold Medalists twice, in going and returning. The Cuthbert Peek Grant for 1899 to Dr. Nathorst, for his important scientific exploration of the Spitsbergen Islands and the seas between Spitsbergen and Greenland.—During the meeting the medal awarded to Sir John Murray by the American Geographical Society was presented by the United States Ambassador.

GEOLOGICAL.—May 24.—Mr. W. Whitaker, President, in the chair.—Messrs. J. R. Eccles and E. R. Matthews were elected Fellows.—The President called attention to the issue of vol. iii. of Hutton's 'Theory of the Earth,' and said that the thanks of the Fellows were due to Sir A. Geikie for having edited and annotated most carefully this work. The volume was printed from a previously unpublished manuscript which had been for many years in the possession of the Society: its contents were extremely interesting, and it supplemented the previous volumes by the inclusion of an index to the whole of the work, prepared by Sir A. Geikie.—Prof. Seeley exhibited a cast from a footprint obtained by Mr. H. C. Beasley from the Trias at Stourton. The impression is about 1½ in. long, and nearly as wide. The cast has been treated by oblique illumination, so as to display its osteological structure by means of the shadows thus thrown. All the claws are directed outward, as in a burrowing animal. The form of the foot resembles that of a monotreme mammal rather than that of any existing reptile. There appears to be a slender pre-pollex, including three bones. The only other example of this structure in the Trias is in the theriodont reptile Theriodon, in which it is less definite. This character may add to the interest of other footprints from Stourton, which in the form of the foot approximate to anomodont reptiles from the Karoo beds of Cape Colony.—The following communications were read: 'On the Distal End of a Mammalian Humerus from Tonbridge,' and 'On Evidence of a Bird from the Wealden Beds of Ansty Lane, near Cuckfield,' by Prof. H. G. Seeley, —'Notes on the Rhyolites of the Hauraki Goldfields, New Zealand,' by Messrs. J. Park and F. Rutley, with analyses by Mr. P. Holland,—and 'On the Progressive Metamorphism of some Dalradian

Sediments in the Region of Loch Awe,' by Mr. J. B. Hill.

CHEMICAL.—June 1.—Prof. Thorpe, President, in the chair.—The following papers were read: 'The Hydrosulphides, Sulphides, and Polysulphides of Potassium and Sodium,' by Mr. W. Popplewell Bloxam,—'On the Relative Efficiency of Various Forms of Still-head for Fractional Distillation,' by Dr. S. Young,—'The Salts of Dimethylpyrone and the Tetravalence of Oxygen,' by Dr. J. N. Collie and Mr. T. Tickle,—'The Sym-di-isopropylsuccinic Acids,' by Messrs. W. A. Bone and C. H. G. Sprankling,—'Chemical Examination of the Oleo-Resin of *Dacryodes hexandra*,' by Mr. A. More,—and 'Active and Inactive Phenylalkyloxyacetic Acids,' by Dr. A. McKenzie.

PHILOLOGICAL.—June 4.—Mr. E. L. Brandreth in the chair.—Mr. W. H. Stevenson read a paper 'On Old English Personal Names.' The peoples making up the original Indo-Germanic community had a common name-system, which has left traces in all their languages except Latin, and perhaps Armenian, those in Greek and German being specially noteworthy. One class of personal names consists of single stems, and the other of double stems, from which the first class was probably derived. These names were mostly made up of substantives and adjectives, either of which might be put first, and often seemingly without change of meaning—as Wulf-héah, Héah-wulf; Wulf-gár, Gár-wulf; Garfrith, Freoðu-gar; Helm-wine, Wine-helm. Possibly some of these reversals distinguished a son from his father, so that Wulf-heard might be the son of Heard-wulf; cf. *Δωρόθεος*, *Θεο-δώρον*. The last member of the compound determined its gender: *burh*, being feminine, could only be used as a second stem in female names; in masculine names it must be the first member. Here the reversal of the order of the stems made, of course, an enormous difference in the meaning of the compounds. The Norman Conquest introduced a race of men with German names, now William, Henry, Walter, Richard, Hubert, Roger, Ralph. But for William the Conqueror, Willibert, Willibald, Wilfrid might have been as popular as William. In early English the South gave us many West-Saxon names of courtiers in Athel-, Ead-, Alf-, while peasants and citizens had more varied appellations. Masculine names were drawn from words expressing strength, courage, wisdom, renown, weapons, birds, and other animals; while feminine names denoted fairness and peace, and those in *run-* divinatory power. The wolf and the horse, also "work," form important links between Germanic and Greek names. Colour-names are also frequent. For the names of children, parts of each of their parents' names were combined, leading to such contradictory compounds as *Eald-hyge*, old youth. St. Wulfstan's mother was Wulf-gyvu, his father Æpel-stan. Many names were identical with ordinary nouns, as Ead-gifu, gift of prosperity; Here-mann, soldier; Frea-wine, dear lord. Short names were made by using only one member of the compound, like Will for William, Bert for Herbert, &c. After discussing several stems and endings used in compounds, Mr. Stevenson ended with the names from baby words like Baba, Aba, Abba; Dada, Ada; Nana, Anna; Tata, Ata, Atta, which, with the suffix *-ila*, gives the name of the dread Hun Attila.

ROYAL INSTITUTION.—June 5.—The Duke of Northumberland, President, in the chair. The following were elected members: Mrs. C. M. Armstrong, Mr. R. Bentley, Sir E. Courtenay Boyle, Mr. R. M. Cowie, Mr. and Mrs. H. H. Cunynghame, Mr. H. W. Grigg, Mr. O. T. Kilvington, Mr. T. Matthews, Mrs. T. L. Mears, Mr. W. B. Myers-Beswick, Mr. T. C. Owen, Mrs. R. Palmer Thomas, Mrs. Twopeny, Mr. T. Terrell, and the Rev. C. E. Wright.

SOCIETY OF ENGINEERS.—June 5.—Mr. J. C. Fell, President, in the chair.—A paper was read by Mr. R. G. Allanson-Winn entitled 'Foreshore Protection, with Special Reference to the Case System of Groyning.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 6.—Prof. A. H. Sayce, President, in the chair.—A paper was read by the President, entitled 'Hittite Notes.'

INSTITUTE OF ACTUARIES.—June 5.—*Annual Meeting*.—The following gentlemen were elected officers and Council: *President*, H. W. Mauly; *Vice-Presidents*, W. Hughes, G. H. Ryan, F. B. Wyatt, and J. Chisholm; *Council*, T. G. C. Browne, D. A. Bumsted, A. F. Burridge, J. Chatham, J. Chisholm, F. E. Coleuso, E. Colquhoun, G. S. Crisford, R. Cross, S. Day, J. E. Faulks, A. J. Finlaison, G. F. Hardy, R. P. Hardy, A. Hendricks, C. D. Higham, W. Hughes, G. King, H. W. Mauly, G.

Marks, W. O. Nash, P. L. Newman, H. E. Nightingale, G. H. Ryan, J. Sorley, T. B. Sprague, G. Todd, E. Woods, F. B. Wyatt, and T. E. Young: *Treasurer*, C. D. Higham; *Hon. Secretaries*, A. F. Burridge and E. Woods.

MEETINGS FOR THE ENSUING WEEK.

- Tues. Asiatic 4.—Akkadian or Cryptography? Mr. T. G. Pinches.
— Anthropological Institute, 83.—Prehistoric Man in the Neighbourhood of the Kent and Surrey Border. Neolithic Age, Mr. G. Chubb.
Thurs. Royal 43.
— Linnean, 8.—Contributions to the Natural History of Lake Urmia and its Neighbourhood, Mr. R. T. Gunther. 'A Systematic Revision of the Genus Najas,' Mr. A. B. Rendle. 'The Anatomy and Systematic Position of some Slugs,' Mr. W. E. Collinge. 'The Edwardsia Stage of Lebruna,' Mr. J. E. Duerden.
— Chemical, 8.—Ballot for Fellows. 'The Decomposition of Chlorates, with Special Reference to the Evolution of Chlorine and Oxygen,' Mr. W. H. Sodeau, and six other Papers.
— Society of Antiquaries, 83.—Report as Local Secretary for Lancashire, Mr. H. Swainson Cowper. 'Recent Excavations on the Site of the Frater at Christchurch, Canterbury,' Mr. W. H. St John Hope. 'The Heraldry of Ockwells Manor House,' Mr. Everard Green.

Science Gossip.

THE celebration of the centenary of the Royal Institution has gone off satisfactorily. The dinner was a good dinner, and the Prince of Wales's speech was happy. Lord Rayleigh's address was excellent, and Prof. Dewar, as was expected, exhibited liquefied hydrogen. Perhaps the most enjoyable part of the business was Dr. Mond's garden party.

THE small planet No. 439, one of the two discovered by Mr. Coddington at the Lick Observatory on October 13th, 1898, has been named Ohio. Three others which were announced as new discoveries (two by Prof. Wolf and one by Dr. Palisa) in the present year prove to be redetections of Oceana, Echo, and Lucia (Nos. 224, 60, and 222 respectively), whilst several others were not sufficiently observed for determination of their orbits. The whole number now recognized is 444, the planet bearing that number having been discovered on March 31st, by M. Coggia at Marseilles, as already announced in the *Athenæum*.

THE delegates of the German learned societies, known as the "Verband Wissenschaftlicher Körperschaften," have just concluded their yearly meeting, which was held at Munich. The principal matters of consultation were: (1) the projected catalogue or bibliography of the contemporary scientific papers of all nations, upon which Prof. Dyck and Dr. Schnorr von Carolsfeld, the Keeper of the Munich University Library, delivered their reports; some hint of the cost and the gigantic bulk of such an enterprise may be gathered from the fact that the average yearly number of scientific contributions published in Germany alone is estimated at 16,000; (2) the practicability of forming an international association of all the learned bodies of the world. The formation of such an institute, and the "Modalitäten" of its constitution, will be debated during the autumn at a conference to which delegates are to be invited from foreign academies and societies.

FINE ARTS

THE SALONS AT PARIS.

(Fourth Notice.)

LOVERS of *peinture claire* have had a rare treat this year. No doubt a picture like the *Joyeux Ébats* (A.F. 405) of M. Paul Chabas, a decorative panel like the *Sérénité* of M. Henri Martin (A.F. 1343), a sea-piece like *Les Misères de la Pêche* (A.F. 1831) of M. Sorolla y Bastida, or again *La Berge* and *Taches de Soleil* (S.N. 355 and 358) of M. Émile Claus, furnished them with a sort of summary of the most delicate efforts which the open-air school has made for the last five-and-twenty years in the study of the play of light and the vibration of reflections. But it has been necessary for them, on the other hand, to admit that the number of obscure pictures goes on in-

creasing incessantly, and that the words which Virgil addressed to Dante in the fourth canto of the 'Inferno':—

Or, discendiam quaggiù nel cieco mondo,

appear to become the watchword in many studios.

There has even been a young painter, M. Barbin, who has sent a *Conspiration des Pazzi contre les Médecis: Exécution des Conjurés dans le Palais Vieux* (A.F. 92), an immense canvas, more than 20 mètres long and 8 mètres high, so sombre and dark that it is impossible to distinguish anything in it. There was even started a game of guessing what could be going on at the bottom of this night. The majority believed it was a betrayal of Judas. The catalogue has enlightened us, but the picture keeps its secret. Are we, after having celebrated in our youthful years the glories of the *peinture claire*, going to be present at the rehabilitation of varnish? I have endeavoured to pay attention to this evolution, and I have already attempted to say how it commenced; by what reaction—rather instinctive, perhaps, than intentional—a group of young artists, feeling the open-air school had pushed its conquests to the extreme limits where a system dies from the abuse of its vital principle, understanding that beyond the shrill diapason to which certain works of the Impressionist school had attained there could be nothing more than discordant and vainly jarring sensations, remembered that the twilight has a serious and tranquillizing beauty. They tarried in the fields at the hour when forms mass themselves, when the fine tones in the diminished light die away into a plenitude of harmony more serene, or before they lose themselves in the universal effacement leap up with a melancholy splendour and clothe in mystery and sweetness their richness and sonority.

Il est plus d'un silence, il est plus d'une nuit,
Car chaque solitude a son propre mystère;
Les bois ont donc aussi leur façon de se taire
Et d'être obscurs aux yeux que le rêve y conduit,

Sully-Prudhomme has said. It is only a question of not arriving too late; and if the woods have various ways of being obscure, still it is necessary that their obscurity should remain penetrable by the visitor. This is what several painters, this year, have failed to comprehend. In the case of such a picture as *Disciples d'Emmaüs* by M. Rouault, for instance (A.F. 1703), one would much like to light some lanterns.

M. Louis Roger had a fine opportunity, in his *Dante, conduit par Virgile, visite le Séjour* of old poets (A.F. 1692), of expressing the poetry and the sadness of twilight and of night. But still he ought not to have taken so literally the lines of the poet:—

Oscuro, profond' era e nebulosa
Tanto, che per ficcar lo viso al fondo,
I' non vi discerneva veruna cosa.

It seems to me that he has introduced a little too much, otherwise I much admire the rhythm of his picture, the arrangement of the figures in the nocturnal landscape, which a wan ray, steady and unflickering, lights up mournfully, touches here and there with its silent caress, and traverses like a sigh. There, no doubt, is the home of those who live in desire without hope. M. Roger possesses poetical intuition, if he has rather drowned his work in night; at any rate he has had the idea of a fine picture among the Dantesque poetry.

M. René Ménard is pre-eminently the poet of twilight. His contributions of this year, *Harmonie du Soir* and *Terre Antique* (S.N. 1026 and 1027), are among his most beautiful works. 'Terre Antique' is truly one of those visions of perfect harmony which a man treasures in his inmost soul, to seek what art in communion with nature has to tell to the inner life of perfect calm and balance.

I should outstep the limits assigned to me if I were to enter into details regarding all the works here of this class. A simple enumeration

even would carry me too far, and would besides be of slight interest to the reader. I shall, therefore, leave on one side those of whom I have already had occasion to speak—of M. Cottet, for example, one of the chiefs of the group—and I shall only mention the works of M. Meslé (S.N. 1039, 1041, 1044, *Entre Chien et Loup, Lever de Lune*), Eugène Vail (S.N. 1400, 1401, 1404, *Pays Morne, Soir de Bretagne, Fin de Jour*), Raoul Ulmann (S.N. 1392, 1394, 1396), André Dauchez (S.N. 447, 450, 451), Albert Moullé (S.N. 1086, 1088), Jean Pierre Laurens (A.F. 1038, *Le Cabestan*), Bouché (A.F. 247, *Le Soir au Bord de la Marne*), without speaking of masters so well known as Jules Breton, Cazin, and Billotte.

The lesson which may be derived from the study of so many pictures of night is that for a painter the night itself should be only the veiled glory of the light; opaque darkness ought to be a terror to him. It is incumbent on him to make us feel even in the shadow the vibration of the rays gone to sleep.

So M. Fantin-Latour preserves, in the mysteriousness of the woods where he calls to life his *Baigneuses* and his *Ondines* (A.F. 759, 760), the magic of accordant colours which chant in an undertone far into the depths of the drowsy shadows, and M. Carrière, himself the painter of mist, as some people style him, only uses it to envelope in obscurity the figures in which our compassion recognizes fraternal souls. In the apparent monochrome of his canvases the attentive eye recognizes presently the delicate undulations like confidences of dissembled colours. There are disguised shudders of reddish-browns, of lilacs, of pansies, of sombre irises which awaken the mourning of rough robes, and sometimes even a touch of rose, fallen like a tear at the corner of a pale lip. It is quite possible not to approve the principles on which his manner is based; but it appears to me impossible not to be charmed with the humanity displayed in his two pictures, the *Études* and the *Réveil* (S.N. 304, 305). One might define almost as follows the theory which has led to the elaboration of such works. Let us eliminate from nature all that is not indispensable to the expression sought after and desired. Let us observe the life and gestures in which the soul is manifested; but let us retain only what is exquisite. And, in fact, very slender material is sufficient in the 'Réveil'—all the intensity of intimate tenderness, the abandonment of the child's kiss to her mother, and at the same time the indistinct apprehension of the terrible fragility of all that we love; or again, to sum up, as in the 'Étude,' by the movement of the hand placed on the brow of a model and the thoughtful questions of a look, the meditation and the anguish of the artist in the presence of nature. "Arbitrary art," it may be objected; "dangerous simplifications." Is it not enough, however, if this artist has understood how to make us share the emotion which has made his heart beat?

ANDRÉ MICHEL.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 3rd inst. the following works, the property of the late Mr. J. Bibby. Drawings: D. G. Rossetti, Beata Beatrix, 105*l.*; The Loving Cup, 288*l.*; A Lady in Blue Dress, 199*l.*; A Lady in White Dress, 336*l.*; Venus Verticordia, 294*l.*; Color d'Amore e di Pieta Sembaliante, 42*l.*; Monna Vanna, 57*l.* Pictures: F. Madox Brown, Elijah and the Widow's Son, 141*l.* G. Romney, A Lady in White Dress, 220*l.* D. G. Rossetti, La Pia, 273*l.* J. M. W. Turner, Mouth of the Seine, Quilleboeuf, 126*l.* W. L. Windus, Middlemas's Interview with his Parents, 304*l.* Bernardino Luini, Virgin and Child, 252*l.* Rembrandt, Anna Maria Schurman, 315*l.*

The same auctioneers sold on the 25th and 26th ult. the following engravings: After Morland, The Farmyard and The Farmer's Stable,

by W. Ward, 33*l.* By A. H. Haig, Interior of Burgos Cathedral, 52*l.*; The Morning of the Festival, 25*l.*; The Vesper Bell, 72*l.*; The Quiet Hour, 30*l.*; Mont St. Michel, 35*l.*

On the 27th ult. they sold the following. Drawings: B. Foster, Rustic Cottages, 68*l.* V. Cole, Haymaking, 110*l.* S. Prout, On the Moselle, 78*l.* F. Walker, The River Cuir, 325*l.* Pictures: R. Ansdell, A Fête Day, Going to the Bullfight, 173*l.* R. P. Bonington, Old Windmill near the Coast, 168*l.* J. Pettie, Young Isaac Walton, 210*l.* E. W. Cooke, Scheveningen Pincks, 168*l.*

Readers of the *Athenæum* are already informed concerning the value and importance of the late Mr. Bibby's pictures and drawings, as they have been the subject of one of the notices published in these columns among 'The Private Collections of England.' Later on, Mr. Bibby, a well-known merchant of Liverpool, increased his collection and removed to Ruthin, where he died. Besides those mentioned above, he collected some capital drawings by G. Barret, D. Cox, J. Glover, W. Hunt, and De Wint. Rossetti's 'Beata Beatrix,' dated 1872, which belonged to Mr. Valpy, is a version of fine quality in crayons, with minor variations, of the picture with the same name which Lady Cowper-Temple gave to the National Gallery. It was at Burlington House in 1883. 'The Loving Cup,' dated 1867, is an inferior version of a drawing in colours which we think is in the possession of Mr. Rae, of Birkenhead. The 'Lady in a Blue Dress' we have not seen before; Mrs. W. Morris sat for it, and it is a fine exercise in full blue. A 'Lady in a White Dress,' which fetched a great deal more money, is so far inferior to the last that this circumstance fully illustrates the ridiculous fallacies of the auction-room as furnishing standards of artistic merit, or indicating the permanent value of pictures sold there. We are certain that it is a bad Rossetti, and doubt if he painted much of the thing. 'Venus Verticordia,' 1867, which belonged to Mr. F. Leyland, is a magnificent, more than life-size drawing in sanguine of the highest quality of a subject Rossetti painted in oil as well as water. It is at least as fine as any of the pictures proper. 'Color d'Amore' is dated 1870, and is in black and white chalks. 'Monna Vanna,' a very fine study, reproduces Mr. Rae's superb picture of the same title. Of 'La Pia,' the slight fading of which may account for its fetching what is, relatively, a small sum, we gave a detailed description some years before it was at the Academy in 1883. It belonged to Mr. Leyland, at whose sale it fetched only 300 guineas, and is not one of the painter's masterpieces. Madox Brown's 'Elijah and the Widow's Son,' which belonged to Mr. Trist, of Brighton, is the fine work in colours of which there is an autograph drawing for the nation at South Kensington. It was exhibited with much distinction at Brussels in 1897, and at the great gathering in Manchester in 1886. It has been engraved and is truly a modern masterpiece. The small price it obtained is another illustration of the fallacies of auctions as guides to real artistic value. Turner's 'Mouth of the Seine,' 1833, a well-known and originally fine thing, is sadly faded, likely to get worse, and nothing like itself. We have doubts about the ascription of the 'Virgin and Child' to B. Luini, unequal artist as he was, though it is a pleasing example of its kind. The Rembrandt was undoubtedly and wholly genuine; if it had not been so very badly rubbed it would have fetched a great price. At this sale a fine, though much darkened, Pieter Neefs's 'Interior of a Church' went for a very small sum.

Fine-Art Gossip.

THE handsome catalogue has been published by Messrs. Sotheby of the first portion of the Forman collection, which they are to sell on June 19th and the three following days. Mr. Cecil Smith has written the preface, and has catalogued the bronzes and painted vases. The celebrated vase with the contest of the Greeks and Amazons was drawn years ago by Mr. Scharf. The illustrations, apart from the auto-type plates, are from drawings by Mr. Anderson, Mr. Bosanquet, and Mr. Cecil Smith.

THE 'Charge of the 21st Lancers,' by Mr. Caton Woodville, is on view at Mr. McLean's gallery in the Haymarket. — Mr. Dunthorne exhibits a number of pastels and drypoints by M. P. Helleu, the admirable French etcher and painter. — Mr. E. J. van Wisselingh exhibits at 14, Brook Street, Hanover Square, "a few selected pictures." — Messrs. Graves & Co. are showing Cornish seascapes and landscapes by Mr. Warne-Browne and Mr. P. C. Bovill at 6, Pall Mall. — An exhibition of paintings by De Bock, Maris, Mauve, and other Dutch artists opens at 235A, Regent Street, to-day. — At the Clifford Gallery, 21, Haymarket, the Surrey Art Circle has an exhibition of cabinet pictures and sculptures. — The members of the Decimal Club are going to open on Tuesday an exhibition of water-colour drawings in Hugh Street, Eccleston Square.

It is stated that Dr. Bredius has resigned the directorship of the Ryksmuseum.

THE excavations at Susa, begun by Loftus and continued by M. Dieulafoy, are now being prosecuted by M. de Morgan, who has found important remains of the ancient Elamite kings, anterior to the period of the Achæmenian dynasty.

MR. ALMA TADEMA, having long held half the honours the Continent can bestow upon artists, from the best France confers on foreigners and the Prussian "Pour le Mérite" to minor distinctions of every grade, to say nothing of being an Academician, has accepted another English distinction, and is henceforth to be known as Sir Alma Tadema.

MR. JOHN SMART, a Royal Scottish Academician, who died at Edinburgh on the 1st inst., after a long period of suffering, was well known in metropolitan exhibitions by his pleasing landscapes, brightly and rather neatly than strongly painted, in water as well as in oil. Born at Leith in 1838, he was the son of R. C. Smart, an engraver of some reputation, and he became a pupil of the popular landscape painter MacCulloch. Making the best use of his abilities and the opportunities Edinburgh offered, Mr. Smart was elected an Associate of the Scottish Academy in 1871, and six years later a full member of that body. A modest vein of easygoing pathos frequently appeared in his pictures, which, combined with their merits, ensured him popularity. As an artist in water colours he helped to start the Royal Scottish Society of Painters in that medium.

THE fine equestrian statue of Joan of Arc by M. Frémiet, which, pending reparations and the excavations for the new metropolitan railway, was removed from its pedestal in the Place des Pyramides, Paris, has been replaced. Being mottled all over with dull patches on the original gold of the bronze, it is by no means the better for its recent experience. Under the circumstances it would be well, we think, to gild the group from head to hoof, after the fashion of antiquity. Nothing would preserve it so effectually. How much needed some such measures are as regards the public statues of France the frequent removals of sculptures to the Louvre are enough to prove.

THE late Mr. H. Virtue Tebbs's numerous collections of works of art and antiquities, books and curios will be sold during the spring of 1900.

THE *Anzeiger für Schweiz. Alterthumskunde*, the periodical recently started by the authorities of the Landesmuseum, has been adopted as the official organ of the Zurich Antiquarische Gesellschaft and also of the Swiss Gesellschaft für Erhaltung historischer Kunstdenkmäler. The *Statistik Schweizerischer Kunstdenkmäler*, hitherto issued by Prof. J. R. Rahn as commissioner of the Swiss Federal Landesmuseum, will in future be published as a supplement to the *Anzeiger*. An attempt will also be made to include in the *Anzeiger* a literary catalogue of the publications of the various cantonal archæological and antiquarian societies.

THE Van Dyck Exhibition at Antwerp is reported to have been fixed for the time between August 12th and October 15th. Hitherto about one hundred and twenty pictures of the great painter have been secured, including those to be lent by the Duke of Devonshire.

THE historical painter Lorenz Clasen, born in 1812 at Düsseldorf, died there a few days ago. Among his principal works are 'Petrus von Amiens predigt den Kreuzzug,' 'König Chlodwig und Chlotilde,' and several other historical and Biblical pictures, but he owed his reputation chiefly to his patriotic painting 'Germania auf der Wacht am Rhein,' painted in the sixties, which became at the time almost as popular as the national hymn 'Die Wacht am Rhein.'

THE decease is announced of M. Coumanoudis, the Greek archæologist.

MUSIC

THE WEEK.

COVENT GARDEN.—'Lucia di Lammermoor,' 'Fidelio.'
QUEEN'S HALL.—Philharmonic Concert.
ST. JAMES'S HALL.—Richter Concert.

LAST week we referred briefly to the appearance of Madame Melba in 'Roméo et Juliette,' and now a few lines must suffice for her Lucia on Saturday evening. Donizetti's opera is supposed to be dead, and as opera it really is so. Madame Melba, however, by her superb voice and brilliant vocalization, is able to revivify it for a few short hours. Neither the story nor the music in itself has any attraction nowadays for the public. M. Saléza and Signor Ancona were very good, the one in the part of Edgardo, the other as Enrico. Signor Mancinelli conducted.

The Philharmonic Concert last Thursday week unfortunately clashed with the performance of 'Fidelio' at Covent Garden, but we heard the latter portion of the opera. Madame Lilli Lehmann's impersonation of Fidelio is remarkable for earnestness and dramatic power, while many years of stage work have not robbed her voice of its freshness and charm. Miss Marie Engle was a pleasing Marcelline, and Herr Heidkamp a good Rocco. The final chorus was well sung by the choir; the pace, however, at which it was taken by Dr. Muck was somewhat precipitous.

Dr. Joachim appeared at the sixth Philharmonic Concert at the Queen's Hall last Thursday week. He performed the Beethoven Violin Concerto in his own noble, inimitable style, the orchestral accompaniments being given with great delicacy under the direction of Sir A. C. Mackenzie, also the 'Romance' from his own 'Hungarian' Concerto, after which a gold laurel wreath (designed and executed by Mrs. Philip Newman) was presented to him by Mr.

RECENT PUBLICATIONS.

Cummings "in recognition of his incomparable talent and in commemoration of the sixtieth anniversary of his first public appearance." The intention was, no doubt, good, and the wreath was handsome; but to commemorate sixty years' active service in the cause of high art the tribute seemed, indeed, insignificant. And why only speak of the artist's "incomparable talent"? Surely in Dr. Joachim's playing there is something akin to genius. In the speech addressed to Dr. Joachim by Mr. Cummings and in the modest reply of the great artist reference was made to the performance by Joachim of the Beethoven Concerto at the fifth Philharmonic Concert in 1844, *i.e.*, fifty-five years ago. In the notice of that concert written in these columns by Mr. Chorley we read that the concerto was given "with a thorough understanding of the author, and command of his instrument." The boy Joachim was only twelve years of age, yet even then he played the work by heart. The Philharmonic programme included Mr. Edward German's clever overture 'Much Ado about Nothing,' conducted by the composer, and Tchaikowsky's Symphony, No. 4. Madame Emma Nevada sang Donizetti's "Il dolce suono" and an air from Delibes's 'Lakmé' with great finish and good effect.

There were two novelties in the programme of the third Richter Concert last Monday. The first was the Overture to 'Der Bärenhäuter' of Herr Siegfried Wagner. The opera has been performed in several cities of Germany, and not without a certain success. The presence of the composer and his friends at the production at Munich and at one or two other theatres will partly explain this; also the fulsomely eulogistic notices of the work which have appeared in a special supplement of the *Bayreuther Blätter* may have influenced some incapable of judging for themselves. We cannot believe that 'Der Bärenhäuter' will live, or even become known beyond Germany. *Ex uno disce omnes*: from the excerpt given by Richter one can see how tame, how tawdry the work is; there is nothing worse in it, but nothing better than this Overture. The other novelty, at any rate at these concerts, was an 'Entr'acte and Air de Ballet' from Tchaikowsky's opera 'Voyevode' (Op. 3). The music was composed in 1868, and the opera produced the following year at Moscow. The composer is said to have destroyed the greater part; at any rate, only the Overture and this Entr'acte have been published. Among the posthumous works, however, there is a Ballade Symphonique, entitled 'Le Voyevode.' The music performed on Monday is quaint, delicate, and pleasingly scored; but it appears to lose much by being heard apart from the stage. It was beautifully rendered. The Richter programme included Beethoven's 'Coriolan,' Schumann's First Symphony, and the Trial Songs and the Preislied from 'Die Meistersinger,' sung by Mr. Lloyd, who was in splendid voice; 'Der Bärenhäuter' Overture, by the way, was curiously placed between these two fine excerpts. The great Wagner objected to an opera of his being sandwiched between 'Martha' and 'The Prophet'; and his son might reasonably object to a juxtaposition which must perforce accentuate the weakness of his music.

Manual of Harmony. By Dr. S. Jadassohn. Translated from the German by Paul Torek and H. B. Pasmore. Sixth Edition. (Leipzig, Breitkopf & Härtel.)—*A System of Harmony.* By Cyrill Kistler. Translated by Amanda Schreiber from the Second German Edition. (Haas & Co.)—"Truth is many sided; and no writer on harmony is justified in saying that his views are the only correct ones, and that all others are wrong." Thus wrote Prof. Prout in the preface to his treatise 'Harmony: its Theory and Practice.' Dr. Jadassohn's 'Manual' is thoroughly good in its way, and any one who studies it carefully will acquire a sound knowledge of harmony; but a student inquiring into the reason of certain chords or progressions would scarcely find sufficient guidance. Only two quotations from the great masters are given—one from Bach, the other from Mozart; and yet what is more interesting and instructive than rules illustrated by fitting examples? Dr. Jadassohn is no new man, and the number of editions through which his 'Manual' has passed shows that it appeals to a large class. The name of Cyrill Kistler is less known. He attracted attention some years back by the production of an opera, 'Kunihild,' at Sondershausen and Würzburg, in which latter city he now lives, we believe, as teacher and writer. His treatise is far less conservative than that of Dr. Jadassohn. His 'Extended Minor System,' to account for chromatic chords in a key, is exceedingly ingenious, if not altogether convincing. His 'System' generally is the outcome of careful reflection, and cannot fail to interest, while the illustrations, ranging from Bach to Wagner (of the latter there are as many as thirty-one), impart present life and interest to the rules and remarks of the theorist. This treatise, it may be noticed, has reached a second German edition. The translations of both works, though not altogether free from reproach, are in the main clear.

Old Violins. By the Rev. H. R. Haweis. "The Collector Series." (Redway.)—The author commences his "Prelude" with the question, "What is the secret of the violin?" and he gives the answer, "The fascination of the violin is the fascination of the soul unveiled." In matters pertaining to old violins he is known as a specialist, and, moreover, one who writes in a pleasant, flowing style—which, by the way, cannot be said of all specialists. His 'Old Violins' therefore scarcely needs recommendation. He discourses about Italian, French, English violins; about varnish, strings, bows, violin dealers, collectors, and amateurs. There are some fine plates, a dictionary of violin makers, and a bibliography. The book is one for reading and also for reference, and in its lighter pages for recreation.

Masons will be interested in *Masonic Musical Service for the Ceremonials of Craft Masonry*, by Mr. Robertson MacArthur, with an introduction by the Grand Secretary of Scotland, Mr. Lyon, published by Messrs. Parlange, of Paisley, and by Messrs. Houlston & Sons in London. The music chosen for the marches and principal ceremonial tunes consists almost entirely of classical music by Handel and Mozart; but there are also a number of hymns and prayers now used in many lodges.

Musical Gossip.

At the second chamber concert given at St. James's Hall on Friday afternoon of last week by the London Trio the members of the organization, Madame Amina Goodwin and Messrs. Werner and Whitehouse, appeared to greater advantage than at the earlier function. The works chosen were Schumann's Trio in D minor and Sir Hubert Parry's Trio in B minor. Also a set of variations, by Iwan Knorr, on a theme from the first-named composer's 'Nordisches

Lied.' Sir Hubert Parry's work, as yet unpublished, was written in 1884. The more attractive movements are the animated *allegretto vivace* and an *andante* of deeply sentimental character. Prof. Knorr's variations proved deficient in grip, though some were not unpleasing.

At a concert given last Friday week at St. James's Hall by Miss Anna Roeckner and Mr. Charles E. Baughan, the programme included several songs by the latter. The composer, who is known principally by his music to 'The Maid of Artemis,' possesses considerable talent. His music is clever and refined. He avoids the commonplace and yet remains simple. One of his most characteristic songs, 'Satyr Nimble,' introduced by Miss Esther Palliser at a recent Walenn concert, was well sung by Miss Roeckner. Other praiseworthy songs were 'Dorothy Doone,' sung by Mr. Gregory Hast; 'Eternitie,' by Mr. C. Knowles; and 'Two Birds,' charmingly sung by Miss Ada Crossley.

M. E. RISLER, whose brilliant performance of Liszt's Concerto in A at a recent Richter concert attracted attention, gave a pianoforte recital at St. James's Hall on Monday afternoon. His rendering of Mozart's Sonata in F, composed in 1788, was neat and intelligent, but not quite in the Mozart vein. His reading of Beethoven's Sonata in C sharp minor, with the exception of the middle movement—which, by the way, was taken exactly at the right pace—was cold. In Weber's great Sonata in A flat some of the playing was very fine, some hard and uninteresting.

THE Westminster Orchestral Society gave their first concert this season at the Town Hall, Westminster. The programme opened with an 'Othello' Overture, by the composer Mr. Clarence Lucas. This clever, well-scored work was produced two years ago at a Queen's Hall concert. Of the performance of Schubert's Unfinished Symphony, under the direction of Mr. Stewart Macpherson, the Society may well be proud; it was remarkably good—the best, in fact, that we have ever heard from the Westminster orchestra. Miss Jeanne Smalt, a Dutch vocalist with a pleasing, well-trained voice, made her first appearance in London. Her rendering of Lotti's 'Pur Dicasti' was somewhat stiff, but afterwards she was heard to advantage in songs by Hol, Massenet, and Sullivan. Mr. Harold Garstin, a clever young English pianist, who has studied abroad, played Schumann's Concertstück with orchestra; also a pianoforte Suite of his own composition.

MISS PAULINE ST. ANGELO gave a pianoforte recital at St. James's Hall on Tuesday afternoon. The young lady was, we believe, born of Greek parents at Manchester. She has been studying for some time with Herr Leschetizky. She has an excellent technique, and plays with intelligence and marked taste. She commenced her programme with Beethoven's Sonata in F minor, Op. 57. The opening *allegro* was well rendered, except that now and then the *tempo* was unduly hurried. The same thing happened also in the other movements. Taken as a whole, however, her reading of the work deserves high praise. She next gave four Chopin solos, the first of which, the Nocturne in C minor, Op. 48, was the most successful. There was poetry and charm in the playing. The remainder of the programme consisted of short solos by modern composers.

'H.M.S. PINAFORE,' produced in 1878, was revived at the Savoy Theatre on Tuesday evening. Many pieces popular enough in their day would not bear resuscitation. The 'Pinafore,' however, sounds fresher than ever. The musical world has become serious—very serious—and it is indeed refreshing to hear a merry, humorous piece, and music, unassuming in character, appertaining to *opéra bouffe* rather than to comic opera, but attractive; it is delicately scored, and in

many ways displays ability of a high order. In listening the other day to Sir Arthur's Symphony at the Crystal Palace we felt that if he had persevered in that direction he would have produced still higher results; in like manner 'Pinafore' set us wondering what the composer would have accomplished with a libretto of somewhat similar kind, but one giving him larger scope for the exercise of his gifts. The opera has been well staged and plays smoothly. Mr. Walter Passmore, as Sir Joseph Porter, was extremely funny, and Miss Rosina Brandram, as Little Buttercup, was most engaging. Mr. Richard Temple resumed his original character of Dick Deadeye with great success. Sir Arthur Sullivan, who conducted his work, was received with the utmost enthusiasm. Both he and Mr. W. S. Gilbert were called before the footlights at the close. The opera was followed by the popular 'Trial by Jury.'

THE Mlles. Louise and Jeanne Douste gave a vocal recital at St. James's Hall last Tuesday evening. These clever artists had from childhood made public appearances as pianists, but, discovering not long since that they possessed good voices, set to work to develop their resources. In timbre and colour their organs are curiously similar, and in the performance of duets by Handel and Mozart the sisters, by their intelligence and vocal ability, created a favourable impression. Their rendering, too, of the lively duet for the children with which 'Hänsel und Gretel' opens was brimful of vivacity. Mlle. Louise Douste introduced two new and effective songs by Mr. Hubert Ryan, whose setting of Paul Verlaine's 'Les Indolents' is astonishingly vivid. The 'Ave Maria' from Verdi's 'Otello' was sung by Mlle. Jeanne Douste with fervour and artistic restraint.

AT the Elderhorst Chamber Concerts at Steinway Hall several interesting works have been submitted. Tschaiikowsky's Trio in A minor, dedicated to the memory of Nicholas Rubinstein, was played at the fifth concert on Wednesday afternoon by Messrs. Schönberger, Elderhorst, and Whitehouse, the pianist making the most of his opportunities in the beautiful variations that occur in the second movement. Herr Schönberger also offered a satisfactory and artistic performance of Chopin's 'Funeral March' Sonata, exercising throughout laudable restraint. Mlle. de St. André sang with considerable charm vocal pieces by Pergolesi, Massenet, and Arthur Hervey.

MISS ELDINA BLIGH, an Irish violinist who has studied with Dr. Joachim, gave a concert at St. James's Hall on Wednesday evening. She was joined by Miss Fanny Davies in an effective performance of Brahms's fine Sonata in D minor, Op. 108, and for her solos selected Max Bruch's Romance in A, which was expressively rendered, and some of the familiar Brahms-Joachim 'Hungarian Dances.' Mr. Plunket Greene was the vocalist.

MISS TORA HWASS, a Swedish pianist, and, if we mistake not, a pupil of Leschetizky, played at her pianoforte recital on Wednesday afternoon Beethoven's Sonata in A, Op. 101, in neat, refined—we may, indeed, say over-refined manner. Afterwards, in Chopin's Sonata in B minor, she displayed excellent technique. In the first and last movements she was over-weighted, but the *scherzo*, and especially the *largo*, were delightfully rendered.

A TSCHAIKOWSKY concert, under the management of Mr. Robert Newman, will be given at Queen's Hall on Wednesday afternoon, June 14th. The programme will, of course, include the 'Symphonie Pathétique.' Madame Carreño, just returned from a triumphal tour in America, will play the pianoforte concerto in E flat minor, and Miss Lillian Blauvelt, who is becoming very popular here, will be the vocalist. On June 28th there will be a Wagner-Tschaiikowsky concert, at which the first act of 'Die Walküre' will be given in German by Miss

Blauvelt and MM. Ellison van Hoose and Emil Senger. The 'Pathétique' will be repeated.

JOHANN STRAUSS, born at Vienna in 1825, died in that city last Saturday, June 3rd. His father, the fiftieth anniversary of whose death occurs this year, was a popular dance composer, but his fame was eclipsed by that of his son. Of the many excellent waltzes by the latter, 'An der schönen blauen Donau' has met with the greatest favour; and of his many operettas, 'Die Fledermaus,' produced in 1874, was the most successful. Strauss has been buried between Schubert and Brahms. Of the latter he was a most intimate friend. He has bequeathed a large sum of money to the Gesellschaft der Musikfreunde. Early mention of Strauss was made in the columns of the *Athenæum* by Mr. Chorley.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	M. Risler's Pianoforte Recital, 3, St. James's Hall.
—	M. Ysaye's Violin Recital, 3, Queen's Hall.
—	Miss Rosa Leo's Concert, No. 5, Portland Place.
—	Richter Concert, 8.30, St. James's Hall.
—	Opera, Covent Garden.
TUES.	Mr. Herbert Buchanan's Vocal Recital, 3, Steinway Hall.
—	Herr Eugen Gura's Song Recital, 3.30, St. James's Hall.
—	Misses Lowe's Chamber Concert, 3.30, St. George's Hall.
—	Opera, Covent Garden.
WED.	Tschaiikowsky's Concert, 3, Queen's Hall.
—	Opera, 'Tannhäuser,' Covent Garden.
THURS.	Mr. Rudolph Loman's Pianoforte Recital, 3, Steinway Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Mr. George S. Aspinall's Evening Concert, 8, St. James's Hall.
—	Opera, Covent Garden.
FRI.	Madame Carreño's Pianoforte Recital, 3, St. James's Hall.
—	Mlle. Alice Verlet and Mr. Louis Hillier's Concert, 8.15, Steinway Hall.
—	Opera, Covent Garden.
SAT.	M. Ysaye's Orchestral Concert, 3, Queen's Hall.
—	Miss Maud MacCarthy's Concert, 3.30, St. James's Hall.
—	Opera, 'Lohengrin,' Covent Garden.

DRAMA

THE WEEK.

TERRY'S THEATRE. — Afternoon Representation: 'The Heather Field,' a Drama in Three Acts. By Edward Martyn.

DUKE OF YORK'S. — 'The Cowboy and the Lady,' a Comedy in Three Acts. By Clyde Fitch.

THOUGH first put forward in Dublin as an attempt at a restoration of a literary Irish drama, 'The Heather Field' of Mr. Martyn is the most direct outcome of Ibsen our stage has yet seen. There is, of course, no direct, possibly no conscious, imitation of the Scandinavian master. The scene is Ireland, and the characters are announced as Irish, and may possibly be such. The play is, however, a mere painful study of the development of insanity, and though deep meanings are read into it, they are such as are apparent alone to the initiated or the esoteric. There is no full breath of life, and the characters, strange to say, have the kind of provinciality that has brought on Ibsen's work the charge of being parochial. Carden Tyrrell is an enthusiast and a dreamer. In practical life he is an exceptionally incompetent Irish landlord, who has mismanaged his estates and is at the point of ruin. So hostile are his tenants that he is watched in his incomings and outgoings by the police, while the wife, a Desmond—this is a point—who has married him without love, has come to regard him with aversion. His hope of restoration of fortune and his certainty of ruin lie in a field or mountainous tract facing the sea, and known from the kind of vegetation it produces as the heather field. In the attempt to redeem and fertilize this he has expended large sums, and he still, with illimitable faith, raises more to be spent in the same hopeless and visionary scheme. Seeing that ruin is inevitable for herself and her child, Grace Tyrrell seeks to prove him a lunatic and take from him the conduct of his affairs. Heartless as is this scheme, it

is the most sensible that could be adopted. That it is not carried out is due to the interference of Barry Ussher, also an Irish landowner, announced as a student, philosopher, &c. The &c. is vague, but magnificent. He frightens one of the consulting physicians into refusing to give an absolute certificate of insanity, and Tyrrell has a further respite, and returns to his hallucinations. When, however, he discovers that his scheme has failed, that the delicately tended field has thrown back to its original product heather, he becomes completely mad, "throwing back" sympathetically, like the field, to earlier days. His infant son is taken for his brother, the wife whom he imprudently married becomes again Miss Desmond, and so forth. He is wrapped up in the joy of close sympathy with nature, whose inspired voices he has always heard. From a dream that his lot was to wander through common luxurious life, he awakes to a knowledge of the strange solemn harmonies of nature. What mystic symbolism lurks under all this, we will leave mystics and symbolists to declare. A certain sort of unhealthy pathos pervades the whole, but we can read into it neither beauty nor significance. Some opportunities for acting are afforded, especially in the second act, and the performances of Mr. Kingston as the hero, Miss May Whitty as the heroine, Mr. Ben Webster as Barry Ussher, and Miss Adelina Baird as a certain Lady Shrule were excellent. A mildly favourable reception was accorded, but the audience was at least as mystified as pleased.

Mr. Clyde Fitch's melodrama, miscalled a comedy, brought over to London from Philadelphia, where it was played some months ago, serves to show Mr. N. C. Goodwin, formerly known as a comedian, in an heroic and a sympathetic part. Leaving Harvard University, "Teddy" North goes to Colorado to see life as a cowboy. His fashionable attire moves the derision of his associates, but his manliness conquers their respect. Whenever any deed of superhuman valour has to be done, it is he who accomplishes it; and when a woman he loves is charged with murder, he takes the crime on himself and narrowly escapes with his life. We liked Mr. Goodwin better in his comic than in his serious impersonation, and we did not find his noble deeds any more convincing or entertaining than his cowboy associates. The piece, however, was received with much favour, and will probably be a success. It challenges no very high standard of criticism. Miss Maxine Elliott, formerly known at Daly's Theatre as an exponent of Silvia in 'The Two Gentlemen of Verona' and Hermia in 'A Midsummer Night's Dream,' has become Mrs. Goodwin, and supported her husband as the heroine of his new piece. She has many physical advantages, and acted with much earnestness. The piece was well played all round by an American company strange to this country.

Dramatic Gossip.

INCLUDING as it does the appearance of Madame Bernhardt, the reopening of four West-End theatres (the Garrick, the Duke of York's, Daly's, and the Avenue), and the incidental production of one or two novelties,

the present week may be regarded as the crown of a season which, without some change of atmospheric conditions, is likely to be short.

THE performance at the Garrick of the adaptation of 'Halves,' announced for Thursday last, has been postponed until to-night.

MR. CHARLES WYNDHAM will take his leave of the Criterion, with which he has long been associated, on July 21st. His new theatre in the Charing Cross Road will, it is anticipated, be completed in time for an early autumn season. On the occasion of his farewell he will appear in the afternoon in 'The Case of Rebellious Susan' and in the evening in 'Rosemary.'

THE production at the Avenue of 'Pot-Pourri' was postponed from Wednesday until Friday evening.

THE forest scenes from 'As You Like It' will be played by Mr. Ben Greet's company of "Woodland Players" at half-past 3 o'clock on the afternoon of Tuesday, June 27th, in Chelsea Rectory Garden, in aid of the fund now being raised for the repair of the organ and instalment of the electric light in St. Luke's.

MR. W. S. PENLEY, whose season at the Royalty will finish in July, hopes to open in October the Novelty Theatre, rechristened the Century, with 'Charley's Aunt.' Considering how near is the next century, he might, perhaps, anticipate a little, and call the house the Twentieth Century.

ON the 19th inst. Mrs. Patrick Campbell will produce at the Kennington Theatre Mr. Gilbert Murray's long-promised play of 'Carlyon Sahib,' which has already seen the light at the Opera-House, Southport.

AT a meeting of managers a proposal for appealing for leave to permit smoking in theatres as a *riposte* to the action of the music-halls in producing stage plays was discussed. Such a scheme might be popular with a certain world, but would scarcely add to the comfort of general audiences or the dignity of the drama. It would, moreover, abridge the space at managerial disposal, since room would have to be found for the drinks with which smoking is ordinarily associated. It is not likely that the scheme will be carried out yet awhile.

THE new play by Messrs. Seymour Hicks and F. G. Latham with which the Adelphi Theatre will begin its autumn season, will deal with the treason of an Englishman in selling secrets to France. Such an action seems superfluous if the complaint generally heard in military quarters is justified, that matters of national defence are obligingly communicated by the authorities to foreign governments.

'FACING THE MUSIC,' which has been given successfully in Liverpool and Northampton, was produced on Monday at the Brixton Theatre, with Mr. Lionel Brough and Mr. Frank Thornton in their original parts.

A MISCELLANEOUS entertainment was given on Thursday afternoon at the Criterion Theatre for the benefit of Mr. Herbert Standing, for over twenty years associated with that house.

THE death is announced of Mr. Augustin Daly, manager of the theatres in New York and London which bear his name. His career of management began at the Fifth Avenue Theatre, New York, in 1869. He adapted some forty plays, principally from the German, and is the author of a 'Life of Peg Woffington,' which is copiously and handsomely illustrated, and is a work of some research. In his early life he was theatrical reporter to various New York papers. He died of heart disease in Paris on the 7th inst.

MR. WILLIAM CUSHING BAMBURGH, of Elizabeth, New Jersey, writes:—

"The death of Clara Fisher Maeder on Saturday, November 14th, 1898, should be chronicled in her native country, where her name is probably unknown except among those most familiar with the records of the stage in the early part of the century. Clara Fisher was born in England (probably in

London) on July 11th, 1811. Her first appearance was at Drury Lane in December, 1817, when she took the part of Lord Flimnap in Garrick's 'Lilliput' ('wholly performed by young ladies between the age of six and thirteen years,' pupils of Mr. D. Corri, who rewrote the play for the purpose), and was so successful in it that it was performed nearly every other night for several months. In this production was interpolated a part of the fifth act of 'Richard III.,' which Clara Fisher's father had taught her to read. She performed also (and about the same time) in 'Harlequin Gulliver' at Covent Garden, introducing the tent scene from 'Richard.' Following this came flattering offers from all parts of the kingdom, and she started on a four years' tour throughout England, playing Shylock, Young Norval, Sir Peter Teazle, Dr. Pangloss, and Dr. Ollapod, &c., being the only precocious child then on the stage. In 1823 she began to appear in pieces wherein she could assume several characters, as in Theodore Hook's 'Invisible Girl,' in which she played a stupid Irish girl, a London fop, a famous actress, a deaf old woman of eighty, and a Parisian opera singer. In 1819 and 1822 she played at the English Opera-House, Strand [the Lyceum], in burlesque and comedietta. In 1823 she was contracted by her father to R. W. Elliston, who was manager of Drury Lane, where she played in small parts like Little Pickle in 'The Spoiled Child,' &c.; and in 1825 she performed with Macready in 'William Tell,' being the original Albert. On Tuesday, June 26th, 1827, at Drury Lane, for the benefit of Mr. Cooper and Miss Smithson, Kean played Sir Edward Mortimer for the first time in eight years; Miss Clara Fisher took the six parts in 'The Blind Boy,' 'being positively her last appearance prior to her departure for America.' She thus came to America a mature and well-equipped actress, and her triumphs were won in every department of the drama: in tragedy, comedy, farce, and pantomime; and she also achieved renown as a singer and a *danseuse*. She became the wife of J. Gaspard Maeder in 1834, and acted until 1844, when she retired with a fortune. The loss of this caused her to return to the footlights, where she delighted audiences until 1888. She died—in poor circumstances, and with memory and hearing sadly impaired—in Metuchen, N.J. Her autobiography was compiled by Mr. Douglass Taylor, and published in 1897 by the Dunlap Society."

To the preceding account we add the following particulars: Miss Clara Fisher's first appearance as Lord Flimnap took place at Drury Lane on December 10th, 1817, when her father, who on the 3rd had made his *début* in London as Macbeth, appeared as Hamlet. She was born, presumably, in Norwich, and was on her first appearance eight years of age. In addition to the performances noted, she sang a comic song. After playing in the country she returned to Drury Lane as Little Pickle in 'The Spoil'd Child,' December 3rd, 1822. On the 5th she presented several parts, all juvenile, in 'Old and Young,' a farce written expressly to display her abilities. For her benefit, April 7th, 1823, she played Isaac in 'The Duenna,' Bombastes Furioso, and Actress of All Work. In June, 1823, she played in Bath as Dr. Ollapod, Dr. Pangloss, Shylock, Marplot, &c. Her first appearance as Albert in 'William Tell' was May 11th, 1825.

MR. BAMBURGH further says:—

"Record should also be made of the death of Charles W. Coudock, a veteran actor, who was born in London in April, 1815, and died in New York City, November 27th, 1898, having been in harness sixty-one years, beginning at Sadler's Wells Theatre in 1837. The part was Othello, and his friends applauded him vigorously, soon after raising money to enable him to adopt the profession permanently. In later years he became leading man in the Birmingham and Liverpool theatres. In Birmingham he was engaged to support Charlotte Cushman, who was so well pleased with his performances that she induced him to visit America with her, which he did in 1849, first performing at the old Broadway Theatre in New York. He became an actor of 'sound ability in tragedy and comedy.' In 1852 he made a great hit in the character of Luke Fielding in 'The Willow Copse,' produced in America by Madame Celeste. 'His virtues were much more than skindEEP, and as actor and artist he was incomparably superior to the vast majority of his juniors.'"

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LITERATURE

A History of British India. By Sir William Wilson Hunter, K.C.S.I. Vol. I. (Longmans & Co.)

MORE than eighty years have elapsed since James Mill published his monumental work 'The History of India.' Then for the first time, from all accessible materials to be found in print, a clear and precise narrative of the acquisition by England of its Indian Empire was placed before the public. But Mill aimed at something more than narrative. He had a wide acquaintance with history and the philosophy of politics, and a vast body of political theory was brought to bear on the delineation of Hindu civilization. Mill, however, had no knowledge of the land, the people, and their customs, and his chapter on Hindu civilization illustrates the danger of attempting to bring first principles to bear on ancient and alien institutions. The severe criticism to which he subjected the leading actors in the successive stages of conquest and administration illustrates how impossible it is for the enthusiastic propagator of a political creed to be impartial. It was a grave misfortune, too, that he wrote his 'History of India' before he entered the India House, for an insight into the political administration of our Indian Empire no doubt modified his opinion on many points; and it was the irony of destiny that the bitter critic of the East India Company and its illustrious servants should have been, as the spokesman of the Court of Directors, mainly occupied for two years (1831-33) in the defence of the East India Company during the controversy attending the renewal of its charter. Specialists have pointed out Mill's technical blunders, and criticised his historical deficiencies, but he possesses more merits than have been allowed him, and his 'History of India,' in spite of his blunders and his prejudices, remains a great work, worthy to rank with the best things that masters of historical literature have done.

A great many of the inaccuracies and prejudices of Mill were exposed and

corrected in the voluminous and learned notes appended to the edition by Horace Heyman Wilson. These notes, a repository of learned research, would alone make the work invaluable to the student of the history of our Indian Empire. But since Wilson's edition appeared a vast amount of new material has been gathered. Fresh and remunerative explorations have been made among the archives in the different Record Offices in India and the manuscripts in the India Office. The opinion has therefore grown that the time has come for a fresh synthetic history of our empire in India to be written. Sir William Hunter has undertaken the task, which, however, can hardly be achieved by any single man, and certainly cannot be achieved to the close of Clive's administration without seven or eight years more being devoted to collating and arranging the original materials. Sir William Hunter is in many respects well qualified for the work he has undertaken. He possesses considerable power of narration, and has edited a gazetteer written by some of the ablest administrators in India. "The work involved," he informs us, "annual tours which enabled me to see every province with my own eyes, and to study at first hand the local conditions and races from the Khaibar Pass to Comorin." To study at first hand the local conditions and races from the Khaibar Pass to Comorin would, we should have thought, exhaust the energy of a man who enjoyed the youth and secular leisure of Methuselah; but Sir William Hunter states:—

"In this book I endeavour to complete a task which has occupied a large part of my life. Thirty-four years ago my attention was drawn to the historical materials in the record rooms of Bengal, and the inquiries then commenced have been continued from the archives of England, Portugal, and Holland."

The promotions incident to an Indian career brought other duties, and it was only on retiring from the public service that the writer became, as he explains, free to resume historical work. Hardly was it recommenced when the main part of his materials and manuscripts "went down in the ill-fated Nepal on their way home." It is interesting to note that it was owing to the "co-operation," whatever that may mean, of two native chiefs that Sir William Hunter was able to resume his historical work. Sir William writes:—

"That I am so soon enabled to write afresh from the original sources is due in part to the co-operation of His Highness the Thakeer Sahib of Gondal and of the lamented Maharaja of Dharbanga."

Sir William Hunter is evidently a believer in the unity of history. He considers we have been too much accustomed to regard our Indian Empire as an isolated fact in the world's history:—

"This view does injustice to the continental nations, and in some degree explains the slight esteem in which they hold our narratives of Anglo-Asiatic rule. In one sense, indeed, England is the residuary legatee of an inheritance painfully amassed by Europe in Asia during the past four centuries. In that long labour now one Christian nation, then another, came to the front. But their progress as a whole was continuous. It formed the sequel to the immemorial conflict between the East and the West which dyed red the waves of Salamis,

and brought Zenobia a captive to Rome. During each successive period the struggle reflected the spirit of the times: military and territorial in the ancient world; military and religious in the Middle Ages; military and mercantile in the new Europe which then awoke; developing into the military, commercial, and political combinations of the complex modern world."

The preliminary volume before us, Sir William Hunter states, "attempts a survey, rapid, yet so far as may be from primary sources, of the early phases of that conflict." The survey is somewhat too rapid to be of any permanent value to the serious student of history, and by "primary sources" Sir William means, to judge from the notes, contemporary narratives or the official records which have been transcribed and edited by other men, or materials which have been gathered especially for him. He frankly acknowledges that he was compelled to realize

"that much which I had hoped to do for myself in the Indian archives of England and the Continent must now be done with the aid of others."

Sir William Hunter, with the aid of others, has produced an excellent series of essays which ought to be read. The first, on "The Closing of the Old Trade Paths," is in many respects the most masterly summary in the book. But if he begins with David's conquest of Edom, it is difficult to realize how many volumes it will take to reach the second Sikh War. Sir William, with great wealth of imagery and language, has expounded the well-worn thesis that

"the struggle for these trade routes forms a key to the policy and wars of many nations. When the Turks threw themselves across the ancient paths in the fifteenth century A.D. a great necessity arose in Christendom for searching out new lines of approach to India."

The second essay deals with "The Quest of India by the Sea." Here the writer treads on well-worn ground, but in 'A History of British India' it was hardly necessary to describe the nautical instruments of the day:—

"Prince Henry's instruments were a primitive astrolabe with a quadrant hung vertically from a ring held in the hand, and worked by the help of an alidade or ruled index having two holes pierced in its extremities, through which the ray passed."

"The three motives of Prince Henry," we are told, "enmity to the Moslems, mercantile enterprise, and missionary zeal, profoundly influenced the whole history of the Portuguese in the East." The first object was no doubt commercial. The discovery of a sea route to India promised to transfer to the Portuguese the profits made by the trade with the East, which had hitherto been enjoyed by the Italian and Mohammedan merchants. That in so doing the hated Mohammedan would suffer was an added incentive. A learned writer, whose history of 'The Rise of Portuguese Power in India' we hope soon to review, has reminded us that an age in which the spiritual head of the Christian Church, the Pope himself, was in treaty with the Sultan of Turkey as to the terms on which the Pope could murder the latter's brother, could not have been one in which religious aims took a particularly prominent position. Sir William Hunter has written a picturesque sketch of the strenuous effort

made by Portugal to discover the sea route to the East, but the serious student will prefer to read Major's 'Prince Henry the Navigator,' in spite of its many faults.

The third essay is devoted to the "Struggle between Christendom and Islam for the Indian Seas." The title is somewhat misleading. It was a struggle for commerce, and it is an exaggeration to write of it as "the final and greatest of the Crusades." The Portuguese buccaneer and the Moslem pirate called upon God to aid them; but it was the fashion for buccaneers and pirates to invoke the blessing of the Almighty, and it jars on the nerves to speak of "the martyrs' blood" of men whose object was empire and vulgar loot, and who committed some of the most awful cruelties that ever fouled God's earth. Of Da Gama, it is recorded that

"on capturing the Calicut fleet he cut off the hands, ears, and noses of the crew, eight hundred men, and sent them heaped up with dry leaves to the Raja to make a curry of. The teeth of the prisoners were beaten down their throats with staves."

The following is a characteristic passage illustrating Sir William's style and his love for generalization:—

"The martyrs' blood of the Portuguese, poured forth during a century on the Indian Ocean, was a constant factor in the conflict between the Holy Roman Empire and the Ottomans in Europe—that long grapple between Christianity and Islam fought out on the line of the Danube, and summed up by the sea-fight of Lepanto."

He goes on to say:—

"The story of Portugal's work in Asia will, I trust, be one day told to the English-speaking world in a manner worthy of the theme. For such a history ample materials, printed and manuscript, are now available."

It would have been better if Sir William Hunter had waited for the story to be told in a manner worthy of the theme, and begun 'A History of British India' with the chapter on "England's Attempts to reach India." Much fresh light has been thrown on this interesting episode by the 'Calendar of State Papers: East India,' and the 'Voyages' published by the Hakluyt Society, and the labours of Sir George Birdwood. For his next chapter, "The Constitution of the First English East India Company," Sir William is mainly indebted to 'The Dawn of British Trade to the East Indies,' by Mr. Henry Stevens of Vermont, and to the admirable introduction by Sir George Birdwood to the First Letter-Book of the East India Company, reproduced with strict fidelity in Birdwood and Foster's 'Register of Letters, &c., of the Governour and Company of Merchants of London trading into the East Indies, 1600-19.' The good use that has been made of these materials is a fresh illustration of the necessity of printing with typographical fidelity the records in the India Office and in the different offices in India. A few years ago we gave a sketch of the constitution of the first English Company, and a review of an accurate and excellent account of 'Early Chartered Companies,' by Causton and Kean. Sir William Hunter has also made use of this book and "the MS. series of Court Books subsequent to 1603 in the Record Department of the India Office." The chapter on "Separate Voyages of the Company" is cleverly put

together from well-known sources, and brings the story down to the settlement of the English at Surat. The "English Struggle with the Portuguese" carries it down to 1642, when Portugal

"partially, and in 1654.....finally accepted the situation, and agreed that the English should have the right to reside and trade in all her Eastern possessions."

The last chapter supplies an account of "The Struggle between the English and the Dutch for the Eastern Archipelago." The note at p. 336, stating the materials from which it has been gathered, warns us that to do justice to it a man must possess the versatility, the talent, the ubiquitous knowledge, of Sir William Hunter. The whole volume illustrates his undeniable power of gathering materials from all sources and his ability to use them. The first instalment of 'A History of British India' lacks the force and directness of Mill, the philosophy and power of balancing evidence of Sir Alfred Lyall; but it contains several striking episodes, told with considerable vigour and colour.

A Short History of Freethought, Ancient and Modern. By John M. Robertson. (Son-nenschein & Co.)

A COMMENDABLE feature of Mr. Robertson's 'History of Freethought' is that he begins with a definition. And the definition pretty accurately corresponds to the contents of the volume. "Freethought" he defines as "a revision or rejection of current religious doctrines by more or less practical people." His sketch is intended to be

"a more or less dispassionate account of the main historical phases of Freethought, viewed on the one hand as expressions of the rational or critical spirit, playing on the subject-matter of religion, and on the other hand as sociological phenomena conditioned by social forces, in particular the economic and political."

It is, in fact, a history of "freethinking" in the sense, at once popular and specialized, which, as the author notes, came in towards the end of the seventeenth century. And the most typical "freethinkers" in this sense are, no doubt, the English Deists and the leaders of the French "philosophic" party, who, during the early and late eighteenth century, successively represented criticism on current religion from the point of view of the "plain man" rather than of the theoretical philosopher. The history, however, deals with all that is in substance freethought in this sense, not merely with that to which the name has been applied. And as such criticism has, of course, not gone on in isolation from the science and the technical philosophy of each age, they also have had to be considered. Religious reformers, too, and founders of religious systems, were freethinkers in so far as they were critics of present religion. Thus there is a portion of freethought in Hebrew prophecy and in early Christian teaching, as well as in Greek philosophy. The subject-matter, as we see, becomes formidably extensive without departure from the definition given at starting. In view of the abstraction necessary for a special history of the kind undertaken, it is not altogether a disadvantage that Mr. Robertson's inclinations should agree with his literary duty

for the time being. He strikes us as in tendency an inverted theologian who considers a metaphysical system, for example, not so much in reference to its own merits as to its efficacy in the hands of the anti-theological attack or the theological defence. This makes his treatment of philosophic doctrines somewhat external, but offers the compensating advantage, for the purpose in hand, that he is under no temptation to digress from the proper theme.

While writing as a convinced Rationalist, he fairly makes good his claim to impartiality, although he is, no doubt, a little wanting in that amenity which Matthew Arnold thought so desirable in a critic. It is not that he regards it as a quality that can be dispensed with; indeed, he himself draws attention to the unfortunate lack of it in the Christian Fathers. But apparently he cannot help being censorious on any one who, having the ear of the public, fails to speak out always and everywhere his full mind about popular religion. In particular, he greatly underrates the services of Prof. Huxley to the cause of free speech, as his disparaging remarks at p. 420 show.

In a book of such copious information there are inevitably, as the author foresees, occasional inaccuracies. It is seldom, however, that he blunders so badly as in the case of Hobbes. Speaking of Hobbes's "intellectual hostility to the clergy of all species," Mr. Robertson adds:—

"Here he is in marked contrast with Descartes, who dissembled his opinion about Copernicus and Galileo for peace' sake; and was always the close friend of the orthodox champion Mersenne to his death."

As is known, Hobbes also was the close friend of Mersenne, and it is not recorded that their friendship was ever broken, though the orthodox champion who was the friend of both could not make the philosophers friends of each other. On the same page (p. 298) Mr. Robertson proceeds:

"Hobbes came near enough being clerically ostracized among the Royalists; but among the Puritans he would have stood a fair chance of execution."

This is rather misleading if it is intended as an account of the fact that, on the publication of 'Leviathan,' Hobbes found it advisable for his safety to leave the company of the Royalist exiles in France and return to England, where he lived unmolested under Puritan rule till the Restoration.

The sentence last quoted is an illustration of Mr. Robertson's view that no essential increase in enlightenment or tolerance was involved in any phase of the Reformation, considered as a religious movement. We know, of course, that neither the Reformers in general, nor the Puritans in particular, were at first theoretically in favour of toleration. On the other hand, Mr. Robertson cannot very well deny that the breakdown of the ecclesiastical machinery of coercion, which was one result of the successive religious disruptions, incidentally facilitated the free expression of thought. This was exactly what happened in the case of Hobbes's criticism of the Biblical documents, as Mr. Robertson might have learnt by referring to the best authorities. And, after all, the Protestant "right of private judgment" was a sort of rationalistic prin-

ciple in religion carried to the popular level, and so should meet with the sympathy of a writer who disapproves strongly any attempt to limit free criticism on religious dogma to the few as excluding the many. The thinkers of the Renaissance would have acquiesced in this limitation if the Catholic chiefs could have been persuaded to leave scientific and philosophical thought free. From the point of view of humanity and culture Mr. Robertson is, of course, quite right in exalting Erasmus, for example, above Calvin, but there is something of inconsistency in his attitude. With the stress he lays on social conditions, he cannot seriously suppose that an unbroken Catholic hierarchy would not have remained in the end more repressive of freethought than the partial organizations of the post-Reformation period.

In one case Mr. Robertson allows himself the kind of reserve which he is disposed to make matter of complaint against others. He holds a strong opinion about the importance of "the economic principle in history." Yet he deliberately keeps back systematic reference to it because

"to suggest it, however guardedly, in connection with the rise of a religion, especially of the Christian, is to give an opening for misrepresentation that is sure to be taken."

Thus he has little to offer on the topic beyond the suggestion that economic interests, conservative or revolutionary, have counted for something towards the success or failure of all religious movements. For his reticence in regard to the principle he has a further reason, namely, that "the school of Marx incurs reaction by applying it fanatically." Is not this precisely the kind of reason that might be urged for some of the reserves that Mr. Robertson disapproves of in regard to the content of religious doctrines?

It must be added that his occasional disparagement of eminent names is to some extent compensated by a disposition to bring into view any thinker on religion, whether moderate or extreme, who has been unduly neglected. For example, there is an interesting passage on Reginald Pecock, of whom Mr. Robertson remarks:—

"It is singular that the most genuinely rationalistic mind among the serious writers of the fifteenth century should be an English bishop."

Pecock's treatise, the 'Repressor of Overmuch Banning of the Clergy,' he finds to be "the most modern of theoretic English books before Bacon." Pecock was, in fact, a "freethinker" in Mr. Robertson's sense; for he aimed at mollifying religious thought, and he made his aim explicit.

Altogether, the book furnishes a broad, effective picture of the various manifestations of the irrepressible critical spirit since the dawn of the religious consciousness, by the side of which it has always appeared.

Les Poésies de S. Mallarmé. (Brussels, Deman.)

Poems. By W. B. Yeats. (Fisher Unwin.)

Two drifts or trends of poetic impulse, which have always coexisted, are at the present moment more than usually distinct. They imply different conceptions of or feelings about the proper relation of art to

life. To borrow a phrase from that inspired maniac Nietzsche, there are those who say "yea" and those who say "nay" to life. Only by life he must have meant, not life as a whole, for all art will wither that is not rooted in some part of life, but the main stream, the daily round of life, its central normal activities, the swirl and flood of overmastering interests imposed upon mankind by the naked necessities of the struggle for existence. There are poets, then, who accept this normal life, whose vitality responds to the stimulus of its claims, and who find no higher task for their art than that of heightening and glorifying its flow with imaginative magic. To this order notably belongs Mr. Rudyard Kipling; and the secret of his unexampled hold, for a literary man, upon the popular affection is just in the nearness of his own interests to the workaday world of average humanity. Himself a transfigured man in the street, he naturally speaks in accents which the man in the street recognizes. On the other hand, there are those who are in revolt from the normal life, who find the meaning of existence, not in its movement, but in its pauses, and who use their art, not to idealize merely, but to reconstruct the soul, to "rebuild it nearer to the heart's desire," to fashion for themselves one of the many possible worlds of illusion, Earthly Paradises

Where nobody gets old and godly and grave,
Where nobody gets old and crafty and wise,
Where nobody gets old and bitter of tongue.

As to the relative values of these two types of poetry, *à chacun son goût*; we should vote for the dreamers, who emphasize precisely those elements in the world and in the soul of man which the stress of living tends too readily and too fatally to leave out of the reckoning.

It would be hard to find better examples of the kind of poetic artist we have in mind than the late M. Stéphane Mallarmé and Mr. W. B. Yeats. In both the revolt from actuality is so decided and so self-conscious as to become the dominant characteristic of one and the other personality. M. Mallarmé was generally wayward, and could be trivial; but his most authentic utterances express in classic form the strongest repulsion from and contempt for the banalities and mechanism of life, the *ici-bas*. He figures existence as a sad hospital, full of the horrors of mortality; himself as the dying cripple who has climbed painfully to a window in the sunlight, and who

Voit des galères d'or, belles comme des cygnes,
Sur un fleuve de pourpre et des parfums dormir
En berçant l'éclair fauve et riche de leurs lignes
Dans un grand nonchaloir chargé de souvenir!

So, too, the poet:—

Je fais et je m'accroche à toutes les croisées
D'où l'on tourne l'épaule à la vie, et, béni
Dans leur verre, lavé d'éternelles rosées,
Que dore le matin chaste de l'Infini,
Je me mire et je me vois ange! et je meurs. et
j'aime

— Que la vitre soit l'art, soit la mysticité —
A renaitre, portant mon rêve en diadème,
Au ciel antérieur où fleurit la Beauté!

M. Mallarmé's refuge world, be the glass art or be it mysticism, is apt to be touched with decadence. Denying life, he denies spring, when life pulses most fully, and is obsessed by the "serene irony of the everlasting Blue." He takes flight to morbid

things of the imagination, and rarely touches so human or natural a note as in this, perhaps the most beautiful of his writings:—

La chair est triste, hélas! et j'ai lu tous les livres.
Fuir! là-bas fuir! Je sens que des oiseaux sont
ivres

D'être parmi l'écume inconnue et les cieus!
Rien, ni les vieux jardins reflétés par les yeux
Ne retiendra ce cœur qui dans la mer se trempe,
O nuits! ni la clarté déserte de ma lampe
Sur le vide papier que la blancheur défend,
Et ni la jeune femme allaitant son enfant.
Je partirai! Steamer balançant ta mâture,
Lève l'ancre pour une exotique nature!
Un Ennui, désolé par les cruels espoirs,
Croit encore à l'adieu suprême des mouchoirs!
Et peut-être, les mâts, invitant les orages,
Sont-ils de ceux qu'un vent penche sur les naufrages
Perdus, sans mâts, sans mâts, ni fertiles îlots.....
Mais, ô mon cœur, entends le chant des matelots!

Mr. Yeats is not morbid or decadent, although, like M. Mallarmé, he affects mysticism, talks of "the magical tradition," and apparently finds material for his verse in his literal dreams. His Earthly Paradise is a sane and out-of-door world enough. But it is remote, a silent land of peace, ever calling to the heart of the dweller in cities and among the throngs of men, a land where immutable things speak without words to the recesses of the soul, where

The mystical brotherhood
Of sun and moon and hollow and wood
And river and stream work out their will:
And God stands winding his lonely horn,
And time and the world are ever in flight:
And love is less kind than the grey twilight,
And hope is less dear than the dew of the morn.

Mr. Yeats is, of course, immensely under the spell of the Celtic imagination; is, indeed, we think, the only man who has had any real measure of success in recapturing the long-dead harmonies of his Irish forbears; and his dream-world is peopled with the personages of old legend, and with the fairies, who are, indeed, but these same personages under another guise. He delights in representing the voice of the inner wisdom warning man to come out of civilization as the voice of the fairies speaking to those that have ears to hear. It is the cry of Maire Bruin:—

Fairies, come take me out of this dull world,
For I would ride with you upon the wind,
Run on the top of the dishevelled tide,
And dance upon the mountains like a flame.

What does one do in the dream-world? One has peace, it seems, and a joy in life that makes very sad songs. And one broods over the glories of the past, and the garnered lore of the legends, and the sorrows of Erin. One pursues

Eternal Beauty wandering on her way,

and bodies her forth in a woman—is it a woman, or Erin, or both?—whose soul is in her face, and who is accessible to the mute adoration of dreams. All intense feeling has its penumbra of melancholy, and the dream-woman brings back sorrow into the dream-world.

The quarrel of the sparrows in the eaves,
The full round moon and the star-filled sky,
And the loud song of the ever singing thrushes,
Had hid away earth's old and weary cry

And then you came with those red passionate lips,
And with you came the vision of the world's
tears.

And all the trouble of her laboring sighs,
And all the trouble of my mystical years.

And now the sparrows warring in the eaves,
The curd-pale moon, the white stars in the sky,
And the loud chaunting of the unquiet leaves,
Are shaken with earth's old and weary cry.

Mr. Yeats's 'Poems'—an exclusive and rigidly revised selection from his earlier work—is already a considerable achievement, and his 'Wind among the Reeds,' with which we are not immediately concerned, is an advance upon it. With his delicate sense of rhythm, his definite and individual point of view, and his absolute devotion to his art, Mr. Yeats should go far. His career will be an object of the deepest interest to all who care for the future of English poetry.

A History of Winchester College. By A. F. Leach. (Duckworth & Co.)

In an age of somewhat cheap antiquarianism, "histories" of most of our well-known institutions based upon "original authorities" are naturally very much in evidence. The results, however, of the authors' learned zeal cannot be regarded as satisfactory in all cases. Critics are unfortunately familiar with the class of work which fulfils every requirement of exact scholarship and withal remains absolutely unreadable from the dead weight of pedantry and egotism. The happy combination of sound learning with technical information is only too uncommon in archaeological monographs of to-day. Still rarer is the equally happy art of enlisting the reader's sympathy by means of a pleasing and unaffected style. An historical treatise which consists mainly of "evidences" derived from inedited MSS. is at best respectable from its dullness. At its worst it is a grievous waste of time and money. On the other hand, the history which is merely chatty and vivacious both loses in dignity and misses the opportunity for higher things.

We opened this up-to-date history of an old-world school with considerable misgivings. To write a critical account of at least five centuries of scholastic life, unique in this country, which should be approved both by antiquaries and *alumni*, and prove acceptable besides to the general reader, seemed a well-nigh impossible task. It is, however, one in which we venture to believe that the author has succeeded. Certainly Mr. Leach possessed exceptional qualifications for his undertaking, and these have told as fully as the similar qualifications of Sir Henry Maxwell Lyte as the historian of Eton. Mr. Leach is, in fact, not only officially connected with the supervision of scholastic endowments in this country, but he is also a practical antiquary from whom we have had occasion to differ. He has, moreover, made good use of the facilities accorded to him for the preparation of this book. In a work so unconventional as this, we could perhaps wish that Mr. Leach had permitted himself to treat the Alfred legend with a free hand. There are passages in his chapter on the "Winchester Schools before Winchester College" which recall the special pleading of the ancient writers who attempted to show that King Arthur and Henry Beauclerk received their education at Cambridge. In any case there are objections to the citation of a reputed charter of Sigebert as an authority for the existence of "Public Grammar Schools" in

England since the seventh century. But although Mr. Leach has treated these conventional origins indulgently, he has ably exposed the fallacy of tacking the school, so to speak, on to the conventual establishments which carried on another branch of education in the city. His definition of the status of the "Priory School" as a "little nursery of novices," and the distinction between these and the "Almonry children," are particularly lucid and interesting. Even as late as the eighteenth century we may remember that the Almoner of the Royal Household had under his charge certain poor scholars who were to be trained as experts in the Arabic tongue, the origin of the existing Regius professorships at the two universities.

Mr. Leach claims, modestly enough, that he has been able to throw new light upon Wykeham's connexion with both Winchester and Oxford, and with the cause of education generally. This claim is certainly justified by the important documents which are referred to in earlier chapters of this work. One point is that the existence of a school distinct from conventual establishments may be traced from the twelfth century, at least, to the year 1313, "when Wykeham himself was not born or thought of." In fact, the patronage of the high school of the city had fallen naturally within the official cognizance of Wykeham's predecessors. At the same time, Mr. Leach attaches full importance to the great bishop's innovations, whilst justly remarking that it is "difficult or impossible to say which was the object Wykeham had most at heart, to benefit Winchester School by sending its boys on to become Oxford scholars, or to benefit Oxford University by sending it Winchester schoolboys." Throughout this part of the book we find a useful insistence on the importance of the constitution of New College, Oxford, as bearing upon the new foundation of Winchester College itself. The individuality, however, of the latter institution is clearly marked, and so the results of Wykeham's endowment are seen to be practically the same as those which are usually attributed to his wise intention. Following the chapters on the origin of the establishment of the school as a mediæval institution are others dealing with the site, buildings, and internal economy. Here Mr. Leach is in his element. In his remarks on the characteristics of the worthies of the Elizabethan era who received their education at the school he is perhaps less happy. Garnett and Bilson were Winchester scholars, but the vexed questions of political philosophy associated with their names can scarcely be decided in an off-hand fashion. On the other hand, Mr. Leach has most effectively disposed of several unfounded traditions connected with the position of the school during the civil wars of the next century. We may, perhaps, be allowed to suggest that in a new edition of the book the quite unimportant description at p. 352 of the well-known characteristics of Browne's 'Vulgar Errors,' and the still more irrelevant allusion to the Dreyfus trial, might be omitted.

The later chapters of Mr. Leach's history of the school are naturally chiefly concerned with those aspects of school life which will

possess a special attraction for a privileged class of readers. We will not presume to criticize this portion of the work further than to depose that we have found it most fascinating reading, thanks to the pleasing style and the adroitness with which a mass of technical and highly controversial matter is treated. Mr. Leach does not allow his obvious loyalty to his school to take the form of "heroics." For all that, many of his passages are lightened by a quiet humour which is far more effective, and the reader is indebted to his pages for more than one capital anecdote. It should be added that there is a needful index to the work, though this seems to require some revision. "Wilkes" obviously refers to John Wilkes, even if the surname only is found in the text; and a further differentiation seems to be desirable in other cases.

Letters of Benjamin Jowett. Edited by Evelyn Abbott and Lewis Campbell. (Murray.)

It might have been supposed that the two fairly ample volumes on Jowett which the present editors produced a couple of years ago would have told all that the world could reasonably have required to know about a personage hardly of the first interest outside of a somewhat limited circle. However, there were apparently still "a number of letters, partly on special subjects and partly of more general interest, which.....seemed to be worth preserving"; and these, with the aid of a little repetition and the thickest of paper, have served to fill a third volume in bulk about equal to either of its predecessors.

By a somewhat awkward arrangement the letters have been grouped according to subjects—"Church Reform," "European Politics," and so forth. This might possibly be a good plan in the case of a writer whose views on the various matters were likely to be of permanent value. Jowett was hardly of this calibre. His political judgments are much what might be found any day in any "high-toned" newspaper. What the comfortable classes thought about public affairs Jowett thought. An odd little glimpse into his social philosophy is given where he says: "When the world, that is to say the upper ten thousand, becomes [*sic*] truly civilized, they will migrate in a body like swallows at the approach of an English winter." Was the Jowett who, as his biographers have told us, "was moved by Toynbee's noble and unselfish enthusiasm," or the Jowett who regarded the avoidance of personal discomfort as the height of civilization, the real man?

Of the commonplace character of his political forecasts his letters to Morier afford proof enough, and one would like to know what the able diplomatist to whom they were addressed thought of them. Thus, at the outbreak of war in 1870 he thinks that Darmstadt, Baden, Frankfurt, &c., are to be the "cockpit"; in 1873 he writes: "Who can delay a war between France and Germany more than five or ten years?" and, "It seems to me not impossible that twenty years hence France may be at the head of a religious league against Germany, Protestants, and Infidelity"—a comical forecast. Did he think the "Marshalate"

was going to have a twenty years' lease? The notion of an impending renewal of the war between France and Germany was, of course, a favourite with political quidnuncs all through the seventies. In 1877 Jowett mentions as "a central fact of European politics" that "it is certain France will go to war with him [Bismarck] in two or three years' time." No doubt many estimable people were saying the same; but then they are not held up to their survivors as Socrates and Dr. Johnson rolled into one. More than once there are signs of a certain timidity about expressing an unfashionable view, even when there are indications that it was the view which really approved itself to Jowett; and here may lie the explanation of some of the curious inconsistencies or discrepancies which must have struck all readers of the present and the former volumes. But in truth a glance at Jowett's face was quite enough to show that he was not of the stuff of which martyrs are made. The undeniable brain-power indicated in the noble dome of the forehead is poorly supported by the weak, almost infantile mouth and chin.

The concluding division of the book is formed by a collection of "Notes and Sayings." None of these is strikingly penetrating or original, though one or two are suggestive. "Educated men have a common stock of ideas, and so far are very much on a level; the difference between one man and another lies chiefly in their power of expression." Here speaks the man who had "a general prejudice against all persons who do not succeed in the world"; for it is surely only in the matter of worldly success that "the power of expression" can be regarded as of the least importance in differentiating men. Do learning and discretion (to take the intellectual qualities only) go for nothing? It is curious to find Jowett asking in 1877, "Can it be said that we ought to preach truth everywhere and at all times, when we think of the effects on character?" and to remember that the discussion of a similar question in one of the 'Tracts for the Times' some forty years before—"On Reserve in communicating Religious Knowledge"—had furnished, in the words of Dean Church, "the material for the most savage attacks and the bitterest sneers to the opponents of the movement."

The editing of the volume leaves a little to be desired. On p. 110 the omission to indicate that the "May 8" on which a letter is dated is not that immediately following the "April 4" of the preceding letter might lead a reader to suppose that the murders in the Phoenix Park took place in 1880. On p. 161 "chappies" must either be a wrong reading (unless Jowett was very "previous" in his slang), or else should have been explained. Those who find in the index "Dante, Jowett on," and turn to the passage, will be a little disappointed. "Pray read Dante over and over again. I always feel ashamed that I am unable to do so"—such is the modern master's commentary on the ancient. Here, if ever, it seems allowable to think of the snakes in Iceland.

NEW NOVELS.

Gerald Fitzgerald the Chevalier. By Charles Lever. (Downey & Co.)

It seems curious to be reviewing a novel by Charles Lever at this time of day; but this is actually the first time that this novel has appeared in book form. 'Gerald Fitzgerald' was published in serial form in the *Dublin University Magazine*; but when Lever, shortly before his death, rearranged his novels for a fresh issue he omitted 'Gerald Fitzgerald' with a few others. For this reason the present publishers seem very rightly to have hesitated about publishing it; but thanks are due to them for having overcome their scruples. This book will not recall the truly Irish jollity and joyous extravagance of 'Charles O'Malley' and 'Harry Lorrequer,' but in a more serious vein it is a right good story of adventure. Gerald Fitzgerald appears as the son by a legal, but secret marriage of the Young Pretender and an Irish lady, and he goes through the most surprising adventures and meets the most interesting people before he is even recognized as a claimant to the throne of England. Mirabeau, Alfieri, Madame Roland, and the lady who personated the Goddess of Reason in a wisp of gauze are a few of the characters with whom he is thrown into contact, and even such well-known personages gain in interest from Lever's presentment of them in these pages. This is especially the case with Mirabeau, whose personal force and extraordinary attractiveness are described with marvellous insight. The chief thing which recalls Lever's audacity of imagination is, however, the imbroglio of adventures into which the hero is thrust; and in spite of the strength of the subordinate characters the author manages to invest his hero with much charm and to make him really the centre of his story.

The Fowler. By Beatrice Harraden. (Blackwood & Sons.)

THOSE (and we are of them) who took most pleasure in 'Ships that Pass in the Night' are least likely to enjoy such a successor as 'The Fowler.' In the first there was freshness and spontaneity; but to speak frankly and to set aside further comparison, there seems nothing intrinsically pleasing in 'The Fowler.' We do not find the beauty that others have discovered in the picture of the father and daughter. Even common interest in the principal situation is withheld from us. Yet the notion of a mind-poisoner, a diminutive little man whose life's work is to tamper with a girl's emotions and ideals, instead of aiming at the usual seduction, is an unpleasant novelty, but still a novelty. With other treatment it might have been striking. But it fails of effect through want of force and power of true visualization. The Fowler is an unconvincing little villain himself, and the other men and women are rather poor specimens of their respective types. They are not, as servants say, "real ladies and gentlemen," and the rustic folk, too, are not quite to the manner born. We find more slang and more cheap sentiment than the qualities we expected. To criticize this story without grumbling a good deal seems impossible, so it is, perhaps, as well to say no more.

Miss Cayley's Adventures. By Grant Allen. With Illustrations by Gordon Browne. (Grant Richards.)

MISS CAYLEY is an enterprising young woman who is not at all alarmed at the straits in which she finds herself when the story opens, "a girl of twenty-one, alone in the world, and only twopence short of penniless." It may be added that seldom indeed has twopence carried any one so far. It took Miss Cayley round the world in the company of a variety of fantastic persons, from the "Cantankerous Old Lady" to the bland and accomplished Maharajah, under whose auspices she won fame as a mighty tiger huntress at Moozuffernaggar. It brought her subsequently into the clutches of "The Cross-Eyed Q.C." in an English court of law, and finally into the safest and most satisfactory haven for solitary and wandering young ladies. Mr. Grant Allen treats his readers to a lighter vein than usual, and his lively entertainment is only marred here and there by such conventionally silly and vulgar touches as the sketch of a youthful aristocratic scoundrel who talks the forgotten language of the ducal villain on the Surrey side of the river. It must be added that Mr. Gordon Browne's illustrations are at least on a level with the letterpress; indeed, they are particularly clever and pretty.

A County Scandal. By F. Emily Phillips. (Macqueen.)

'THE EDUCATION OF ANTONIA' was a clever book which only missed by a little being as successful in performance as in promise. The author of it has unwisely handicapped herself in her new venture by choosing a theme which belongs to that doubtful and difficult borderland between the realm of pure fancy and actual life. Allegra is a creature brought up amidst luxurious surroundings, but mentally almost as isolated as Miranda on her island, and wholly ignorant of the world of men and women. Unlike another and more modern heroine of the same order, she is well acquainted with the arts of reading and writing, and has received, indeed, an admirable education from the recluse with whom she lived, and whose relationship to her was still a mystery when he died, throwing her upon the mercy of his heir, an ambitious and fashionable young man. Allegra's innocent unconsciousness of her position while remaining with Marmaduke Aylward, and the complications to which it gave rise, admit of possibilities, and are occasionally skilfully handled, but on the whole she remains a creature too full of inconsistencies to be otherwise than a graceful shadow. Marmaduke is, to put it plainly, a complete cad in all his dealings with her, their scenes together being for this reason more irritating than impressive. The really striking feature of the book is Jasper, the shepherd's boy, who became a clerk and finally something more. His sensitive and delicate perceptions, his consciousness of defects of manner and physique, his perfect devotion, his momentary weakness, the underlying strength and chivalry which brought him triumphantly through all rather with the halo of a martyr than the brand of a thief, combine to form an admirably realized

character study, worth all the fitful and barely half-successful effects of the rest of the book. A literary *caprice* demands a peculiar gift and a touch with which English writers are but very rarely endowed. But more character studies as full of delicate sympathy and penetration as that of Jasper will be welcome, and it is to be hoped that the writer will consent to employ profitably a gift which is evidently considerable.

The Abbey Road Mystery. By W. T. Arnold. (Sonnenschein & Co.)

THIS thin paper-bound volume contains a superior specimen of the modern "detective" story. It is true there is the usual reference to Vidocq; but there is a comparatively new and agreeable element in the form of the detective's daughter. The story is well narrated. It is one that should fall into the hands of none but adults. The writer is already known as the author of 'A Modern Xanthippe.'

Like Them that Dream. By W. Bridges Birt. (Simpkin, Marshall & Co.)

A HARMLESS story, best suited to young persons, is contained in this volume descriptive of middle-class life in the Cotswold district. It shows no remarkable capacity for the art of writing fiction, but it is clear and sometimes dignified in tone. Some passages are unquestionably within the description of what is known as goody-goody, and they usually show weak composition. The dialect of the Gloucestershire folk is well rendered in print. The volume would have been improved by more careful revision at the hands of author and proof-reader equally.

The Arm of the Lord. By Mrs. Comyns Carr. (Duckworth & Co.)

THE village tragedy is not too familiar in recent fiction to render a new version unacceptable. Mrs. Comyns Carr depicts the interior of an old farmhouse on the south coast of England about forty years ago. Its inhabitants were an ancient Wesleyan farmer of vigorous Puritanism, his granddaughter a handsome wench, and an old woman servant. For a time a London tradesman, of mean and forbidding aspect, was a visitor, and his attentions to the girl were encouraged by the farmer. Complications thereupon arose, and the story comes to a sad and natural conclusion. As a novel, or rather as a short romance, the story is complete and is cleverly handled. Now and then a good speech occurs in dialogue; the effects are always carefully studied, and the background is invariably sketched in. There is no over-elaboration, for the book is comparatively short. We like least Mrs. Comyns Carr's narrative passages. They contain such words or expressions as "riled" and "he had misered his gold," and colloquialisms which mar good prose. But these are slight blemishes in an otherwise finished piece of work. Though acceptable mainly to men and women, there is nothing in the book to prevent it from being read in the schoolroom.

The Scheming of Agatha Kenrick. By Robey F. Eldridge. (Sonnenschein & Co.)

IN his new story Mr. Eldridge provides us with many of the elements which go to the making of old-fashioned melodrama. There is the hysterical, totally uninteresting heroine, the victim of a scheming adventuress and of two ill-considered marriages. There are also the obdurate father, the good and the bad sister (the latter by far the most promising character in the book), the stern husband, and, of course, Agatha Kenrick herself, the villain of the piece. We note suicide, murder, and sudden death sufficient with better handling to fill the stage of the Adelphi, where perhaps the grandeur of the language employed and the mawkishness of the sentiments might arouse a smile. As it is, nothing but profound weariness can accrue to the average reader of any education after a perusal of these many and closely printed pages. Nothing but immense relief can be felt by the same when Mrs. Kenrick, after much needless delay, at length chooses an Alpine height as the scene in which to "immolate herself in the sight of all Europe." Marriages, as is only proper in such a story, abound, and there are an infinite number of side situations and characters which have little or nothing to do with the plot. At the same time it is a book which, issued in a humbler form, might appeal to quite a large class of readers. Produced in a series of novelettes, for which there is ample material in this one volume, it might, one imagines, delight the hearts of many third-class railway passengers, without in any way impairing their morals.

Une Rencontre. Par Pierre Valdague. (Paris, Ollendorff.)

THIS study of the character of a Russian lady, through a single episode in her life passing during a visit to Paris, is clever, has attracted much attention in the *Revue de Paris*, and deserves it. It is now reprinted, with illustrations which are not worthy of the text.

ECCELESIASTICAL HISTORY.

The Ecclesiastical History of Evagrius, with the Scholia. Edited, with Introduction, Critical Notes, and Indices, by J. Bidez and L. Parmentier. (Methuen & Co.)—Messrs. Methuen deserve the highest praise for their enterprise in issuing this the first of a series of texts which will redound to the credit of British publishers, and will promote the study of Byzantine literature, which is now gaining the attention of scholars through the efforts of Prof. Bury, Krumbacher, and the *Byzantinische Zeitschrift*. The publishers could not have found a better editor than Prof. Bury, who has already done notable work in Byzantine literature, and who, we imagine, has suggested the books to be edited. We are not sure that the 'History' of Evagrius is the best choice that could have been made for a beginning. MM. Bidez and Parmentier have not been able to discover new sources for the text, and the reader is left in doubt wherein lies the improvement on the previous editions. They resort to a plan which has been adopted to a large extent by the editors of the Viennese 'Corpus Scriptorum Ecclesiasticorum Latinorum,' who discuss the value of MSS. and various points connected with the authors in papers contributed to the Vienna Academy of Literature. These papers are not always accessible, and the substance of

each ought to be contained in the volume which exhibits the text of the author discussed. In the present case the editors are Belgians, and refer the reader to a Belgian periodical for full details. They have made one MS. the basis; but they have collated all other good MSS., and set down their various readings. They have evidently done this with great care, and the edition, therefore, is by far the most useful in existence, as far as the *apparatus criticus* is concerned, and enables the student to form his own opinion as to the readings which ought to be adopted. They have also recorded the best conjectures of previous editors. "It was part," the editors say,

"of the general plan of this collection to indicate in the margin both sources and parallel passages. The amount of space accorded to us did not allow of our quoting them all."

It is also said in the advertisement of the series that "a special feature of these volumes are very full *indices Græcitatibus*." We should conjecture, from the examination that we have made of portions of Evagrius, that the index of this edition is not so full as Prof. Bury intended. There are two instances of omission within two pages (237 and 238). On p. 237 the editors prefer the reading *ισχω* of their favourite MS. to the reading *εχω* of the other MSS., but no note is taken of *ισχω* in the index. On the next page occurs the word *ἀμφίθρονον*. Valesius on the passage shows that the word has a peculiar meaning in ecclesiastical Greek which is different from the meaning of the word in classical Greek; but the present editors do not insert the word in the index, and therefore do not indicate the particular meaning. The index on the whole, however, is good and valuable. The editors speak of the reprint of the text of Valesius by the Oxford University Press as being "published with unqualified carelessness and ignorance"; but the editors should have justified their condemnation in some way, for the book was a mere reprint. No editor's name was attached to it, and no preface indicated its purpose. It made no pretensions to being anything else than a reprint. It was found useful, because the folio of Valesius is not of a convenient size for ordinary use. And the reprint has the advantage over the present edition in that the chapters are more clearly marked out, and the headings at the top of the page indicate the dates of the narrative, as they consist of the names of the emperors in whose reigns the events took place. The present edition is also not free from mistakes of the printer, such as *ιστορία*, and *σταυρω* without an accent; but they are insignificant.

St. John Damascene on Holy Images, followed by Three Sermons on the Assumption. Translated from the original Greek by Mary H. Allies. (Baker.)—The author of these translations seems to be in innocent ignorance of the arguments that would appeal to Protestants. She tells us in her preface that the sermons on the Assumption were preached in or about A.D. 727. Yet she imagines that sermons of that period are likely to convince, or rather astonish, those who do not honour the Mother of God as she does. Her words are: "St. John's language about the *θεοτοκη* [sic] will astonish those who stigmatize the love of her as a 'Roman corruption.'" At the first glance the reader is repelled from the book by the form in which the few Greek passages which are quoted are printed. Many of the words have no accent, others have the *spiritus lenis* instead of an accent, and accents are freely distributed over every syllable of the longer words. At the same time the letters of the Greek words are accurately given, and *θεοτοκη* is unique. The rendering is free. The author does not adhere to the Greek text, but varies epithets and expressions to suit her own taste. Thus she translates *οσοι τον επι γης βασιλεια βασιλευμενον οιδασιν αιωθεν, και ως κρατουσιν οι νομοι των βασιλεων*, "whilst recognizing the power of the earthly

king to come from above." There is nothing in the Greek about the power of the earthly king coming from above. The statement is that the king on earth is ruled by the King in heaven, and that laws hold sway over kings. The mode in which the author translates the same epithets in various ways suggests the supposition that she had no idea of adhering strictly to the text. Thus she translates ὁ ἅγιος Διονύσιος "Blessed Denis (the Carthusian)." There is nothing in the text corresponding to Carthusian. A few lines further on Dionysius is called ὁ αὐτὸς θεὸς ἄνθρωπος, rendered by the translator "the same holy man (Blessed Denis)." In another passage τὸν θεὸν καὶ θανναστόν is rendered simply "the great." She has also no scruples about taking liberties with the text. One extract in St. John's book is made from "Leontius of Neapolis of Cyprus, from his book against the Jews in regard to worshipping the cross of Christ and the images of the saints and each other." The translator presents these words in this form—"Leo, Bishop of Neapolis in Cyprus. From his book against the Jews, on the Adoration of the Cross, and the Statues of the Saints." We should imagine also that the translator has not consulted her dictionary much, or has not had good dictionaries at hand. Thus she translates θεοπάτορος Δαβὶδ "the royal David," and in a note she says "θεοπατωρ [no accent], not easily rendered in English." The Latin opposite the text gives her the meaning *Dei parens*, and if she had turned to Liddell and Scott, she would have found the word translated to suit modern ideas "sire of a divine child." The book is evidently intended for the use of the devout, and it will serve this purpose well. It does not matter for this object whether the thoughts and the words are those of St. John or of the translator. Indeed, the translator has added unction and fervour to the production of St. John, and probably the work is more readable in the translation than in the original.

SHORT STORIES.

Ridán the Devil, and other Stories. By Louis Becke. (Fisher Unwin.)—Mr. Becke is a real artist. His stories are almost commonplace as far as incident goes, but he has the gift of touching off a character or a scene so that they appear as familiar to the reader as his own most intimate surroundings. As usual in Mr. Becke's books, the stories are all about the Pacific islands, and nothing seems omitted to make the life on these islands vivid. The trader and his temporary wife, the buccaneering ship-owner, the savages, and even the animal life are all described with a master's touch. It is difficult in such a wealth of good stories to pick out one which will dwell in the memory longest—whether it be those about that casual ruffian Denison, or that of the little savage boy who saved the Irish powder-monkey, or the tragedy of the white wife and the brown "woman"; but perhaps the most thrilling and impressive description is that of the Homeric fight between the "killers" and their cousins the blubber whales.

We know not how far Mrs. Walford's *The Little Legacy, and other Stories* (Pearson), are fresh; for one or two seem to awake remembrance. But they are all happily enough devised and readable, dealing with modern society and modern domesticity; and it should be an attraction to healthy-minded people that all the little dramas end happily. The author finds her materials by the wayside, and her wit keeps the roadway; but it is much to extract romance from "Whiteley's," and to evoke the most honourable side of a girl's nature by an incident at golf. On the whole, these genial trifles should be successful.

The Dominion of Dreams, a collection of stories by Fiona Macleod (Constable & Co.), is in some respects the most considerable work yet

issued by the writer who has been for several years the protagonist of the Scottish Gael. Marking how completely she has steeped herself in the Sagas and Mabinogion, and most, perhaps, in the ancient poems or fragments known as Ossianic, one might have said that here is the translator for whom the revived cult of the old Northern world has waited. But Miss Macleod is better than a translator. Translation is wholly inadequate to reproduce the flavour, the accordance of sense and sound in the language which set an early example of assonance and rhyme; and free prose paraphrase, with themes borrowed, amplified, and occasionally modernized from ancient *sgerulachdan* and *sean-dàin*, gives a truer impression of the ore which really underlies the heaps of verbal material which repel the novice. Also the writer's method enables her to bring down to the present time her pictures of life and thought in the remote corners where the Gael survive. Not that it must be supposed that the average Highlander or Islesman, occupied still with the struggle for existence, though not as of old with perpetual strife against mortal foes, has leisure to speculate on natural beauty, but he still turns in long winter nights and times of rest to traditions of an earlier day, and his thoughts are cast in the forms of a poetic and highly figurative tongue. This remarkable book, in spite of an occasional falsetto note and some careless Gaelic—"Mairi Ban" for Mairi Bhan, "Sheumais" for Seumas, "muirnean" for *mhuirnein*, &c.—breathes throughout the Celtic spirit in its moods of mournfulness, of half-superstitious awe, of impassioned and stately utterance. It falls into three parts, the first consisting of what may be called modern stories of incident, one, 'The Herdsman,' being an expanded and modified version of the Hebridean part of the story in 'Green Fire.' 'The White Heron' is similarly a sort of corollary of 'Pharais,' but most of the tales are printed for the first time. One of the most characteristic is 'By the Yellow Moonrock.' Here we may note that a touch of humour, of which there is not a trace in these pages (any more than in Macpherson's Ossian, though Oisín himself unbends sufficiently), would have saved the gallant piper from so equivocal an end. In the second group abstractions prevail. Of these pieces 'In the Shadow of the Hills' takes the palm for pathos and beauty. The last part consists of adaptations from the old myths. They are excellently handled, though some of their savagery and simplicity is lost in the process. The style of the author is everywhere distinguished. What she requires to put herself in touch with a world which is practical as well as literary is some relief where there is a tendency to the "phosphorescence of emotion," to quote her own words; a little expansion of such treasures of humour as Gaeldom possesses; more definite localization as a rule; and generally an avoidance of monotony, stately though it be.

The best writing we have yet seen from Mr. W. S. Maugham is contained in a volume of short stories entitled *Orientalisms* (Fisher Unwin). They are six in number, and, with two exceptions, differ from each other widely in subject, while the matter of one of them bears some resemblance to the writer's novel 'Liza of Lambeth.' If another, entitled 'De Amicitia,' suggests a somewhat youthful hand, it will be found none the less interesting; while in one called 'Daisy' he boldly brings fortune and happiness to a young lady who runs away with a married man. The writer's handicraft is, however, more interesting and original than the subjects he has chosen for his stories. In an imaginative narration he is seen at his best, and it contains a good passage, which we should quote but for its length. This little collection of stories gives rise to the hope that the author will arrive at a larger measure of success than his two previous volumes of fiction have achieved.

The critic who reads the last page of the *Bearers of the Burden*, by Major W. P. Drury (Lawrence & Bullen), will find that several of the stories of which it is composed have already appeared in a volume published last year by Messrs. Simpkin, Marshall & Co., and entitled 'The Tadpole of an Archangel,' and that the rest of the collection is reprinted from various "Service" periodicals. The note in which this information is conveyed is dated from "H.M.S. Camperdown, Mediterranean, March, 1899." Before arriving at this intimation we found that several of the stories were familiar to us. The writer is an officer of the Royal Marines, and has considerable talent for the telling of short stories. All are written with much discretion, and the collection is above the average of such things.

Marcheurs et Marcheuses, by "Richard O'Monroy," published by Calmann Lévy, is mostly composed of what French admirers of the author would style clever "little infamies," and the general nature of these stories of Parisian civil life is as naughty as the author's former stories of regimental life. We should not have thought it necessary to name the volume but that it includes one of the most touching pieces of sentiment we have met with, and one written in admirable style. Very different expectations will be formed by readers who begin at the beginning of the volume and by readers who adopt the popular practice of beginning at the end, for, as the sentimental romance comes last, a sentimental reader beginning there may be tempted to turn back to other stories, not one of which is of a similar kind.

POLITICAL LITERATURE.

MESSRS SAMPSON LOW & Co publish *World Politics*, by "T.," a dull book in favour of what is now being done by the Powers at the Hague. The author makes the extraordinary statement that the peace footing of the Russian army is variously estimated up to as high as 1,700,000. There is no doubt whatever about the peace footing of the Russian army, which is almost exactly a million men. The author is under the impression that we created Belgium, or at least that she could hardly have secured her independence without our help. The critical point came when it had to be decided who was to fight the Dutch army. The French fought it, and we did not; so it seems clear that the help of France would have been sufficient, given the fact, of course, that the other Powers stood aloof. On the other hand, the author only speaks of our "sympathy" in the formation of a united Italy; but, as a fact, Palmerston's help was much more material, and the history of his supply of secret-service money to Garibaldi was known to many now dead, and is probably directly known to at least one gentleman now living. The author thinks that the United States and other Powers not parties to the Declaration of Paris are "almost as much bound by" it "as if they had signed it." There is no authority whatever for this view, and the United States are not a Power ever to be bound by an understanding among other Powers, unless it is to their interest to adhere to it. The author discusses the relations of Victoria and New South Wales without any reference to the Commonwealth Bill.

Francesco Crispi, by Mr. Stillman, the late *Times* correspondent at Rome, published by Mr. Grant Richards, is full of interest, but somewhat too friendly to its hero to be entirely trustworthy. Mr. Stillman admits and approves the Rhadamanthine severity of Crispi, in his later days as minister, against all "men who attempt to mislead the masses," and seems astonished that this extraordinary severity was made a reproach to one who had himself been a revolutionist of a violent type. He evidently thinks Crispi's reply sufficient: "We rebelled against tyrants and government without law, but revo-

lution now is against the existence of a government in which all share and the majority governs—it is a crime." This defence assumes a wickedness in the whole of the governments against which the action of the revolutionary party in Italy was aimed which history will not confirm. It is curious that Crispi should have become so firm an advocate in his later days of the monarchical system in Italy under a king who, as Mr. Stillman shows, had been the personal enemy of Crispi to a point seldom seen in the relations of king and statesman since the days of George III. and Fox. The case for Crispi in many portions of this book is that the Court stuck at nothing in their attempts to damage him. It is impossible to deny the talent, vigour, and resource of Mr. Stillman's hero. Prince Bismarck, who had known all the great men of his long life, placed Crispi in ability next after Mr. Kruger of all that he had met, and put him before Cavour. Prince Bismarck was always inclined to think that his own supremacy had been largely the work of the great Prussian machine of which he was the head, an organized society resting upon a military and monarchico-democratic system which, in his opinion, had no rival; but he only showed the deeper respect for the ability of men who had succeeded in great national objects, though they had no such society at their backs. Those men were Kruger, Crispi, and Cavour; and in that order of merit. This fact, however, must not blind us to Crispi's faults, and we repeat that, deserved as may be the panegyric on his ability, the book before us is to his demerits somewhat blind.

The American Academy of Political and Social Science issues at Philadelphia, under the title *The Foreign Policy of the United States*, a report of the addresses and discussions at the annual meeting of the Academy held in April last; and the volume is one which can be strongly recommended to all those who are concerned with the problem of the future of the United States in the Pacific and with the China question. The addresses and the speeches of those who took part in the discussion are of remarkable ability and power. The very first paper, by Prof. Woolsey of Yale University, stating that England has abandoned the idea that its political connexion with the greater part of its colonies and dependencies ought to be a source of direct gain, discusses the question, "Where, then, is to be found the profit of the State in the matter of dependencies?" The professor answers the question by pointing out the enlarged opportunity for the energies of its people, and by adhering to the more doubtful doctrine that trade follows the flag, which receives, however, some heavy blows from other contributors to the volume. There is no more disputable proposition when it is scientifically considered. There are startling cases of curiously different kinds; and against Prof. Woolsey's theory may be set the fact that British trade with the Ionian Islands did not fall off after the blowing up of the fortress of Corfu, withdrawal of the garrison, and transfer of the protected republic to Greece, and also the extraordinary bulk of trade in British produce to Argentina as compared with that to countries of the English tongue under the British flag. Some of those who addressed the Academy on the political relations of the United States with the Far East write powerfully about the future of Russia in China. One gentleman points out that there is no place in the Russian scheme of life for countries which Russian garrisons do not occupy. To subject in unending succession, and then to tax for the maintenance of a huge military machine—these, the American writer proclaims, are the aims of Russia, as they were those of Darius. They involve, he says, the suppression of the individual, the abasement of the subject, and the inevitable reduction of civilization to a low level; and Russia is unable to cease what we call

aggression against her neighbours. Persia and India, as well as Turkey, are not alone within the horizon of her ambition, but China also; and whatever may be the power of Great Britain, which has "the advantage of being able to strike wherever she chooses, and strike with swift and terrible strength," Russia is a leviathan which has no vitals, and cannot be mortally wounded. "Russia will," in his opinion, "fulfil the fearful part of the great reactionist," and "with the confidence of a youthful and courageous savage intends to pursue her passion for omnipotence to the very end." He admits that the Russians have beneficially played the part of civilizers in portions of Asia, to which they have brought peace and good order where none had been known for centuries; that in dealing with the

"Asiatic they undoubtedly succeed better than their less pliant rivals the English; and by reason of the personal popularity of their administrators, as well as because of the prestige of their unbroken successes, they enjoy a fairer prospect of securing the guidance of militant Asia by choice of the fighting class than any other foreign folk."

The outcome of the whole volume is that the Americans of the United States would rather see us maintaining the open door in China than have the Russians closing it against their rapidly increasing trade, but that they will not run the risk of war or go counter to Washington's commands in order to help us to support their view.

Messrs. Constable & Co. publish a curious and interesting book in the shape of *Imperial Rule in India*, by Mr. Theodore Morison. It has a second title which strikes us as foolish—"An Examination of the Principles proper to the Government of Dependencies"; for the whole charm of the book is that it makes with regard to India suggestions which are new to people at home, but which are wholly Indian, and not in the least applicable to the government of dependencies in general. The doctrine of the book is summed up by the author where he states that the natives of India have discovered the Queen in our administration for themselves from their inherent love of a personality and by an instinctive perception of their own requirements. There is a great deal of truth in the author's belief that British rule in India could be popularized by a greater reliance on monarchical sentiment. The author, however, goes much beyond this, and pushes his dislike to Whig or Liberal ideas somewhat far when he writes of the great "mistake of the Ottoman rulers, that they forbore from converting their Christian subjects last century, when a little judicious pressure would have herded them all into the Muhamadan fold." "His Christian Majesty, Ferdinand the Catholic, understood his trade better, and created special machinery, which proved extremely effective, for securing uniformity of religious opinion in Spain." The author does not point out, however, the ruin inflicted on France by Louis XIV. in the pursuit of uniformity. There is much in Mr. Morison's book that is disagreeable and unfortunately true, as, for example, the statement that, whatever may be the case with regard to the material prosperity of India, what matters is not the historical or statistical fact, but the belief of the people, and that "the belief is almost universal that India has been impoverished by British rule." There are a good many incidental remarks in Mr. Morison's book with which we should be inclined to quarrel; but they do not affect its main doctrine, which is powerfully advanced by his passages in favour of a recognition of military talent among the natives, and by his proposal that, as a personal act of the Empress, a native should be made lieutenant-governor of one of the provinces. Mr. Morison contrasts France and Mexico in one passage in a manner which leads us to think that he imagines that the government of France differs more greatly from that of the Mexican Republic, in the direction of liberality or practical constitu-

tionalism, than is, we think, the case; and in other passages he lends a good deal of colour to the popular delusion that the "57 million Muhamadans" in India are "aggressive and truculent"; the fact being that the overwhelming majority of the Indian Mohammedans are Bengalis, with whom Mr. Morison, like many other writers, contrasts them. The fanatical and truculent Mohammedans of India are far from numerous. We should have a better recruiting field in India if they were more numerous than they are.

The life of *Eugénie, Empress of the French*, by a Norwegian lady, Clara Tschudi, translated by E. M. Cope, and published by Messrs. Sonnenschein, is neither historically valuable nor, on the other hand, pleasant to those who like to read smooth things about great persons. The author is not inspired with any respect for the great lady she describes, and, indeed, says of her, somewhat unkindly, that she was not "a pattern of virtue." But, on the other hand, she wholly fails to give any serious account of the part played by the Empress in the origin of the war of 1870. The proclamation of Napoleon III. to his people on his marriage reads curiously in these days, for it will be remembered that in the document, which is here printed at length, he twice alludes to the virtues of the Empress Josephine. Historical discovery has made some progress since the date of the issue of the proclamation, and similar statements could hardly be put forward—or, if put forward, read with a serious countenance—at the present time.

History up to Date: a Concise Account of the War of 1898, by Mr. William Johnson, published by Mr. Harry Allenson, is not so interesting as its preface led us to expect it would be. The author in that preface proclaims the death of the Monroe doctrine, the appearance of the United States as one of the great Powers, and a complete new departure in the views on foreign affairs of the people of the United States. Unfortunately, there is nothing upon these matters in the book itself.

MM. Armand Colin & Cie. publish, under the title *Allemagne, France, Alsace-Lorraine*, by Jean Heimweh, one of the pamphlets in which a well-known Alsacien tries from time to time to bring about the reconciliation of France with Germany. Unfortunately, in his present attempt our author strives to impart freshness to his suggestion by explaining that it is the necessary first step to a fusion between the Triple Alliance and the Dual Alliance, with a view to the union of the Continent against Great Britain, or, if necessary, against the United Kingdom and the United States. This is a prevalent doctrine in France, as is well known; but Germany for the present is not responding to the advance, and desires simply to keep the provinces which she has won.

OUR LIBRARY TABLE.

Wordsworth and the Coleridges (New York, the Macmillan Company) is a collection of papers, mostly reminiscences, by an elderly gentleman of Philadelphia, Mr. E. Yarnall, who has often been in England, and visited Wordsworth in 1849. Wordsworth spoke of his stay in France during the Revolution, and said, "I should like to spend another month in France before I close my eyes." In 1857 the writer met Macaulay:—

"I looked with keen interest on the pale but handsome countenance. Age was beginning, prematurely, to give signs of its approach, though he was but fifty-seven; his hair was grey, his complexion pallid. But the flash of the eye, the rapid change of expression, the vivacity, the quick movement of the head—all showed a keenness of the mental faculties as yet unimpaired. The talk at first was about Nollekens—some details as to his parsimony Macaulay gave. Then he came to speak of art in general; he did not consider the faculty for it a high gift of mind. He told of Francis Grant, an eminent portrait painter to whom Sir George Cornwall Lewis had lately been sitting. The artist,

knowing Lewis was an author, thought he ought to make acquaintance with his books that he might talk with him about them. Accordingly he read 'The Monk.' Lewis, in order to show him it was quite impossible he could have written the novel in question, said it appeared two years before he was born. All who know the author of the 'Credibility of Early Roman History' would appreciate his appealing to dates to show he was not also the author of 'The Monk.'.....The talk somehow turned to Homer, whether or no the Homeric poems were the product of one mind. Macaulay maintained they were; it was inconceivable that there could have been at the Homeric period more than one poet equal to the production of the 'Iliad' and the 'Odyssey.'.....Then as to the 'Iliad' and the 'Odyssey' being both the production of Homer—the first being admitted to be, that the other was seemed to follow as a matter of course; it was the test of Paley over again—the finding the watch and the presumption from it of a maker; and in this case there was the watchmaker's shop close by. He urged, too, that Homer was the only great poet who did not, in narrating past events, use the present tense—speak of them as happening at the moment. He quoted a long passage from 'Paradise Lost,' to show how Milton would fall into the present tense having begun in the past. The fact that, throughout the many thousand lines of Homer, no instance of the sort could be found, seemed to make it clear that but one person produced them."

Mr. Lang will read this with joy.

The Philosophy of the Marquise, by Mrs. Belloc-Lowndes (Grant Richards), is dull. The book is all about a set of intolerable snobs and cads who marry one another, and talk about it as if they were dealing in articles of hardware. Such people undoubtedly exist in profusion, but the only interest about them is if one can discover what they came from, and what particle of human feeling underlies the leaden unreality of their conversation. This Mrs. Lowndes does not do; she merely reproduces photographically what cads, male and female, say, without explaining why they say it. The French Marquise's philosophy goes no deeper than in attempting to make people comfortable for the moment—she sees what snobs some English people are, but she is not much better herself.

THE publications of the Société du Mercvre de France are not generally serious, though some of them are amusing in their eccentricity; but at last we have before us a thoroughly reputable production of that publishing office in the shape of *Esthétique de la Langue Française*, by M. Remy de Gourmont. The author's defence of the French language and of Latin as its key, and the chapters on the deformation of language and on verse, are excellent. The author is not on thoroughly safe ground where he follows English words. We doubt the authority, for example, for "pike-dog" instead of "dog-fish." The form assumed by the language of the British racecourse when transferred to Chantilly for French use is perhaps a little exaggerated by the author. In other parts of his book he notes the history of "mohair," which he says is the French *moire*, but reimported into France. The "Bay of Fundy" was, according to our author, originally "Fond de Baie," reimported now as "Baie de Fundy." The author has a list of Anglo-Canadian words which is of interest, but he does not appear to have looked into the deformations of French in the Channel Islands.

The Fair Maid of Perth, the last of the romances in which Scott wrote with his old charm, has appeared in the pretty little "Temple Edition" of the Waverley novels (Dent), and so have *The Highland Widow*, and *other Stories*.

MESSRS. ROUTLEDGE have issued at a cheap price the much-lauded reflections of Mr. Dooley in *Peace and War*.

PAPERS and magazines of all kinds crowd in upon us. Last week we received a handsome journal, printed at the Chiswick Press and called *Finland*, which is intended to confound General Bobrikoff, and restore the liberties of Finland. Now we have before us the first instalment of *Sandow's Magazine of Physical Culture* (Harrison), which is devoted to the worship of

muscle. The picture of Sir R. Webster in flannels looks rather funny to those who remember him when he ran against Oxford.

WE have received No. 4 of the *Butterfly* (Grant Richards). The specimens of work in black and white included are of varying merit, but distinctly above the average of such things. The reading matter is not up to the mark, and deals too often with cheap effect.

WE have on our table *Government and Democracy, and other Essays*, by J. J. Chapman (Nutt),—*The Tutorial Latin Dictionary*, by F. G. Plaistowe (Clive),—*Social Ideals in English Letters*, by V. D. Scudder (Gay & Bird),—*Fertilizers*, by E. B. Voorhees (Macmillan),—*On Organ Playing*, by A. Page (Vincent),—*How to make Lantern Slides*, by S. L. Coulthurst (Dawbarn & Ward),—*Sketch of the Evolution of our Native Fruits*, by L. H. Bailey (Macmillan),—*Neil Macleod*, by L. Gladstone (Hodder & Stoughton),—*Log Leaves and Sailing Orders*, edited by A. H. Miles (Hutchinson),—*Tom Benton's Luck*, by H. E. Hamblen (Macmillan),—*Tales of a Tin Mine*, by S. K. Hocking (H. Marshall),—*Child Illa, and other Poems*, by W. Woollam (Simpkin),—*The Lily of the West, and other Poems*, by J. A. Langford (Simpkin),—*The Epic of Humanity*, edited by an Apologist (Kegan Paul),—*The New Rome*, by R. Buchanan (W. Scott),—*Sentimental and Absurd Rhymes*, by H. R. Dickinson (Denny),—*The Demon of the Wind, and other Poems*, by G. H. Jackson (J. Long),—*The Song of the Stradella, and other Songs*, written by A. Gannon (Lippincott),—*Saat, the Native Boy of Khartoum*, by Bishop Wilkinson (S.P.C.K.),—*Helps to Godly Living*, by Archbishop Temple, selected by J. H. Burn (Stock),—*The Life and Teaching of Jesus Christ* (H. Marshall),—and *Pour remettre à Franck*, by Arnault (Paris, Ollendorff). Among New Editions we have *A Manual of Photography*, by A. Brothers (Griffin),—and *Fruit Culture for Amateurs*, by S. T. Wright and W. D. Drury (Upcott Gill).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Landriot's (Monsignor) *Conferences on the Holy Spirit*, translated from the French, 12mo. 3/6
Lely's (J. M.) *The Church of England Position*, cr. 8vo. 6/
Lovett's (R.) *The History of the London Missionary Society*, 1795-1895, 2 vols. 8vo. 21. net.
Ridgeway's (C. J.) *What does the Church of England Say?* cr. 8vo. 2/6

Law.

- Jenks's (E.) *Modern Land-Law*, 8vo. 15/

Fine Art and Archaeology.

- Maupassant's (G. de) *Boule de Suif*, from the French, Introduction by A. Symons, imp. 8vo. 15/ net.
Royal Academy Pictures, 1899, 4to. 7/6

Poetry.

- Dante, translated by the late Dean Plumptre: Vol. 3, *Paradise*; Vol. 4, *Canzoniere*; Vol. 5, *Studies and Estimates*, 12mo. leather, 2/6 net each.

Bibliography.

- Gerring's (C.) *Notes on Bookbinding*, 18mo. 3/6 net.

History and Biography.

- Alfred the Great, by F. Harrison, the Bishop of Bristol, Prof. C. Oman, and others, cr. 8vo. 5/
Brandes's (G.) *Henrik Ibsen: Bjørnstjerne Bjørnson*, 10 net.
Jowett (B.), Master of Balliol College, Oxford, *Letters of*, 8vo. 16/
Prestwich (Sir J.), *Life and Letters of*, by his Wife, 21/
Ransome's (S.) *Japan in Transition*, 8vo. 18/
Robinson's (Sir J.) *The Colonies and the Century*, 3/ net.
Saintsbury's (G.) *Matthew Arnold*, cr. 8vo. 2/6
Skrine (F. H.) and Ross's (E. D.) *The Heart of Asia*, 10/6 net.
Stuart (Lady L.), *Selections from her Manuscripts*, edited by Hon. J. A. Home, cr. 8vo. 7/6
Yarnall's (E.) *Wordsworth and the Coleridges*, 8vo. 10/ net.

Geography and Travel.

- Brown's (W. H.) *On the South African Frontier*, 12/6 net.
Gorst's (H. E.) *China*, 8vo. 6/

Philology.

- Cæsar, *Gallie War*, Book 4, edited by A. H. Allcroft and T. R. Mills, cr. 8vo. 3/
Cicero, *Orations of*, against Catiline, ed. by C. H. Keene, 2/6
Cicero, *Pro Cluentio*, edited by W. Peterson, 12mo. 3/6

Science.

- Evolution by Atrophy in Biology and Sociology*, by J. Demoor, J. Massart, E. Vandervelde, translated by Mrs. C. Mitchell, cr. 8vo. 5/
Green's (J. R.) *The Soluble Ferments and Fermentation*, 1.
Madden's (W. J.) *Sheep-Raising and Shepherding*, 18
Moxley's (J. H. S.) *The Tides Simply Explained*, cr. 8vo. 3/
Year-Book of the Scientific and Learned Societies of Great Britain and Ireland, 8vo. 7/6

General Literature.

- Beaufort's (E. V.) *Satan finds some Mischief Still*, cr. 8vo. 3/6
Capes's (B.) *At a Winter's Fire*, cr. 8vo. 6/
Carlyle's (T.) *Critical and Miscellaneous Essays*, Vol. 1, Centenary Edition, 8vo. 3/6
Churchill's (Winston) *Richard Carvel*, cr. 8vo. 6/
Donnelly's (J. G.) *Jesus Delaney*, cr. 8vo. 6/
Dutton's (S. T.) *Social Phases of Education in the School and Home*, cr. 8vo. 5/
Forrest's (T.) *Builders of the Waste*, cr. 8vo. 3/6
Gunter's (A. C.) *A Florida Enchantment*, cr. 8vo. 6/
Hamsun's (K.) *Hunger*, translated by G. Egerton, 4/ net.
Hulme-Beaman's (A. G.) *Pons Asinorum*; or, *Bridge for Beginners*, 12mo. 2/
Jenkins's (E. V.) *The Radcliffe Infirmary*, Oxford, 4to. 2/6
Legge's (A. B. J.) *Both Great and Small*, cr. 8vo. 6/
Marshall's (A.) *Peter Binney, Undergraduate*, cr. 8vo. 6/
Maugham's (W. S.) *Orientations*, extra cr. 8vo. 6/
Open Road (The), a Little Book for Wayfarers, compiled by E. V. Lucas, 12mo. 5/
Rayner's (O. P.) *Rosalba*, extra cr. 8vo. 6/
Rodway's (J.) *In Guiana Wilds*, cr. 8vo. sewed, 1/6
Scott's (Sir W.) *Anne of Geierstein*, cr. 8vo. 3/6
Williams's (J. L.) *The Stolen Story*, and other Newspaper Stories, cr. 8vo. 5/

FOREIGN.

Theology.

- Lechler (K. v.) *Die biblische Lehre vom hl. Geiste*, 4m. 80.
Noesgen (K. F.) *Geschichte der Lehre vom hl. Geiste in 2 Büchern*, 6m. 40.

Fine Art and Archaeology.

- Bourcard (G.) *Félix Buhot, Catalogue de son Œuvre Gravé*, 30fr.
Tobler-Meyer (W.) *Die Münz- u. Medaillen-Sammlung des Hrn. Hans Wunderly-v. Muralt in Zürich, Section I, Part 5*, 8m.
Wilski (P.) *Topographische Aufnahme auf Thera Sommer, 1898*, 20m.

History and Biography.

- Böhmer (H.) *Kirche u. Staat in England u. in der Normandie im XI. u. XII. Jahrh.*, 12m.
Faguet (M. E.) *Flaubert*, 2fr.
Fix (Colonel) *Souvenirs d'un Officier d'Etat-major, Series 2, 1870-94*, 3fr. 50.
Noël (É.) *Brumaire, Scènes Historiques de l'an VIII*, 7fr. 50.

Geography and Travel.

- Ruge (S.) *Norwegen*, 3m.

Philology.

- Dahlmann (J.) *Mahabharata-Studien: I. Genesis des M.*, 15m.
Gemoll (W.) *Xenophontis Expositio Cyri*, 1m. 20.
Schmidt (W.) *Heronis Alexandrini Opera: Vol. 1, Druckwerke u. Automatentheater*, 9m.

General Literature.

- Bovet (M. A. de) *Marionnettes*, 3fr. 50.

TWO RARE RECORDS OF THE COMMONWEALTH.

Two remarkable illustrated tracts, small 4to., have been secured for the Cromwell Library at Naseby. They are of sufficient rarity to merit description.

1. The first of these is not to be found at the British Museum. It is entitled:—

"A Narration of the most material Parliamentary Proceedings of this present Parliament and their Armies in their Civil and Martial Affairs. Which Parliament began the third of November, 1640, and the remarkable Transactions are continued until this year. Published as a Breviary, leading all along successively, as they fell out in their several years. So that if any man will be inform'd of any remarkable passage, he may turn to the year, and so see in some measure in what month thereof it was accomplished. And for Information of such as are altogether ignorant of the rise and progress of these times, which things are brought to pass, that former Ages have not heard of, and after Ages will admire. A Work worthy to be kept in Record, and communicated to Posterity. Hosea 14. 2. Who is wiseshall fall therein. London. Printed for Th. Jenner, at the South-entrance of the Royal Exchange, MDCLII."

The first five pages are occupied by a brief narrative, in numbered paragraphs (1 to 40), of the chief events from the beginning of the reign of Charles I. down to his fifth Parliament, which assembled in November, 1640.

On p. 3 are two cuts. The first represents (after a most realistic fashion, every kind of missile flying through the air)

"the Arch-Prelate of St. Andrews in Scotland reading the new Service-book in his pontificalibus assaulted by men and women, with Cuckets, Stools, Sticks, and Stones."

The second depicts the entrance gateway to Lambeth Palace, with a roughly armed mob assembled before it, and is lettered—

"The rising of Prentices and Sea-men on Southwark side to assault the Archbishop of Canterbury's House at Lambeth."

The vigorous style of this condensed chronicle may be judged from paragraph 43 (1641), which runs thus :—

"The Souldiers in their passage to York turn Reformers, pul down Popish pictures, break down rayles, turn altars into tables, and those Popish Commanders that were to command them, they forced to eat flesh on Fridays, thrusting it down their throats, and some they slew."

The Earl of Strafford's speech on the scaffold is given, together with a cut of his execution on Tower Hill.

On p. 11 is a cut of "The High Commission Court and Starr Chamber voted down, and Pluralities and Non-residencies damned by Parliament." It represents nine bishops seated at a long table.

A stirring picture on p. 15 illustrates the pulling down of the cross in Cheapside on May 2nd, 1643 :—

"At y^e fall of y^e tope Crosse dromes beat trumpets blew and multitudes of Capes wayre throwne in y^e Ayre and a greate Shoute of People with joy. Y^e 2 of May the Almanake sayeth was y^e invention of the Crosse."

The beheading of Archbishop Laud is pictured on p. 17. His prayers on the scaffold are given in full.

A quaint cut of five men galloping on horseback on p. 19 is entitled "The King Escapes out of Oxford in a disguised maner."

"The Scots Army of 21,000" is represented on p. 25 entering the kingdom on July 11th, 1648.

The paging ends on p. 30, with a full account of the execution of the king, but is followed by fresh pagination, 1 to 36. This second part begins with the speeches on the scaffold of the Duke of Hamilton, the Earl of Holland, and Lord Capel, on March 9th, 1649; it covers twelve pages. These scaffold speeches, with rather fuller incidents, are given in T. 809 (6) of the Thomason Tracts (Brit. Mus.); but that tract lacks the vigorous cut of the execution of one of these noblemen.

At p. 17 is a noteworthy picture of the crowning of Charles II. at Schone on January 1st, 1650.

On p. 19 begins

"A Full Narrative of the late dangerous designe against the State, written with Master Love's owne hand, and by him sent to the Parliament; whereby he setteth downe the severall meetings, and secret actings with Major Alford, Major Adams, Colonel Barton, Master Blackmore,

and nineteen others. This title is followed by a cut of three Cavaliers holding converse with a number of laymen and Scotch ministers. The confession of Christopher Love is dated from the Tower, July 22nd, 1651, and is followed by his scaffold speech on August 22nd.

The "crowning mercy" of the victory at Worcester, on the same day as Love's execution, is given with some detail on p. 31, followed by a long account of Charles II.'s escape, which is thus summarized :—

"The Scots king beaten at Worcester, gets into a hollow tree, remains there a night, the next day in a Wood, cuts his hair short, shipt for Havre de Grace, and so to Paris."

A lively picture of five sea-tossed ships illustrates "Dundee taken by Storme, sixty Ships in the Harbour, forty Guns," on September 1st, 1651.

The chronicle concludes with the recitation in full of "An Act of Generall Pardon and Oblivion, February 24, 1651," with an illustration of the proclaiming of this Act by heralds.

2. The title-page of the second tract runs thus :—

"A Copy of the Letter from His Excellency the Lord Generall Cromwell, sent to the Members of Parliament, Called to take upon them the Trust of the Government of this Commonwealth, which began on Munday the Fourth of June, 1653, The day appointed by the Letters of Summons from his Excellency the Lord Gen. Cromwell, for the meeting of these Gentlemen. With the severall Trans-actions since that time. London: Printed by M. S.

for Tho: Jenner at the South-entrance of the Royall Exchange, 1656."

There is a copy of this chronicle at the British Museum (E. 1953, 17), but it differs in several respects materially from that pertaining to the Naseby library. The Museum copy is dated 1654, and ends at p. 42; whilst this copy is paged up to 50.

The names of the members of Parliament which began June 4th, 1653, are set forth, headed by a cut of the Speaker in session with five rows of seated members, all in their hats, on each side of the chair.

A picture of the breaking on an anvil of the former Great Seal of England precedes "An Act declaring what Offences shall be adjudged Treason."

This is followed by an exciting relation, with a stirring cut, of "the great Mutiny at the New Exchange in the Strand on Tuesday the 22 of Nov: 1653, such as hath scarce ever been the like." It seems to have been a vulgar street brawl by some followers of the Portuguese Ambassador.

On p. 14 is a cut, in the most extraordinary perspective, representing the open doors of the Parliament House, from which are issuing a crowd of members. Inside are seen about half a dozen members still occupying the nearly empty benches on each side. The scene is thus described :—

"Monday, December 12, 1653.—It being moved, That the sitting of this Parliament was not for the Peace of the Commonwealth, and that therefore it was requisite to deliver up unto the Lord Generall Cromwell the powers which they received from him; and seconded by severall other Members, and the Speaker with many of the Members departed to Whitehall, being the greater number, and did by a writing under their hands resigne unto his Excellency their said powers."

The procession of Cromwell from Whitehall to Westminster, on December 18th, is told with a good deal of curious circumstance, e.g. :—

"The Lord Mayor rid bare with the Sword in the Boot of the Coach with his Highnesse."

Opposite p. 23 is a good engraved portrait of "His Excellencie Oliver Cromwell Generall," &c. "Tho: Jenner fecit."

On April 25th, 1654, "four Ordinances were published touching Scotland, uniting Scotland into one Commonwealth with England. St. Andrews Crosse y^e Scots Arms be born in the Arms of this Commonwelth." This gives occasion for a cut representing an anchor, on which are slung shields bearing the crosses of St. George and St. Andrew, and below them the harp of Ireland.

On July 10th, 1654, "Don Pontaleon Sa, brother to the Portugall Ambassador, and Mr. John Gerhard, were both beheaded at Tower Hill." The enterprising publisher has inserted an illustration of the scene, with some lines rather clumsily erased at the top of the plate. On examination this proves to be the plate prepared for the execution of Strafford in 1641.

At p. 43 is a charming medallion portrait of the youthful "Charles by y^e Grace of God, Prince of Wales, Duke of Cornwell, &c.," in connexion with the king's proclamation of July 16th, 1655. The several risings of that year are described in detail, and a realistic picture given of the hanging of Col. Penruddock and others in the west of England.

This second chronicle closes with a separately paged (1 to 6) list of members returned to serve in the Parliament of 1656, but the last leaf is missing.

THE PRONOUN "SHE."

77 and 78, St. Martin's Lane, W.C.

Of this most important and difficult word there are current three etymologies, each supported by scholars of repute; yet in the last part of the 'N.E.D.' (*sub voce* 'He') Dr. Murray gives only one explanation of it. It is possible that he may not be aware of the existence of the other two. I have myself only

just discovered that one of them, which came to me as an original idea, had appeared in print twice before I published it. I am therefore the last person to deny the extreme ease with which such an item may be overlooked. This makes it all the more necessary to collect together—in a medium of universal circulation like this—the heads of what has been done with regard to this word up to the present day.

The etymology which Dr. Murray treats as a *chose jugée* is that which identifies "she," not with the corresponding Anglo-Saxon pronoun *heo*, but with the A.-S. article *seo*. It is by far the oldest. I have not traced it beyond the first edition of Johnson (1757), but that will serve to show its antiquity. Among the moderns, Prof. Skeat once supported it (see his 'Dictionary' and 'Principles of English Etymology'); but he has lately recanted, and in *Notes and Queries* for 1897 (8th S. xi. 158) propounded an Icelandic derivation, which he apparently believed to be original, but which had already been put forth by two Germans, Dr. Wuerzner (1885) and Dr. Kluge (1889), in opposition to that approved by Dr. Murray.

Leaving these doctors to disagree, I come to the third suggestion as to the origin of the word. My own public championship of it dates from *Notes and Queries* for 1896 (8th S. x. 152). I have since discovered that Sarrazin had previously advocated the same view in the *Englische Studien*. The real credit for the notion is due to neither of us, but to that greatest of phoneticians, the late A. J. Ellis. It will be found in the first volume of his 'Early English Pronunciation,' published in 1869.

Each of these three rival theories is based upon observations of the way consonants are affected by palatalization. The root of the whole matter is the initial *sh* of the pronoun *she*. How to account for it? 1. Dr. Murray thinks Anglo-Saxon *seo* (the article) passed through *sio* into *sho*. 2. Prof. Skeat thinks Icelandic *sia* passed through *sha* into *sho*. 3. Ellis thinks Anglo-Saxon *heo* (pronoun) passed through *hio* into *sho*.

The crowning glory of the Ellis theory is that it identifies *he*, *she*, *it*, with the Anglo-Saxon pronouns *he*, *heo*, *hit*, whereas the other two destroy this continuity by making our modern pronouns a mongrel lot, composed of two old and a new one. To those who are not accustomed to phonetic study the change *hio* to *sho* may seem revolutionary, but there are not wanting parallels in names of places in the north of this island. Shetland is certainly the Icelandic *Hialtland*; and Shapinsha, one of the Orkney group, is certainly Icelandic *Hialpan-disey*. I am indebted for this last illustration to Sarrazin.

Last, but not least, the spellings *ghe*, *gho*, for *she* in the 'Ormulum' and Genesis and Exodus can only be explained this way. Dr. Murray and Prof. Skeat would find these hard nuts to crack if they tried to crack them, but they have not done so. JAMES PLATT, Jun.

JOSEF ISRAELS'S BOOK ON SPAIN.

The Hague, May, 1899.

It is only by exception, Mr. Israëls tells us in his short introduction to 'Spanje' (the Hague, Nijhoff), that he has exchanged the brush for the pen. I am inclined to regret it. He relates his holiday journey with so much youthful vivacity that I think one could hardly find a better, and certainly no more pleasant guide to any foreign country. This may be partly because a painter observes more sharply, partly because, his work being *con amore*, he often handicaps the professional man of letters. Not hampered by the many laws which restrict the pen of the latter, he is more at his ease; he is free, and if he writes, it is merely because the things he saw made an impression upon his mind too strong to be concealed. Books thus written are not the worst.

It seems strange that the picturesqueness of Spain should especially tempt Dutch painters to write. We have some excellent pieces of prose work by another artist, Mr. Jac van Looy. Those who have been to Spain do not all recognize it in Mr. Israël's picture. But then how could they have seen with his eyes! Besides, Mr. Israël in his writing remains what he is in his art: an impressionist. Read, to give a single instance, in Th. Gautier's 'Voyage en Espagne,' the chapter on the bull-fight, and mark the difference between this detailed, yet vivid account, and the notes which the Dutch traveller flung down on the spot, mentioning only the most striking incidents, and passing over a great deal of instructive information. Then, also, Mr. Israël does not feel bound to take so much pains in his new line as he generally does in his proper domain. He is out on his holidays, and writes for pleasure. Even some of the crayon sketches by which the book is illustrated are more likely to be dear to the painter for helping his memory than to form superfluous proofs of his genius. Yet, although not even the average reader will learn anything new from the book, the things seen and scenes lived through have been brought before the mind's eye with rare distinctness.

The object of the author clearly cannot have been to give special information about the country, its history or politics—the war is not even mentioned—nor to enlarge upon the romance of the past. Little is said about the character of the Spaniards, their manners, their lives. Neither is there any set criticism on the great works of art, though the writer's remarks will be read with interest. It is a fashion nowadays to place Velazquez higher than Rembrandt; but though deeply admiring the former, and though highly taken with 'Los Lanzas,' the author observes that Rembrandt is much more the great painter than Velazquez. If he had never taken brush in hand he would have won fame by his etchings; his painting is only one of the many sides of his genius. No artist has so eminently united truth and fantasy, the poetry and mysticism of the North with the warmth and vivacity of the South. Rembrandt's philosophy, moreover, embraces life in all its manifestations, while the sphere which Velazquez works in is much more limited. Such a work as the 'Night Watch' no other artist could have painted. It has never been equalled; everything that art can give is given there. However, Velazquez deserves his fame thoroughly, and the traveller "could not help being struck—nay, mortified—at the sight of so many masterpieces."

Murillo did not make a similarly favourable impression. He is too smart. There is no style in his work; it lacks the royal elegance of Velazquez; it is smooth and agreeable in form and colour. Murillo is always and everywhere the same. He is the painter of pious meekness. Yet he has produced fine things: large canvases for churches and palaces, beautiful compositions. His opposite is the simple and earnest Morales, whose works have no decorative merit, but whom Mr. Israël likes in pensive moments.

Sound as these and other remarks of the great Dutch painter are, they do not give to the book its chief interest. This it derives from the light it throws on the character of its author. 'Spanje' is chiefly a travelling story, another 'Sentimental Journey,' and it tells relatively as much about Mr. Israël as its prototype does about Sterne. Its charm lies in the unintentional—in the naturalness of the account. The reader travels with the amiable little old man who gives himself as he is; indefatigably trying to see as much as he can; merrily bearing the misery of lodging and travelling generally; concerned about low life; sympathetically conversing with, and—a touching incident—blessed by, a still older "son of the old people" whom he meets with; enjoying the "favour bestowed upon him" of

making this journey, dreamt of in his youth, though without the subsidy which, some fifty years ago, was won by the "patient merit of the unworthy." Nor does he conceal the weak points of his character: a momentary anger, a slight fear, when left alone for a couple of hours on a lonely plateau; his love of a bit of flirtation. This artless book might have been written by a talented youth of seventeen, but for the serene calmness of mind which only much victorious working and struggling can give. The author's philosophy is as narrow as it is deep. On the Paris boulevards, where, according to others, Life itself is constantly passing, there is, he thinks, "nothing to be seen." In Spain he shows himself especially an "open-air" artist, with a preference for landscape scenery, yet trying—though in vain—to penetrate into home life. We are sometimes reminded of his own remark that "Dutch painters are strange travellers: they admire their own country most." How true this is! How it is demonstrated in their work! We perceive the undulating line of the Dutch downs in Mr. Israël's Spanish hills, and detect in his Spanish beauties the outlines of Dutch fisherwomen.

Whether he lies down to "suffer the Spanish scenery to work upon his mind," or sits philosophizing on his donkey, or is led by his curiosity into some strange adventure, he ever shows a marked preference in a decided line; it is always the Dutch impressionist who is revealed to us by his writing. He likes home best, and nothing remains so long in the reader's memory as Mr. Israël going over his house from top to bottom before he starts, for a last glance at the many things dear to him. Nothing is so characteristic of the man and his book as this farewell to his studio. v. W. C.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE continued (June 7th to 10th) the sale of the latest portion of the Phillipp MSS., the first two days of which we noticed last week. The chief prices follow: Quintus Curtius, Italian MS. on vellum, fifteenth century, 22*l*. Decreta et Epistolæ Paparum, twelfth century, 25*l*. Itinera Justitiarum in Com. Derbiæ, &c., fourteenth century, 20*l*. 5*s*. Collections of Roger Dodsworth, 23*l*. Wardrobe Roll, 9 Eliz., 1566, 20*l*. 10*s*. Official Despatches from the French Army in Italy, 1800-4, 31*l*. Vitæ Johannis Baptistæ et Johannis Evangelistæ, fourteenth century, 23*l*. Gower's De Confessione Amantis, fifteenth century, 60*l*. Richardus Serlus, Liber Grammaticus, fourteenth century, 36*l*. Grammatical Pieces in Norman French, Old English, and Latin, fourteenth century, 31*l*. 10*s*. Vita B. Gregorii, thirteenth century, 28*l*. Pieces of Alexander de Hales and other old English Writers, fourteenth century, 106*l*. Hampole, Pricke of Conscience, fifteenth century, 26*l*. Lctionarium, tenth or eleventh century, 21*l*. Autograph Letters (81) of G. G. Leibniz, 39*l*. Cartularium Abbatie S. Lamberti Letiensis (Liessies in Hainault), thirteenth century, 307*l*. (bought by the Belgian Record Office). Lucretius, fifteenth century, 28*l*. Boccace's Falle of Princes, by Lydgate, fifteenth century, 20*l*. 15*s*. Macrobius in Somnium Scipionis, eleventh century, 34*l*. Missale cum Notis Musicis, eleventh century, 33*l*. Ovidius, Epistolæ et Ibis, twelfth century, 40*l*. Joannis Sarisberiensis Eutheticon, Polycraticon et Metalogicon, twelfth century, 54*l*. 10*s*. Poems and Songs, temp. Elizabeth and James I., with Basse's Epitaph on Shakspeare, 51*l*. Vitæ, Passiones et Miracula Sanctorum, thirteenth century, 70*l*. Vitæ Sanctorum, twelfth century, 31*l*. Cartularium Abbatie de Bella Lauda in Com. Ebor., fourteenth century, 63*l*. Cartularium Abbatie de Fontibus in Com. Ebor., fifteenth or sixteenth century, 47*l*.

The same auctioneers commenced the sale of

the library and collections of Mr. William Wright on Monday, the 12th inst. Very high prices were realized, some of which, occurring in the first two days, we quote: Adolphus's Memoirs of John Bannister, extended to 4 vols. folio, with numerous rare portraits, 40*l*. Morley's Bartholomew Fair, with an extensive collection of extra illustrations, 101*l*. Various Essays on George Cruikshank, with portraits, original drawings, and selected prints, 106*l*. Eight Original Water-Colour Drawings by Cruikshank for 'The Three Tailors of Granada,' &c., done for Mr. Cozens, 1865, 71*l*.; Grimm's Popular Stories, Cruikshank's plates, 1823-26, 68*l*.; The Humourist, 4 vols., 27*l*.; Meteor, or General Censor, 1816, 30*l*.; Cruikshank's The Bottle and The Drunkard's Children, large paper, presentation copies, with three original drawings, 31*l*.; Wits' Magazine and Attic Miscellany, Vol. II., Tegg, n.d., 22*l*. 10*s*.; Town Talk, or Living Manners, 5 vols., 1811-14, 49*l*. Dickens, The Village Coquettes, a Comic Opera, composed by J. Hullah, presentation copy, 1836, 31*l*. 10*s*.; Sketches by Boz, first 8vo. edition, with an "Address" and "Proclamation," 1839, 46*l*.; The Strange Gentleman, with original drawing by H. K. Browne and remarks by Dickens, 1837, 84*l*.; Pickwick Papers, original parts, presentation copy to his sister-in-law, 1837, 105*l*.; another copy, 85*l*.; another, in morocco, presentation copy to E. Chapman, 63*l*.; Oliver Twist, first edition, presentation copy to Serjeant Talfourd, 1838, 50*l*.; Nicholas Nickleby, first edition, 1839, presentation copy to J. P. Harley, with letter by Dickens to Mrs. Hull, 69*l*.; Sketches of Young Couples, with the original drawings by Phiz, 1840, 32*l*.; American Notes, first edition, presentation copy to T. Carlyle, 1842, 61*l*.; Martin Chuzzlewit, presentation copy, 1844, 35*l*.; A Christmas Carol, first edition, presentation copy to Mrs. Henry Austin, 1843, 71*l*.; Original Autograph MS. of the Battle of Life, 400*l*.; The Chimes, with five drawings by Leech, one unpublished, 1845, 66*l*.; David Copperfield, 1850, presentation copy, with letter, 38*l*.; Mrs. Gamp with the Strolling Players, original MS., 3½ pp., 78*l*.; Original Agreement between Dickens and Chapman & Hall for Pickwick, 39*l*.; first page of an unpublished travesty of Othello, autograph MS., 35*l*.; Petty Cash Book kept by Dickens in the office of Edward Blackmore, 95*l*. Forster's Life of Dickens, forming 3 vols., folio, and extra-illustrated with autograph letters of Dickens and others, rare pamphlets, portraits, and original drawings, 500*l*. Dr. Doran's Their Majesties' Servants, extra-illustrated with portraits, autograph letters, views, playbills, &c., 151*l*. Ebers's Seven Years of the King's Theatre, 1828, extra-illustrated, 51*l*. Garrick's Diary of his Trip to Paris in 1752, 51*l*. Davies's Life of Garrick, extended to 4 vols., with portraits, autograph letters, pamphlets, playbills, &c., 1780, 200*l*. Murphy's Life of Garrick, extra-illustrated, 1801, 101*l*. Goldsmith's Vicar of Wakefield, first edition, 2 vols., 1766, 63*l*. Memoirs of Grimaldi, with portraits, original drawings, autograph letters, playbills, views, &c., 102*l*.

NOTES FROM DUBLIN.

THE Fellowship Examination has come and gone, and the new Fellow is Mr. Lucius Gwynn, well known for his prowess in the cricket and the football fields. If these qualifications are held paramount in selecting masters for English public schools, it is to be expected that they will be serviceable in Trinity College also. Mr. Gwynn has, however, many other recommendations. He comes from a stock already distinguished for learning and letters, and through his mother is descended from the old kings of Ireland, so that even the Nationalists, who seldom find anything to content them in Trinity College, may be for the moment satisfied.

A large committee of professors of the modern sciences has been sitting for some time upon the requirements of the schools to meet the new wants of young men seeking a training in electricity, mechanical engineering, practical chemistry, &c. All these departments have theoretical recognition in the University, but the practical applications have now to be sought elsewhere. The recommendations of the committee are of a far-reaching character, and would involve a great outlay, so that State aid would be required for carrying them out. It is now a matter of frequent remark that the Irish Parliament in the last century was always ready to make grants for the development of Trinity College. In fact, no Irish institution ever lost so much by the Union as this College did. If the now scotched scheme of a rival Roman Catholic University is ever revived, the claim for compensation for a competition so created at her gates would certainly be made, and with great justice. The report has, however, not yet been made public, and cannot be referred to more explicitly. Whether it will ever see the light depends upon the amount of wakefulness about the interests of the College which the Provost and Senior Fellows can manifest. So far the prospect is not bright.

The prolonged absence from his duties of the venerable Vice-Provost is a matter of universal regret, and at times of inconvenience; but the recent accounts of his health seem to point to his early recovery. Prof. Bury's 'Greek History' is said to be almost ready to go to press. So are the transcripts of the remaining Petrie papyri, which will form another instalment of the Cunningham memoirs of the Royal Irish Academy.

The list of names to be proposed to the Senate for honorary degrees at the approaching Commencements includes that of his Excellency Earl Cadogan, whose unfailing courtesy and constant friendship to the College have made him most popular here as elsewhere in Ireland. The other probable recipients are Prof. Tiele of Leyden, Prof. Forsyth of Cambridge, and Lord Macnaghten. Some other distinguished persons, whose political duties now detain them, will be proposed for the winter Commencements. G.

Literary Gossip.

THE late Lord Ossington, better known, perhaps, as the Right Hon. Evelyn Denison, the Speaker, left a large quantity of correspondence and political memoranda, which have now been collected and printed. These papers were in the hands of the late Speaker's niece, Miss Denison, who entrusted the work to Mr. Murray. The collection is privately printed, and a very small number of copies have been struck off for a few relatives. None will be issued to the public, though some extracts may become available for one of the quarterlies. The correspondence covers the whole of the period 1857-72, and includes the time during which Lord Ossington was Speaker.

A LITTLE volume is in existence entitled 'The Decisions of the Right Hon. Evelyn Denison on Points of Order, Rules of Debate, and the General Practice of the House,' and published at Adelaide in 1881. It was compiled by Mr. E. G. Blackmore, Clerk Assistant of the House of Assembly of South Australia, and consists mainly of excerpts from Hansard during the speakership of Mr. Denison. It is interesting; but since the records come primarily through the Reporters' Gallery, and not through the Clerks of the Table of the House of Commons, it cannot be said to contain the best evidence of the Speaker's decisions, and might be found to

differ materially from the notes of the same decisions as recorded by the clerks.

A MOST interesting Stevenson manuscript will be sold at Messrs. Sotheby, Wilkinson & Hodge's on July 5th. It extends to thirty small quarto pages, is all in the novelist's handwriting, and is signed in full by him at the end. It bears simply the title 'Markheim'; it appeared originally in an annual, and seems to be the first shape which 'Dr. Jekyll and Mr. Hyde' took in Stevenson's mind. The same sale will include an album of autograph letters addressed to Mr. John Hollingshead, and of these there are thirty unpublished epistles from Charles Dickens, 1857-61, six from W. M. Thackeray, twenty-six from Charles J. Mathews, and others. To many of the letters Mr. Hollingshead has appended explanatory notes, and the volume is of a peculiarly interesting character.

THE portrait of Dr. Garnett which has been painted by Mr. John Collier will be presented to the late Keeper of Printed Books at the British Museum on behalf of the subscribers by Mr. Leslie Stephen, the chairman of the committee, next Friday afternoon, at the house of the Society of Arts. The committee have sufficient funds at their disposal to supplement the portrait by a gift of a small library of books of reference.

THE Publishers' Congress was decidedly a success. The arrangements were excellent, owing to the trouble taken with them by Mr. Murray and Mr. Fairholme, and the foreign guests, who with their decorations made quite an imposing appearance, were evidently pleased with their reception. They enjoyed their dinner at Stationers' Hall, and at the Guildhall they were impressed by the presence of the Lord Mayor and his six footmen; at Windsor they appear to have been even more taken with St. George's Chapel than with the Queen's Library. The French publishers left for Paris on Saturday, so as to be in time for the Grand Prix.

THE languages used were English and French, and Mr. Murray's speech proved once again that he is quite the best speaker among London publishers. It was well conceived and excellently delivered. He delighted the continental delegates—many of whom, probably, did not understand very much of his address—by the courteous way in which he received them. M. F. Brunetière was the most brilliant after-dinner orator among the continental delegates.

LORD ROSEBURY will contribute to the first number of the *Anglo-Saxon*, and so will Mr. Swinburne, E. V. B., Slatin Pasha, Miss Robins, Mr. Henry James, Mr. Gilbert Parker, John Oliver Hobbes, and other celebrities. The Duchess of Devonshire will publish in the new magazine some letters of the famous Georgiana, Duchess of Devonshire.

WE were glad to see that on Tuesday last in the Law Courts Mr. Birrell secured for the universities of Oxford and Cambridge an injunction against the publishers of some educational books, who exhibited the results of the Revised Version of the Bible as compared with the earlier, without any licence to do so. Whether the work of the revisers could have been done as well "by three

schoolboys," as the compiler of the students' aids in question contended, or not, it cost a number of years to produce and considerable expense, and therefore it seems only fair that it should be protected.

A NEW novel by the well-known author of 'A Conspiracy of Silence,' 'Concerning Oliver Knox,' 'A Daughter of Music,' &c., who writes under the name of G. Colmore, will be published at the end of the month by Messrs. Smith, Elder & Co. in this country, and by Messrs. D. Appleton & Co. in the United States. It is entitled 'The Strange Story of Hester Wynne told by Herself.'

MR. CARL NEUFELD'S story of his captivity in the Soudan, shortly to be published by Messrs. Chapman & Hall, will include a somewhat vigorous remonstrance with certain English newspapers for having printed what Mr. Neufeld regards as libellous statements concerning his later years of residence at Omdurman.

WE owe an apology to Messrs. Swan Sonnenschein & Co. for having complained that the edition they have just published of 'A King's Daughter,' by G. Cardella, contained no intimation that the novel had been published before. We are extremely sorry to have made such a statement, for a closer examination would have shown that a firm of their reputation had not been so negligent, as there is on the back of the title-page the usual bibliographical note, of which we deplored the absence.

MR. CHARLES T. JACOBI, who has been for many years the acting manager of the "Chiswick Press" (founded more than a century ago by Charles Whittingham, and still carried on under the style of Charles Whittingham & Co.), has been admitted by the present proprietors to a partnership in the business. Mr. Jacobi is well known to the trade and to a large number of bibliographers as the author of several books on the practice and peculiarities of his craft, the most important of these being a treatise on printing, in the series of "Technological Handbooks" edited by Sir H. Trueman Wood, and the most recent a *jeu d'esprit* called 'Gesta Typographica.'

IN connexion with the Welsh Educational Exhibition, which, as we mentioned last week, will be opened at Cardiff during the Eisteddfod meetings in July, an historical handbook of Welsh education is being prepared under the editorship of Dr. Isambard Owen. The work will contain chapters dealing with the early history of education in Wales, contributed by Mr. D. Lleufer Thomas; the history of Jesus College, by the Rev. W. Hawker Hughes; the late Lord Aberdare's Departmental Committee, and the working of the Intermediate Education Act, by the Hon. W. N. Bruce; besides chapters by other contributors on some of the chief grammar schools, on the theological and training colleges, and on the Welsh Sunday school.

MR. B. W. HENDERSON, Fellow of Merton College, Oxford, has undertaken for Messrs. Methuen a life of the Emperor Nero. It will be fully illustrated from authentic sources.

THE French Academy has just awarded the first prize of the Fondation Marcelin

Guérin to Mrs. Darmesteter's 'Vie d'Ernest Renan,' which, after its publication in England, the author rewrote in French with variations. We may add that Messrs. Calmann Lévy are just bringing out a French translation of her 'Marguerite d'Angoulême, Queen of Navarre,' which has been corrected throughout and brought up to date. Many new things have been discovered—especially by M. Abel Lefranc—since the English book appeared some thirteen or fourteen years ago, and some fresh chapters have been added. Mrs. Darmesteter, who has been staying in this country for some months, has just returned to Paris.

IN connexion with a recent paragraph in which we mentioned a grant of money from the funds of the Leeds Grammar School to the High School for Girls in the same town, at a moment when it had been decided to found a Grammar School for Girls, we may now add the explanatory fact that the Governors, with the assent of the Charity Commissioners, have agreed to purchase the existing High School, with a view to its permanent establishment as a Grammar School.

DR. W. G. BLAICKIE, whose death at an advanced age occurred last week, was the editor in his day of many magazines, the most important of which was the *North British Review*, and he was a large contributor to the 'Dictionary of National Biography.' He was a pious and industrious man who will be best remembered, probably, by his biography of Livingstone. His 'Better Days for the Working Classes' sold some 80,000 copies, but has now pretty well fallen out of vogue. He was one of the last survivors of the ministers who quitted the Established Church at the Disruption, and he lived to see the great majority of his Church ready to abandon the principles announced at their secession.

FROM Paris comes the news of the death of M. Nourrisson, author of 'La Philosophie de Leibniz,' 'La Philosophie de Saint Augustin,' 'Spinoza et le Naturalisme Contemporain,' 'Machiavel,' &c. He was Professor of Modern Philosophy at the Collège de France.

PHILOLOGISTS may be interested to hear that the Würtemberg Government proposes to grant an annual subsidy of 2,000 marks towards the publication of a 'Suabian Idioticon.' The work was suggested by the literary historian Prof. H. Fischer, of Tübingen, son of the late Suabian lyrical poet J. G. Fischer, who has already collected a number of materials for the *Wörterbuch*, of which he is to be the general editor.

WE hear that the Société d'Histoire Diplomatique is sending out invitations to an International Congress of Historians, which is to be held in 1900 at Paris.

WE ought to have mentioned last week the death, in his eightieth year, of Klaus Groth, the famous author of 'Quickborn,' a collection of poems in the dialect of Dithmarsch. He was a self-educated man, but eventually became a professor at Kiel. Strongly convinced that German literature had suffered from the predominance of Hochdeutsch, he wrote a number of works in Plattdeutsch, but none obtained the popu-

larity of his first book. His collected writings appeared in four volumes at Kiel in 1893.

A CORRESPONDENT writes to us arguing that we were wrong in doubting the existence of a Wheatfield in Suffolk (*Athen.* No. 3735). He refers us to Page's 'Suffolk' (1847 edition), p. 1014, and White's 'Suffolk,' pp. 638 and 639. He thinks that the parish of Whatfield in Cosford Hundred is the Wheatfield of the *Gentleman's Magazine*.

THE arrangements for the celebration of Bedford College jubilee are now complete. There is to be a conference on "Bedford College" in the Portman Rooms on Thursday next, at which Miss Anna Swanwick will take the chair; and the meeting at three on Friday next in the theatre of the University Buildings will be devoted mainly to the wider aspect of women's education. At this assembly Prof. Jebb, Visitor to the College, will preside, and the speakers will include the Duke of Devonshire, Mr. Bryce, Mrs. Fawcett, and Mrs. Henry Sidgwick. Among the guests will be representatives of the universities and colleges of Great Britain and Ireland which admit women as students, as well as of women's colleges; and it is hoped that Mr. James Stuart, M.P., who as Lord Rector will represent the University of St. Andrews, will speak on behalf of the visitors. Academic dress will not be worn at the University meeting, but is requested at the conference in the Portman Rooms. Admission for both occasions is by invitation, for which application should be made to the secretary, Bedford College, York Place, Baker Street.

THE Parliamentary Papers of the week include a Return giving the Names of all Post-Office Telephone Exchanges in the United Kingdom, &c. (1d.); Home Accounts of the Government of India (6d.); and Return for England and Wales of Children attending School who are working for Wages, &c. (3d.).

SCIENCE

THE LITERATURE OF ENGINEERING.

Engine-Room Practice. By John G. Livesidge, Chief Engineer R.N. (Griffin & Co.)—This volume has been prepared to serve as a handbook for the young engineers of the Royal Navy and mercantile marine in the management of the main and auxiliary engines and other machinery on board ship, and also as a guide for other naval officers whose duties and responsibilities are intimately connected with the efficient control of the machinery of modern steamships. The book occupies 276 pages, and is divided into nineteen chapters, in which the several subjects are dealt with in a thoroughly practical manner. It commences with a concise general description of marine machinery, and the conditions of service and duties of engineers of the Royal Navy and the leading steamship companies, and then proceeds to the consideration of the practical subjects of raising steam, the duties of a steaming watch on engines and boilers, shutting off steam, harbour duties and watches, the adjustments and repairs of engines, and the preservation and repairs of tank boilers. The hull of the vessel and its fittings are next referred to, followed by the cleaning and painting of the machinery, reciprocating pumps, feed heaters, automatic feed-water regulators, and evaporators; and, lastly, the electric light and hydraulic machinery, air-compressing pumps,

refrigerating machines, the machinery of destroyers, and the management of water-tube boilers are successively dealt with. The book is well illustrated by sixty-seven figures in the text and five folding plates. The engines and machinery of modern warships and of large passenger liners are of such paramount importance for the navigation, security, and convenience of these vessels, that a book which explains the details of their management, and clearly lays down the duties of those entrusted with their working and maintenance, is of distinct value in assisting young naval engineers in carrying out their work with intelligence and efficiency. Descriptions of methods of the care, maintenance, and repairs of marine engines and machinery are given, so that the book forms a useful supplement to Mr. Seaton's standard work on 'Marine Engineering.'

Electro-Mechanical Series.—Gas and Petroleum Engines. Translated from the French of Henry de Graffigny by A. G. Elliott. (Whittaker & Co.)—Internal combustion motors have been gradually coming into extensive use for industrial purposes, owing to their convenience where motors of small power are required, and the advantage they possess of dispensing with a furnace, boiler, and chimney, by the explosion and expansion producing the motive force being made to take place inside the cylinder itself. The recent introduction also of motor cars has naturally aroused an increased interest in oil engines, on account of their being specially suitable for providing the motive force for such vehicles; and this volume is more particularly intended for the non-technical reader who may desire information on a subject of considerable general importance. The book begins with a concise history of the gas engine, and is followed by a statement of its working principles; and these engines are divided into four classes, namely, motors using coal gas, carburetted gas, petroleum, and water gases, or they may be placed in four groups, in accordance with the principles of their cycle of operations and regardless of the fuel used, namely, (1) in which the gases are exploded without compression; (2) gases exploded with compression; (3) combustion of the gases with compression; and (4) atmospheric motors. In the first group, the piston draws in a mixture of gas and air during the first half of its stroke, and then, the valves being closed and the mixture ignited, the resulting explosion drives the piston to the end of its stroke. The mixture of gas and air is compressed before ignition in the second group; and the gases are made to burn under a constant pressure throughout the stroke in the third group, instead of suddenly exploding. The fourth group now comprises a sort of combined method, the explosion being used for the forward stroke, and atmospheric pressure for the return stroke; and tables are given showing the cycle of operations performed by each group, and the list of engines belonging to each. The various gas engines in use, the carburetted-air engine, and the different petroleum engines are then described in successive chapters, with the help of illustrations; and next follow references to certain forms of gas-generating plant used for producing a cheap gas of low illuminating power, with the object of reducing the cost of working gas engines; and descriptions are given of types of engines suitable for being worked with poor gas. A final chapter deals with the cooling of the cylinders, starting, stopping, methods of ignition, and maintenance of gas and oil engines. The book, though small in size, contains references to thirty-eight gas engines, seventeen oil engines, and seven gas producers, with fifty-two illustrations in the text; and these descriptions have been given in order to put before persons who may contemplate using these economic motors the precise condition of the matter and the results obtained, and to guide them in their choice of the type of engine best suited to their special requirements.

GEOGRAPHICAL NOTES.

HERR R. VON MACH illustrates the struggle between Bulgars, Greeks, and Serbs, which is going on in European Turkey, by means of a series of maps published in *Petermann's Mittheilungen*. Greek and Servian schools are under the Patriarch of Constantinople, Bulgarian schools under the Exarch of Sofia. All these schools are hotbeds of political agitation, and there is probably no state in Europe, except Turkey and England, where schools of similar tendency would be suffered to exist. The Greek schools, with 85,000 pupils, are still far ahead of those of other nationalities, but seem to be stationary, whilst the Bulgarian schools, at present with 30,000 pupils, are gaining ground steadily.

The expedition of the Vienna Academy to Southern Arabia seems not to have yielded the results which were expected, partly owing to the disturbed state of the country, partly also owing to personal differences between the members. Count Landberg returned to Europe, whilst the other members, under the leadership of Prof. D. Müller, spent two months in Sokotra, and made an excursion into Dhofar. The natural history collections are stated to be of value.

Messrs. Black publish a *Geography of Africa*, by Mr. Lionel Lyde, a well-known and trustworthy writer upon such subjects. His little geography is excellently fitted for its purpose. In perusing it we have found no positive errors and few doubtful statements. We do not entirely understand what the author means by saying, "British Central Africa has been developed from the natural sanatorium of the Nyasa highlands," for the climate is frightfully unhealthy, as has been shown by the proportion of deaths and invaliding from black-water fever. On the same page the Stevenson Road is alluded to as being still in excellent order; but the last travellers' diaries that we have seen between Nyassa and Tanganyika have reported it as gone to pieces.

SLATE WEAPONS AND AMULETS.

MAY I defend my logic against the criticism of Mr. A. H. Millar (*Athenæum*, June 10th, p. 726)? When the theory that certain objects found at Dumbuck and Dunbuie were forgeries came to my knowledge (in January, 1899), I replied that a forger or local humourist was not likely to imitate Australian savage amulets and implements of whose existence he was probably unaware. No Scottish antiquary seemed at that time to have seen or heard of the Australian stone churinga, which the forger might have imitated—or, if Mr. Millar prefers it, imported. Here, then, was a local wag who knew more about an obscure anthropological fact than did the learned Scots. I thought this unlikely. A few weeks ago the new Ontario catalogue of Mr. David Boyle informed me that slate and stone objects like those of Dumbuck and Dunbuie were also found in Canada. This fact, new to me, I imparted, with Mr. Boyle's catalogue, to a distinguished Scottish archaeologist. It is, apparently, in my "boldly asserting that the slate weapons are quite common in Canada and elsewhere" (where?) that Mr. Millar finds my logic "not very logical." His idea, I presume, must be that the more common the objects, the more is the Clydesdale forger likely to have known them, and imitated or imported them. But, by parity of reasoning, the more astonishing is the ignorance of Scottish archaeologists. They certainly gave no sign, as far as I am aware, of knowing what the forger knew—namely, that slate implements and amulets occur in Central Australia and on the borders of the Huron country. Mr. Millar writes, "If these things are sown broadcast over Canada and Australia [they are not], it was surely as possible for the supposed forger to know of them as for Mr.

Lang." I really do not think that it was "as possible." In the case of Australia, the objects were practically unknown to science till the publication of Messrs. Spencer and Gillen's book in this year, whereas the Dunbuie finds are of three years ago. The forger, if he worked on Australian lines, knew more than the Scottish or any other antiquaries; and if he worked on Canadian models, he again knew more than the antiquaries of Scotland seem to have done till recently. This forger must be no ordinary expert. It is easier for me to receive early information about such things than for many people, because it is my business to attend to them, and because I have correspondents, in Australia and elsewhere, who kindly give me early information. Is any local Dumbartonshire wag or forger in the same position? It ought to be easy to identify the forger or importer, for anthropologists in possession of such early information are manifestly rare in Scotland. The discoverer, at least, of the things "is not an expert," as Mr. Millar says. He is guiltless, then, for only an expert with happy opportunities could have known what the forger knew, and what the experts did not know.

"The great difficulty," Mr. Millar writes, "is to know what Mr. Lang means to infer from his discovery." I discovered nothing. I only said that many of the Clyde objects were very like those now used in Central Australia, and found in Canada. If I infer anything, it is that, granting the authenticity of the Clyde things, early men in Scotland had certain objects, and possibly certain ideas, in common with early men in Australia and Canada. It is known that the "bull-roarer" (which is merely a wooden churinga) is found all the world over. Nobody supposes that it was carried by "Accadian [*sic*] or Australian refugees" to Europe, Africa, and America. Why, then, should Mr. Millar suggest this humorous explanation of the diffusion of stone churinga? Such a theory is rather pre-scientific, even for a Caledonian wit.

Mr. Millar decides that "apparently Mr. Lang's notion is to find confirmation in the Dumbuck relics for his theory of a universal method of 'making religion.'" Now, if the stone churinga and their uses bear at all on my theory of the origins of religion, they bear on it in a hostile manner. I do not think that my theory is really affected by them; but, if affected at all, it is for the worse. As far as I have seen the Clyde things, they are at least as easily distinguishable by experts from the Australian specimens as are American from Scottish flint arrow-heads, or as Mexican from early Greek pottery. The question of wholesale importation by a local wag can, therefore, be easily settled by English, American, and Australian experts. To them, I trust, appeal will be made, and I am ready to defer to their verdict.

ANDREW LANG.

SOCIETIES.

ROYAL.—June 8.—Lord Lister, President, in the chair. A meeting for discussion was held, the subject of 'Preventive Inoculation' being introduced by M. Haffkine.

SOCIETY OF ANTIQUARIES.—June 8.—Sir J. Evans, V.P., in the chair.—Sir Francis Barry read a paper on the discovery of several prehistoric brochs excavated by him in co. Caithness. The paper dealt chiefly with the Keiss broch, a very interesting example, which retained a stone doorway *in situ*, and had an external diameter of about 60 ft. From the series of layers that covered the original level, each being a regular floor, with remains of bones, pottery, and other signs of habitation, it is evident that the broch, while perfect, had been occupied by a succession of people. A large quantity of antiquities found during the excavations were also exhibited.—A discussion followed, in which Prof. Boyd Dawkins, Mr. Read, and Mr. Gowland took part.

BRITISH ARCHEOLOGICAL ASSOCIATION.—June 7.—Mr. T. Blashill, Hon. Treasurer, in the

chair.—Mr. Hornblower exhibited a fine Roman cameo, dug up in Worship Street at a depth of 18 ft.; also some Flemish and other pottery found in Curtain Road, Shoreditch, at a depth of 8 ft., in excavating for foundations of a new factory.—Mrs. Day exhibited an original description of the 'First Aërial Voyage in England' by Vincent Lunardi in 1784.—Mrs. Pears contributed some notes upon a curious discovery recently made on the Scarisbrick estate in Martin Mere, between Southport and Rufford. This consisted of a canoe or "dug-out." The canoe is 16 ft. 6 in. over all, the greatest breadth being 4 ft., the inside width 3 ft. 9 in.; it is made out of the trunk of an oak tree. The wood having warped at the stern, a boomerang-shaped piece of wood has been used to hold it together with wooden pegs. This remedy apparently failed, and a sheet of lead about the thickness of a sixpence was placed over the warp and attached with pegs or nails, which, from the analysis of the dust from the peg-holes, appear to have been of iron. The vessel was discovered whilst ploughing, and the obstacle to the plough was thought at first to have been a stump, but on carefully digging away the soil, the canoe was unearthed. It was lying slightly on one side and tilted upwards. The position in which it was found was about 200 yards from the old bank of the lake.—Mrs. Collier read a paper 'On the Châteaux and Domestic Dwellings of France in Mediæval Times,' which was profusely illustrated by drawings, photographs, and engravings.—Mr. Andrew Oliver read a paper on 'Ancient Customs'; and a short paper contributed by Dr. Russell Forbes in continuation of his account of the discoveries in the Forum at Rome was read by Mr. Patrick, Hon. Secretary.

ARCHÆOLOGICAL INSTITUTE.—June 7.—Sir H. H. Howorth, President, in the chair.—Chancellor Ferguson read a long and exhaustive paper 'On Consistory Courts and Consistory Places.' In his preface he dealt with the various kinds of ecclesiastical courts, archiepiscopal, episcopal, archidiaconal, decanal, dean and chapter's, prebendal, and manorial courts, and other courts of peculiars. He showed the origin of these courts of peculiars, numbering nearly 300, and pointed out that they were most abundant in the wealthy dioceses of the south of England, but were few in the north, and wholly absent from the four poor Welsh dioceses. He then proceeded to deal separately with each English and Welsh diocese, showing the number of courts having jurisdiction in each, and describing the court places of the episcopal courts. The normal place for the courts is the westernmost bay of the north nave aisle, but there are many exceptions. These courts should be enclosed and furnished with a table and seats for the registrar and the proctors and others having business in the courts; while the chancellor should have a chair of state under a canopy, as at Lichfield and Norwich. Of these two courts Chancellor Ferguson exhibited photographs, and also of that at Carlisle, where the chancellor has no canopy. Some courts have no furniture whatever, and have been appropriated by deans and chapters as receptacles for coals and ladders and the like. The furniture was usually Jacobean, and so abhorrent to the correct man, who generally restored it out of existence.—Mr. A. Hartshorne contributed a paper on Samuel Daniel, the poet, and Anne Clifford, Countess of Pembroke, Dorset, and Montgomery, his pupil. After a rapid sketch of the general conditions under which literature was practised in England from Elizabethan times to the present day, an account was given of Daniel's works, and particularly his masques. It was indicated that he probably became tutor to Anne Clifford in 1596, when she was in her seventh year, and that he supervised her education until her marriage in 1609. Daniel's first introduction to the Court was in 1603, at Burley-on-the-Hill, when he presented a "panegyric congratulatory" to the king, then on his progress to take possession of the throne; and it was shown that Anne Clifford's first appearance at Court was during the last illness of Queen Elizabeth, and that she first saw Anne of Denmark at Dingley, near Leicester, whither she and her mother and relatives had gone to greet the queen on her journey from Holyrood to Windsor a few months later. The retirement of the poet when at the height of his fame, and at the early age of forty-seven, from the Court and from the society of his numerous distinguished noble and literary friends in London, seemingly at the end of 1610, when he took to a pastoral life in the remote Somerset village of Beckington, was commented on; also an account of the existing remains of the house, which Mr. Hartshorne has identified on the small estate still called Clifford's Farm, where Daniel died in 1619; and a description of his monument in Beckington Church, set up by the above-mentioned Anne Clifford. With regard to this notable personage Mr. Hartshorne gave an account of such incidents in her eventful life as were directly connected with

Daniel, her participation in masques of his composing, and a general review of her proceedings in struggling for years to regain the rights of which her father's unjust will had deprived her. Reference was also made to the noble uses to which she put her great fortune when at last it fell to her in 1643, restoring the ruined castles of her great inheritance, rebuilding churches and exercising bountiful hospitality until 1675, when she died in her eighty-seventh year.—Judge Baylis, Dr. Wickham Legg, Mr. W. H. St. John Hope, and Mr. Emanuel Green took part in the discussion on these papers.

LINNEAN.—June 1.—Dr. A. Günther, President, in the chair.—Messrs. R. A. Bullen, H. de Beauvoir de Havilland, L. G. Sutton, and E. R. Sykes were elected; and Messrs. R. B. Popham and G. S. Saunders were admitted Fellows.—Mr. W. B. Hemsley exhibited a selection of high-level plants from the collections formerly made by Sir Joseph Hooker, Dr. Thomson, General Sir R. Strachey, and more recently by Capt. Welby, Mr. and Mrs. Little-dale, and Mr. Arnold Pike, in Northern India, Thibet, and Mongolia, many of them from altitudes of 18,000 to 19,200 feet. A selection was also shown from the collections made in the Andes by Sir Martin Conway, Mr. Fitzgerald, Mr. Gosse, and Mr. Whymper, at various altitudes up to 18,500 feet. The principal points referred to were the small size of many of the plants, the protective woolly covering of others, and the general preponderance of the natural order Compositæ.—On behalf of Mr. Rupert Valentin, Mr. J. E. Harting exhibited lantern-slides of the so-called "sea-elephant" (*Macrorhinuselephantinus*). The distribution of this huge seal on various Antarctic and subtropical islands having been traced, Mr. Vallentin's notes on a specimen killed in Stanley Harbour were read. It measured 18 ft. 11 in. from the end of the trunk to a straight line between the two hinder extremities; the trunk, produced by the inflation of a loose tubular sac of skin above the nostrils, is present only in the male, and measures, when fully extended, 12 in. from the gape. No fresh facts were made known concerning the nature of the food of this animal, described by some writers as herbivorous like the manatee, by others as feeding on mollusca and crustacea like the walrus. In this case the stomach was empty, with the exception of a large number of nematode worms, specimens of which were exhibited.—A discussion followed, in which Messrs. H. J. Elwes, R. Trimen, and W. M. Webb, and the President took part.—Mr. J. E. Harting exhibited and made remarks on some living specimens of the bank vole, *Microtus glareolus*, recently obtained by Mr. R. Drane on Skomer Island, Pembrokeshire.—Mr. A. W. Bennett exhibited and described a remarkable alga from Scotland (*Lyngbya* sp.?) possessing a soluble pigment producing a beautiful fluorescent solution.—The President exhibited photographs of four out of eight gigantic tortoises originally brought from Aldabra Island, and now living in the grounds of Government House, Seychelles, and communicated a report on the subject of the present distribution of the species, addressed to Mr. Chamberlain by the administrator of the Seychelles.—Sir John Lubbock read a paper on some Australasian Collembola, figures of which were exhibited.—On behalf of Mr. F. N. Williams, the Secretary read a paper on some Caryophyllaceæ from Sze-chuen, with a note on the recent botanical exploration of that province.—Some criticism was made by Mr. H. J. Elwes.—A paper was read by Mr. W. T. Calman on the crustacean genus *Bathynella* (Vejd.), which was shown to be an ally of the important form *Anaspides* (Thom.), originally described in the Society's *Transactions*, vol. vi. p. 285.

ZOOLOGICAL.—June 6.—Dr. H. Woodward, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during May, and called special attention to a young male specimen of the mountain zebra (*Equus zebra*), purchased on May 6th, and to a musk duck (*Biziura lobata*), purchased on May 30th. He also exhibited and made remarks on sketches of the Cape jumping hare (*Pedetes caffer*) and the carunculated bell-bird (*Chasmorhynchus carunculatus*), and showed photographs of the female specimen of Grévy's zebra now in the gardens of the Société d'Acclimatation, and read a letter from Capt. J. L. Harrington, H.B.M. Envoy to Abyssinia, in which he expressed a hope to be able to bring living examples home with him when he returned to this country.—Mr. A. Blayney Percival exhibited and made remarks upon some birds and insects which he had recently brought from the southern districts of British Central Africa.—Mr. G. A. Boulenger exhibited some living specimens of a silurid fish, the "harmut" (*Clarias lazera*, C. and V.), from Damietta, Egypt, collected by Mr. W. L. S. Loat, which were believed to be the first examples of this curious fish imported alive to this country.—Dr. S. F. Harmer gave an account of

specimens of the remains of a deer in the collection of the University Museum of Zoology at Cambridge, obtained from the Forest-Bed series at Pakefield, near Lowestoft, and belonging to the form usually known as *Cervus verticornis*, Dawk. The cranial portion of the skull was well preserved, and the antlers had a spread of 6 ft., measured in a straight line. The question of nomenclature was considered, with the result that *C. verticornis* of the Forest-Bed was shown to be, probably, not identical with *C. carnutorum*, Laug., but a synonym of *C. belgrandi*, Lart.—Dr. A. Günther gave an account of a collection of freshwater fishes made by Mr. R. B. N. Walker in the rivers of the Gold Coast. The collection, though small, contained specimens of several forms previously unknown from the Gold Coast. It had led the author to prepare a critical revision of the Gaboon species of *Chrysichthys*, which were numerous and difficult of discrimination. Eight new species were described in this paper, viz., *Petersius occidentalis* and seven species of *Chrysichthys*.—Communications were read from Dr. R. O. Cunningham on the structure of Laborde's shark (*Euprotomichrus labordei*),—from Mr. J. Stanley Gardiner on the astræid corals which he had collected in the South Pacific (the collection contained specimens of twelve genera and forty-eight species, six of the latter being new to science),—and from Dr. W. T. Blanford on several species of shells of the genera *Streptaxis* and *Ennea* from India, Ceylon, and Burma. Of the former genus three species were described as new, bringing up the number of species of this genus described from Southern India to eleven. Of the genus *Ennea* two new species were described.

MATHEMATICAL.—June 8.—Lord Kelvin, President, in the chair.—The President announced that the Council had awarded the De Morgan Medal to Prof. W. Burnside for his researches in mathematics, particularly in the theory of groups of finite order.—The Secretary announced the recent death of Mr. S. O. Roberts, who was elected a Member in January, 1885.—Prof. Mittag-Leffler, of Stockholm, an Honorary Member, was admitted into the Society, and subsequently made an interesting communication (in French) on the convergency of series.—The President spoke on 'Solitary Waves, Equivoluminal and Irrotational, in an Elastic Solid.'—Prof. Love gave a sketch of a paper by Prof. J. H. Michell on 'The Transmission of Stress across a Plane of Discontinuity in an Isotropic Elastic Solid and the Potential Solutions for a Plane Boundary.'—The following papers were taken as read: 'On Several Classes of Simple Groups,' by Dr. G. A. Miller, 'On Theta Differential Equations and Expansions,' by the Rev. M. M. U. Wilkinson, 'Finite Current Sheets,' by Mr. J. H. Jeans, (1) 'On a Congruence Theorem having reference to an Extensive Class of Coefficients,' and (2) 'On a Set of Coefficients analogous to the Eulerian Numbers,' by Dr. Glaisher, and (1) 'The Reduction of a Linear Substitution to its Canonical Form,' and (2) 'On the Integration of Systems of Total Differential Equations,' by Prof. A. C. Dixon.

PHYSICAL.—June 9.—Prof. Lodge, President, in the chair.—The Secretary read a paper by Mr. C. G. Lamb 'On the Distribution of Magnetic Induction in a Long Iron Bar.'—A paper 'On the Absolute Value of the Freezing-point' was read by Mr. Rose Innes.

ARISTOTELIAN.—June 12.—Mr. A. Boutwood, V.P., in the chair.—The report and accounts for the twentieth session were read and adopted.—The officers for the ensuing session were elected as follows:—President, Mr. G. F. Stout; Vice-Presidents, Mr. A. Boutwood, Mr. A. F. Shand, and Prof. Sully; Honorary Secretary, Mr. H. Wildon Carr.—Mr. Shadworth H. Hodgson read a paper on 'Psychological Philosophies.' By psychological philosophies are meant not those which merely contain, but those which are based on psychological conceptions or psychological hypotheses. Philosophy has one aim, psychology another. But if psychology should furnish a solution of the philosophical problem, this would of course be a result to be welcomed. With a view to seeing whether such a result is likely, it will be useful to classify the philosophies by which the task has been attempted. These fall into three classes, which have a certain filiation one from another. First, the Soul or Mind theory—which from Virgil's description of its leading idea in *Æneid* VI. may be called the "mens agit moles" theory. Secondly, the Ego theory, starting in modern times with the famous Cartesian dictum "Cogito ergo sum," having self-consciousness as its cardinal fact, and powerfully represented by Fichte with his doctrine of the Absolute Ego, and by J. F. Ferrier, of St. Andrews, in his 'Institutes of Metaphysic.' Thirdly, the Mental Function theory, arising from the necessity of showing where and

how, in the constitution of a self-conscious being, the unity of its conscious states originated and resided, seeing that all attempts failed to point out any unit to which the name of Ego could be applied. The two instances given of this kind of psychological theory were, first, Hegel's theory of Creative Thought, moving by the logical law of negativity; and, secondly, Schopenhauer's theory, by which Will was regarded as the great universal agency upholding the universe, or rather as the sole reality, of which the world of individual perceptions and desires was nothing but the illusory phenomenon or appearance. No criticism of any of these theories was attempted in the paper.—The paper was followed by a discussion.

MEETINGS FOR THE ENSUING WEEK.

- MON. Victoria Institute, 4½.—Annual Meeting, Address by Sir R. Temple.
— Geographical, 8½.—'Exploration between Lake Rudolf and the Nile,' Col. J. R. L. Macdonald.
TUES. Statistical, 5.—'The Flag and Trade,' Mr. A. W. Flux.
— Colonial Institute, 8.—'Life in the Malay Peninsula,' Mr. H. C. Clifford.
— Zoological, 8½.—'The Species of Cassowaries,' Hon. Walter Rothschild; 'The Remains of a New Bird, *Prophethian sheubolei*, gen. et sp. nov., from the London Clay of Sheppey,' Mr. C. W. Andrews; 'The Antipatharian Corals of Madeira,' Mr. J. Y. Johnson.
WED. Meteorological, 4½.—'Heavy Falls of Rain recorded at the Observatories connected with the Meteorological Office, 1871-98,' Dr. R. H. Scott; 'Average Height of the Barometer in London,' Mr. R. C. Mossman; 'A New Self-Recording Anemoscope,' Mr. J. Baxendell.
— Geological, 8.—'A Series of Agglomerates, Ashes, and Tuffs occurring in the Carboniferous Limestone Series of Congleton Edge,' Mr. W. Gibson and Dr. W. Hind; 'Some Ironstone Fossil-Nodes of the Lias,' Mr. E. A. Walford; 'Additional Notes on the Glacial Phenomena of Spitzbergen,' Mr. E. J. Garwood.
— Microscopical, 8.—'Notes on some Sponges belonging to the Clonidae, obtained at Madeira,' Mr. J. Y. Johnson.
— Folk-lore, 8.—'Legends of Krishna,' Mr. W. Crooke.
— Society of Arts—Conversazione.
THURS. Antiquaries, 8½.—'Notes on Pre-Dynastic and Early Dynastic Objects from Egypt,' Mr. F. G. Hilton Price; 'The Testament of Sir Hugh de Nevill, written at Acre in 1267,' Mr. M. Giuseppe.

Science Gossip.

WE regret to learn that the state of Sir William Flower's health gives reason for the gravest anxiety.

THE Museums Association is to meet at Brighton on Monday, the 3rd of July, and its meetings will occupy four days. The Pavilion is to be the scene of its sittings.

THE Report of the Committee appointed to inquire into the buildings and site of the Royal College of Science for Ireland has been published by the Stationery Office, London. It recommends the erection of a new college, contiguous to the present museum, in Dublin, and extending from Kildare Street to Upper Merrion Street. As usual, the views of the committee are not only comprehensive, but "expensive."

A LETTER from Constantinople in the *Allgemeine Zeitung* states that the cartographical labours of the Turkish General Staff, so far as concerns the great map of the European provinces of the Turkish Empire, are now ended. The work has lasted nearly twenty years, and the cost has been entirely provided out of the private purse of the Sultan. Three thousand lithographic copies of the map, in sixty-four sheets, are being prepared for issue.

A NEW small planet (which, if really new, will be reckoned as No. 445) is announced as having been discovered by Herr Witt at the Urania Observatory, Berlin, on the 7th inst.

FINE ARTS

BOOKS ON FRENCH ART.

A History of French Art, 1100-1899. By Rose G. Kingsley, Officier de l'Instruction Publique. (Longmans & Co.)—A manual of this description should be very useful as a handbook for reference if carried out with that scrupulous attention to correct detail which alone can justify the confidence of the student. The plan of the work, which embraces eight centuries (1100-1899), strikes us at first sight as wanting in proportion, the whole 'History of Art in France' prior to the Renaissance being compressed into thirty-six pages, while the painters of the present century receive a tribute of nearly two hundred and fifty. It is, how-

ever, when we come to test the general accuracy of the writer's statements that our faith in her authority is most seriously disturbed. It would be, of course, impossible for this purpose to go over the whole volume, but on opening by chance at p. 193 we notice "Sponde" for *Spoëde*. It may be only a printer's error; it occurs, however, with the statement that Watteau's two early pictures 'Un Départ de Troupe' (better known as 'La Recrue allant joindre le Régiment') and its companion 'Halte de Troupe' have both been engraved by Cochin. This surprised us, for a reference to the catalogue of Watteau's works published by Edmond de Goncourt in 1874 would have shown Miss Kingsley that Cochin only engraved one, and that Watteau himself had etched and Thomassin completed the engraving of the celebrated 'Recrue allant joindre le Régiment.' She would further have learnt that the most absolutely authentic version of this work—most undoubtedly from the hand of Watteau himself—is at present in the collection of Baron Edmond de Rothschild. The two pictures in the Corporation Gallery at Glasgow (Nos. 927 and 928), which she presents to us as the two originals, not only have no pedigree, but are evidently not by Watteau. They have, in fact, been painted by some later hand from the engravings above mentioned. Anxious not to be too hard on the author, we turned the page—Alas! only to find what cannot be described otherwise than as a flagrant blunder. Of the "Signboard" painted by Watteau for Gersaint, she tells us that "a fragment was of late in the Schwitzer Collection. Where the other half is is not known." There is no fact about Watteau's life and work better known than that both halves of this work are in the Royal Palace at Berlin, and again a reference to Edmond de Goncourt's catalogue would have saved Miss Kingsley from making so absurd a mistake. The photographs of this famous work have been accessible to the public for years past.

Louis Boilly, Peintre, Dessinateur, et Lithographe, 1761–1845. Par Henry Harisse. (Paris, Société de la Propagation des Livres d'Art.)—Louis Boilly was one of those fortunate artists who flourished peaceably both before and after the stormy days of the Revolution. It is true that the licence of certain subjects of his pencil was denounced by a brother artist to the Société Républicaine des Artistes, and by that société to the Comité du Salut Public; but a timely warning enabled Boilly to destroy the offending "sujets de boudoir" and begin a sketch for the 'Triumph of Marat,' and these achievements, coupled with the declaration "qu'il expie les mœurs d'une composition trop libre en exerçant son pinceau d'une manière plus digne des arts," procured his absolution. In spite of that marvellous activity as a painter of small portraits and as a draughtsman and lithographer which was imposed on Boilly by the necessities of his numerous family, it is as a painter of "sujets de boudoir" and scenes from every-day life that he best deserves to be remembered, to be consulted and admired. Amongst the most charming specimens of this class of his work are 'Le Cadeau Délicat,' 'Les Chagrins d'Amour,' 'Poussez Ferme,' and 'La Douce Résistance,' all of which are to be found in the Wallace Collection at Hertford House. As a good example of a less familiar class we may cite 'L'Arrivée d'une Diligence' (Louvre); but his fine composition of 'Le Départ des Conscripts de 1807' (Musée Carnavalet) has a higher interest and value. It is, indeed, the most remarkable example of the style which Boilly developed during the early years of his stay in Paris, and it is scarcely possible to over-estimate the importance of this group of his works in relation to the anecdotic history of the day. M. Henry Harisse does not exaggerate when he extols the admirable quality of some of Boilly's portraits, and adds that the

certainty of his hand and his perfect "entente du vêtement, des attitudes, et des types" are even better shown in his drawings and sketches. "Là, selon nous," says M. Harisse, "il est l'égal des premiers dessinateurs de son temps, qui fut en France une époque de grands dessinateurs." High as is this praise, it is deserved and justified by the remarkable reproductions of every class of Boilly's work which are lavishly dispersed throughout the volume. The name of M. Harisse is so well known through his numerous publications on the discovery and discoverers of America and by his 'Bibliotheca Americana Vetustissima' that, in spite of his bibliographical study of 'Manon Lescaut,' it is, we confess, with some surprise that we find him dealing with anything so recent (and may we add so amusing?) as the subject of the present volume. He has brought to its treatment, as we should expect, the same spirit of conscientious accuracy which he has previously displayed in a field of research most widely different. Old errors are carefully eliminated from Boilly's biography, the critical examination of his works leaves nothing to be desired, whilst the *catalogue raisonné* furnishes the reader with the necessary basis for further study.

L'Art Religieux du XIII. Siècle en France: Étude sur l'Iconographie du Moyen Age et sur ses Sources d'Inspiration. Par Émile Male. (Paris, Leroux.)—This is a substantial book of real value to all those occupied with the studies of which it treats. It is, in fact, one of the best books which have as yet been devoted to the history of mediæval art in France. The title is somewhat misleading, because it invites us to expect the inclusion of various forms of art—such, for example, as metal work, ivories, and enamels—which find no mention, but which are not without interest and value to the student of Christian iconography. If, however, we accept the limitations which M. Male has imposed on himself, we have nothing but admiration to bestow on the immense erudition which he combines with a remarkably precise knowledge of mediæval art. The reader must remember that "Par les statues et les vitraux de l'église, le clergé du moyen âge essaya d'enseigner aux fidèles le plus grand nombre de vérités," and this is the text from which M. Male starts. "Le moyen âge," he says, "a connu l'art comme un enseignement." His pages are devoted to the task of tracing the entire scheme of this instruction, which materialized in the cathedral of the thirteenth century the whole body of Christian doctrine and the whole field of human knowledge. M. Male has selected the thirteenth century because ideas previously current then received definite form, and he draws a fascinating picture of sculptors and painters making visible to the lower sort of the people that "intellectual cathedral" which the doctors of the Church were engaged in constructing. For the scaffolding of his demonstration M. Male has chosen, from among various encyclopædias of the day, the 'Speculum Majus' of Vincent de Beauvais, and the four divisions of his book correspond to the four divisions of that vast treatise. From the "Mirror of Nature" we turn to that of "Science," of "Ethics," and of "History," and see how the different conceptions grouped under these headings were presented to the vulgar in a book of stone. This magnificent scheme is still completely illustrated by the Cathedral of Chartres, whilst in other cathedrals we find the expression of preferences which are not without significance. Lyons recounts the marvels of the Creation, Bourges illustrates the Golden Legend, Laon dwells on the heights of science, Reims lays stress on its national importance, and the baptism of Clovis occupies a place of honour in the neighbourhood of an anodyne version of the terrors of the Apocalypse. These sculptures, which figure on one of the porches of the west front at Reims, are an exceptional instance in French art. The visions of the Apocalypse and the

Last Judgment, the closing scenes of the world's story, found little favour with the Latin races. The subject has, notwithstanding, a special interest for the English reader, since one of the two great schools devoted to their interpretation is said to have had its origin in England. First, indeed, must come the school of Spain, with a whole family of manuscripts which seem to have had a common point of departure in some unique original of the eighth or ninth century; but the school which M. Male has christened "Anglo-Normande" had a more brilliant existence, and, after having inspired the painters and sculptors of the Middle Ages, inspired the wood engravers of the early Renaissance. One of the most beautiful works of this class is to be found in the noble series of tapestries given by King René to the Cathedral of Angers. Many of our readers must be familiar with this splendid set, but few are, we think, aware that they reproduce faithfully the drawings of the famous manuscript, now in the Bibliothèque Nationale, which has been supposed by M. Didot to have been executed at York in the days of Alcuin.

THE ROYAL ACADEMY.

(Fourth Notice.)

HAVING finished what we had to say about the portraits, we may proceed to criticize the leading landscapes and seascapes, decidedly the most important and beautiful element in this year's Academy, although, to tell the truth, they do not indicate any such marked progress as the sculptures or miniatures. We mentioned in our first article a few of the best, and we may begin our criticism of the remainder with the contributions of Mr. E. A. Waterlow, the President of the Water-Colour Society, whose *La Côte d'Azur* (No. 88) represents the beautiful Bay of Antibes. The wealth of colour, delicacy, and harmonies of tone and light, as well as its serene brilliance are most appropriate to the scene: the antique towers, the old fortified town, the sweeping curves of the shore, its foliage of almonds and olives in blossom, and a sky that is like that of Paradise. The same painter's *Forest Oaks* (990) conveys tragic sentiment in Hobbema's fashion, much as the 'Côte d'Azur' repeats with greater brightness and more sparkle the serenity Claude loved to paint. No. 990 delineates a group of shattered and aged trees that stretch their rugged arms to the sky, while at their feet a woman stoops to gather flowers from among the heather and waste which, chequered with bands of light and shadow, extends towards the horizon. In the half-distance a storm is impending, and this adds to the impressiveness of a picture which is bolder, if not rougher than the painter usually produces. —Mr. H. W. B. Davis is at his best when his painting is most sincere, natural, and solid. His most effective work this year is *Cerig-Gwynnion* (189), the white rocks on the Wye, for the masses of foliage in it are admirably treated and ably composed. In *Radnorshire* (949) of course depicts the banks of the Wye in a similar manner. The effect is extremely brilliant and full of sparkle, and yet there is not any loss of breadth; a steep hillside sleeps in the sun and closes in the scene, which is a fine illustration of what may be styled the chiaroscuro of light. *Approaching Night* (63), which the Academicians have bought with the Chantrey Fund, deals with an unusual subject, the moon rising behind a hill which is crowned with a Roman camp, and there is a good deal that is impressive about it. In fact, treated with great sympathy and insight, 'Approaching Night' is delightful. *Going Home* (123), another twilight piece, is almost as fine. Really a French idyl, it portrays in a most charming way a flushed sky just after sunset, seen through the thin foliage of early autumn and reflected by a little stream. The colour is excellent, and the sentiment is nearly as touching as that of No. 63, yet it is altogether different. *On the French Coast* (734) depicts a favourite

locality of the artist's, the sandy summit of one of the cliffs of Picardy, near Wimereux, which affords a view over the sunlit sea in the height of summer. Mr. Davis never painted the atmosphere with greater success, or the land with greater breadth and softness.

With the exception of *Dark Loch Coruisk* (19), a view full of dignity and breadth, Mr. MacWhirter's contributions do not differ materially from what he has often previously sent. The least mannered of his other three pictures, *The Silver Strand, Loch Katrine* (553), is notable for its opalescence and the unities of its beautiful light and soft coloration.—Mr. Parsons's works should not be overlooked by any student who loves landscape, for they deserve the highest praise for lucidity, harmonies of light and colour, as well as for the firmness, crispness, and unlaboured finish they display. For instance, *The Village by the Links* (434) shows the painter's fine sense of vastness in the scene he has chosen to depict, and the feeling for breadth without the use of broken masses of light and colour, and, above all, the noble simplicity of his art and its methods. The scene is a vast green plateau, terminating far off in low hills, while the foreground is full of flowers of splendid hues. Overhead is one of the bluest of blue skies, and, amidst the world of light, the pallid crescent of the moon. Although an instance of subtle art, this choice piece is less attractive than the very beautiful 'Sea Holly and Sea Lavender' which we admired at the New Gallery.

Mr. W. L. Wyllie's *Peace and Plenty* (46), a newly reaped field, is full of light and bright tones, and in these respects, as in all others, it contrasts strongly with his tragic and terrible picture of ruin and death in semi-darkness, *The Battle of the Nile* (558), which the Academy has also bought with the Chantrey Fund. It gives a noble idea of the scene as it must have been at 9.30 P.M., when the moon broke through the lurid veils of smoke and fire and revealed the Guerrier, a mere pile of shattered rigging and spars, the spectral Culloden stealing towards us with her battle lanterns alight on every stud-sail boom, and the tall masts of the English with their red crosses streaming above the furious hurly-burly. Nor is the red light on the sea less impressive than the diamond-like reflection of the star that trembles on the wavelets beyond the glare.—It seems impossible to say anything new about a coast-piece like Mr. Peter Graham's *Rising Tide* (59), with its white waves breaking upon black rocks. In his other picture, *On the Dunes* (231), the customary cattle seem to be better painted than usual, but the landscape is decidedly trivial and thin.—Mr. Brett sends some of the best of his minor efforts this year. *Kylestrome* (81) is first rate. Broad and solid as it is, it is, however, hardly superior to the brilliant *Summer on the Cliffs* (134), which is excellent as a harmony of white and silver. *The Island off Padstow* (735) is acceptable as a study of air and light. The luminous and pure sky and the levels of the calm sea are skilfully treated. *Étretat (West)* (739), on the other hand, although a careful cliff study, is not so good.—*Signs of Herring* (138), by Mr. Colin Hunter, is rough, but it is effective and homogeneous, depicting as it does a bay obscured by mist and dark peaks just after dawn.—Mr. C. N. Hemy does not send anything so good as the picture of pilchard-catching which gained his Associateship; still his *Smugglers* (600) chased by an old-fashioned revenue cutter is not only full of spirit and incident, but much to be commended for the painting of the waves saturated with air, their colour and movement, and also for the expressiveness of the sky, its broken clouds, grey firmament, and "windiness." Such elements as the last are not often so admirably rendered as in this capital piece, in which, however, the brownness of the shadows is very much to be deprecated.—*Sun-kissed Foam* (677) shows that

Mr. E. G. Fuller can paint with knowledge and spirit, and truly appreciate sunlight falling on snow-white foam and tumultuous water.

There is much, too, that is beautiful and tender in Mr. A. East's *The Miller's Daughter* (606), and the moon rising over a still pool imparts a touch of poetry to the scene. In its harmonies of all kind it is first rate.—*Sheep-washing* (666) justifies the reputation of Mr. Aumonier; but it is not his best picture of Sussex downs.—*The North Devon Coast* (848), by Mr. W. O. Ford, is really solid, careful, and refined.—*The Kyles of Skye* (159), by Mr. Colin Hunter, is distinctly inferior to it.—Mr. H. T. Wells sometimes breaks out in landscape, and he contrives to give the impression of the stately rusticity of a sunlit pleasure in *On the Lawn* (152), although it is extremely hard and rather opaque.—On the other hand, *Evening's Last Gleam* (183), by Mr. B. W. Leader, pines in the glow of sunlight, is extremely artificial, and *Where Brook and River Meet* (355) is more like a piece of Tunbridge ware than a picture in the modern sense of landscape art, which will not endure cheap sentiment and mechanical painting.—*Woolacombe Bay* (804), by Mr. E. Onslow Ford, is worth looking at because of its softness, solidity, finish, and fine draughtsmanship, and also because it is the work of a distinguished sculptor.—*Crossing the Brook* (821), by Mr. Eyre Crowe, is a fresh and pretty landscape.—Very pretty and sweet, too, is Mr. E. J. Head's *Evening* (143), full moonrise.—*June* (144), a compact mass of full-blown roses, is painted as well and choicely as ever by M. Fantin-Latour. *Zinnias* (336) is fine, but the grouping of the colours not being massive, the picture, as such, suffers.—*The Bowl of Roses* (816), by Mr. S. Hobkirk, introduces, besides a bright and harmonious group of flowers, a pretty girl in sage green, seated at a table.

We may turn from these flowers to a few more seascapes. *Pico in the Azores* (2), which is reminiscent of the Revenge and her fate, deserves attention for the goodness of Mr. Somerscales's painting of the sea, which is full of motion, as well as because it shows the clever artist getting rid of more than one of his mannerisms. *Off Valparaiso* (943) is more mannered, but it excels in depicting with spirit, breadth, and brilliance a large barque shortening sail to take on board a pilot. The very blue sea is, after Mr. Somerscales's manner, not a little painty, but the vessels are buoyant to a degree not often seen in pictures of the sea, and the effect is luminous, while the coloration is simple and appropriate.—In *An Arctic Whaler* (79) Mr. W. E. Norton has happily represented the movement of the heavily laden ship, and imparted light and homogeneity to the rest of the scene.—There is something majestic and solemn about the *Westward* (247) of Mr. G. Harcourt, who is not usually known as a sea or land painter, but now, with great expression, paints a tumultuous ocean at twilight and a far-off ship nearly lost in the fire of sunset. The expansiveness of the scene is grandeur itself.—*Marooned* (260), by Mr. C. M. Padday, is a telling marine piece. The figures are spirited and cleverly painted, and designed with melodramatic energy. The ship and the sea are, pictorially speaking, the more important portions of the picture, although they are decidedly painty.—"The Gradual Dusky Veil" (278) shows that Mr. S. J. L. Birch appreciates the poetry of his subject, a seascape at evening, but can paint in a masculine and large manner the tumult of the ocean.—*The Harbour Bar* (341) of Mr. D. Davis, though it is a little painty, is true in its light and colour, and replete with knowledge of wave movement and wave forms. The tug and coaster are both of them well painted.—The movements of the sea and a boat are thoroughly understood and expressed in *The Lifeboat and the Crew* (354) of Mr. B. F. Gribble.—In looking at Mr. F. Thaulow's *Smoke* (9), a wilderness of factories, the visitor will feel

inclined to ask why the ugliness of the subject should be increased by the omission of solidity, character, and vigour from a picture the very style of which is poor, thin, and ugly.—*The Cool and Shady Woodland* (48) of Mr. W. Wendt is decidedly good.—*In the Fir Woods* (107), a quasi-classical composition of pines, the sea, and rocks, promises much for the future of Mr. A. Ryle.—There is too much roughness in Mr. H. Hatherell's *River Picnic* (109), but the landscape is good.—As a sketch for a picture Mr. W. T. Winter's "And it was windy weather" (117) possesses several attractive qualities; among them are colour, tone, and airiness.

There are a great many more landscapes that deserve praise. For instance, there is real feeling as well as sincere painting, simplicity, and a good broad style in Mr. A. Brown's picture, No. 191, *The Marsh Farm*, of cows in a misty meadow with the golden moon rising above; and there is much good work, at once solid, broad, and naturalistic, in No. 234, Mr. R. W. Webster's *Towards Evening, New Forest*.—According to his wont, Mr. A. Goodwin adapts to the laborious allegory of 'The Holy War' a beautiful piece of Oriental architecture, comprising bridges beyond bridges athwart a magnificent street of marble palaces, and an effect of silvery light which is as of magic. He calls it *The Street of Mansoul* (258), but, by a sort of perversity, it suggests nothing of "the dark heart of man," and is simply an allegory of one idea. Mr. Goodwin's fine *Indian Afterglow, Agra* (923), not only declares the source of 'Mansoul,' but is not an allegory of an allegory.—*The Peaceful Highway* (250), by Mr. G. D. Leslie, depicts an ancient stone bridge under brilliant and golden sunlight, and any one who takes time to look at it properly will not fail to appreciate it.—Very good indeed are the grading and colour of Mr. R. V. Cole's *Wharfedale Pastures* (275).—*The Salmon Pool* (299) will induce students of nature to look out for Mr. W. H. Bartlett's future pieces; this one depicts with force and feeling deep green water at the feet of rosy cliffs.—Similar praise is due to Mr. R. Fowler's *Autumn Sunshine* (340), a panorama in a misty glow.—*On the Great Ouse* (365) of Mr. F. Milner, a fine study of grey twilight, is good, sober, broad, tender, and sympathetic.—*Still Waters* (384), by Mr. T. Spinks, a view of a river and hills, is sober and tender.—Good works of the same kind are Mr. G. S. Wood's *Highland Track* (405); Mr. A. H. Moore's *Departing Day* (421), the sea in warm moonlight; Mr. W. Keeling's *Marble Rock* (440); and Mr. G. E. Robertson's *Calling Home the Cows* (469), a work possessing sweetness of colour and excellent in keeping.—There are some good pigs and a commendable dog in Mr. W. Weeks's *One against Many* (477).—*The Solitude* (505) of Mr. J. S. Hill will attract attention to him, because it depicts moonlight over the sea and waste land with much feeling.—*Timid* (468), by Mr. E. W. Appleby, is a pretty study of a naked girl wading in shallow water; it comprises well-painted foliage and light.

A few words may be devoted to the contributions of ladies. *In the Old Barn* (506) is creditable to Miss I. Collier's knowledge of the gradations of air and tone.—Miss M. E. Gray did exceedingly well with *Royden Water Splash* (517), which is at once natural and fresh, for, although a little rough, it is sympathetically treated.—*Sunshine, St. Ives* (668), by Miss M. McCrossan, deserves praise for its fine breaking sea, white boats at anchor in its sapphire-like deeper water, and the admirable atmosphere. The novel effect of the scene proves the lady's courage in painting strongly what she saw.—In Miss E. M. Furlson's *Thoughts of Youth* (479) there are some pleasant passages, and the colour is good.—*Non Agedary* (499), white geese in a rich green meadow—a peculiarly "French" theme—bespeaks good teaching, and is creditable to Miss C. L. Allport's taste and

skill.—A girl in a sun-flecked garden is a commendable figure in *Under the Pear Tree* (587) of Miss E. Walker, which is true and homely.—The *Sea Holly* (8) of Mrs. Morgan, a picture of sandy dunes, silvery grey vegetation, and bright sunlight, is decidedly sound and good.

The stream and bare trees in *February* (521) are creditable to M. J. Weiss.—*Sweet Peas* (515), by Mr. L. Luard, is dainty, brightly touched, and tastefully drawn, as a flower piece should be.—*Versailles in the Eighteenth Century* (537) illustrates the peculiar skill of Mr. J. Fulleylove in dealing with stately buildings, gardens, and appropriate figures.—Sentiment easily attained and facile workmanship characterize Mr. D. Farquharson's *Romantic Ground* (539), of which the best parts are its keeping and effect.—Paint and the exaggeration of colour and tone mar Mr. J. R. Reid's *Kentish Idyll* (559), which has nothing to do with Kent.—Sunlight, a vista in a wood, sheep, and air appear in Mr. J. Farquharson's "*The yellow sun declines*" (573), which, though not quite so sound and sincere as it seems, is incomparably the most genuine work by that artist that has come within our ken, for there are fewer pretences, more performance, and greater truth to nature than are usual with one who must not be confounded with his namesake.—The clever *River and the Brook* (594) of Mr. Yeend King is a little chalky, and too like a third-rate Constable. Otherwise it seems fresh and "rural" enough.

We may conclude our notes on the landscapes with the titles only of the following, which are agreeable and artistic, to wit, Mr. H. Goldthwait's *Glimpse of the River* (827), Mr. R. W. Webster's *Cornish Sketch* (828), Mr. D. H. Gosnell's *Winter's Evening* (832), Mr. G. Kilburne's *Quiet Corner* (838), Mr. W. F. Bishop's *Sunlight and Shadow* (851), Mr. W. Weekes's *Charity Organization* (850), Miss J. Hayllar's *Apple Blossom* (861), Mr. G. Jolley's *Gemstra* (825), and Mr. B. Hook's *Playground of Europe* (1003), a noble view of the Dent du Midi.

THE NEW REMBRANDT.

107, Harley Street, W., June 9, 1899.

CONTINENTAL art critics are still concerned respecting this picture, but the sum and substance of their criticism is personal opinion only. They have no adverse facts to adduce. I have, on the contrary, several confirming ones, which I have not yet made public. If I had any doubts as to the authorship of the work, these alone would have settled the matter in my mind; but my conviction rests on still surer ground—on the all-important consideration that the "technique," colouring, and general style of the picture agree in every respect with the similar characteristics of the other early work of Rembrandt formerly for years in my possession and now at Berlin. The principal local colours employed even—notably of the dull green tablecloth and the violet drapery in both pictures—are, for instance, absolutely identical. I will go so far even as to state my conviction that the actual pigments and vehicles used were the same in both works.

Now as to new facts. I find I had understated my case in regard to the notice of the two "Vanitas" pictures in the Rembrandt sale inventory. I had forgotten that there are two published copies or versions of that inventory, the one in Vosmaer, and the other in the introduction to Smith's catalogue of Rembrandt's works—the last having been the earlier published. Both these inventories were evidently very carelessly copied from the original document, and the descriptions of the works arbitrarily abridged, inasmuch as they in many cases differ in terms.

I have stated that the "Vanitas" picture now in question, while being essentially an academy study by a young artist, was at the same time intended as an allegory of the "vanity" of learning and the arts; the central feature being a

skull crowned with laurel with a pen beneath it, and surrounded with piles of books and papers, drawing implements, &c. I have also stated that the other "Vanitas" must also have been an allegorical composition, but, from the notice in Vosmaer that it contained a sceptre, that it was doubtless a companion allegory of the vanity of riches and worldly power. Now these suppositions, at all events, are absolutely confirmed, for I find that in Smith's version the former of these compositions is called "a Vanitas with a skull." Curiously enough, whilst Vosmaer omits the notice of the skull, Smith says nothing about the sceptre in the other picture.*

It is quite within the limits of possibility that the "Vanitas" with the sceptre may yet come to light now that attention is directed to the matter.

My skull picture, owing to its having been hung over a hot fireplace, has had to be parquetté, and I have only just received it back from the skilful operator Mr. Morrill. During the last few sunny days I have been able to examine the picture far more minutely than was possible in the dark winter time, and the result is the discovery of most remarkable and interesting "pentimenti." For the moment I will only say of them that they reveal the hand of Rembrandt, as I believe, quite unmistakably.

J. C. ROBINSON.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th inst. the following pictures: Sir J. Reynolds, *The Strawberry Girl*, 472*l.*; *Portrait of a Girl, a study for Robinetta*, 105*l.*; J. Hely Hutchinson, 1,312*l.*; Christiana Nicholson (his wife), 2,415*l.* (these two were the property of the Earl of Donoughmore). S. Botticelli, *The Holy Trinity and Saints*, 1,155*l.* Lorenzo Costa, *The Virgin and Child Enthroned*, 210*l.* Sir M. A. Shee, *A Boy in a Red Dress*, 178*l.* G. Morland, *A Farm Scene, with a butcher on a white horse*, 892*l.* Old Crome, *Yarmouth Beach*, 294*l.*; Whitlingham, 472*l.* Sir H. Raeburn, Mrs. F. Robertson Reid, 1,386*l.*; T. King, 420*l.* F. Bol, *Quirinus Stercke and his Wife Helena Eckhout*, 850*l.* G. Romney, *A Lady in a White Dress, seated, with her son*, 204*l.* J. Opie, Mrs. Barlec, 630*l.* J. Ruysdael, *A Mountainous River Scene*, 131*l.* J. Russell, Miss E. W. Earle and Miss F. L. C. Earle, 787*l.* S. Ruysdael, *A Dutch Town on a River*, 294*l.* Jan Fyt, *A Hare Hunt*, 115*l.* *School of Cologne, The Madonna and Child Enthroned*, 136*l.* C. da Sesto, *The Virgin and Child, with St. John*, 147*l.* Murillo, *Christ bearing the Cross*, 735*l.* M. Hobbema, *A Woody Landscape*, 651*l.* Jan Steen, *An Interior, a woman with a frying-pan*, 136*l.* Sir J. W. Gordon, Sir Walter Scott, 1,575*l.*

The same auctioneers sold on the 12th inst. the following pictures: Anonymous, *A Lady in a White and Brown Dress, holding her gloves*, 225*l.* Doña Juana de Salinas, and *The Queen of Philip V., 189*l.** The *Madonna and Child*, 115*l.* A *Diptych*, 199*l.* Macrino d'Alba, A *Triptych*, 346*l.* Taddeo Gaddi, *The Crucifixion*, 147*l.* K. de Moor, *A Lady and Gentleman, with child holding a bird*, 430*l.* A. van der Neer, *A Village on a River, Moonlight*, 162*l.* J. B. Weenix, *Dead Hare, Partridge, and Wild Birds*, 178*l.* Sir J. Reynolds, *A Girl in a Brown Dress*, 892*l.*

On Tuesday the first state of W. Ward's Mrs. Michael Angelo Taylor as Miranda, after Hoppner, fetched 472*l.*; and a complete set of *The Cries of London*, after F. Wheatley, 850*l.*

* Vosmaer, p. 433:—

"Een Vanitas van Rembrandt geretuckeert (Vanitas retouchée par R.)."

"Een dito (van denselven) met een scepter (retouchée par R.)."

Smith, p. 62:—

"A skull and other objects styled a Vanitas retouched.—Rembrandt."

"A ditto retouched.—Do."

Fine-Art Gossip.

THE President of the Numismatic Society and Lady Evans have issued cards of invitation to a reception at Burlington House, in the apartments of the Society of Antiquaries (lent for the occasion), on Wednesday evening, June 28th, to celebrate the completion of the fiftieth year of Sir John Evans's membership of the Numismatic Society, of which for the last twenty-five years he has been the President.

MR. MORTIMER MENPES will open an exhibition of paintings and drawings at the Dowdeswell Galleries on Tuesday next. — Messrs. Graves have to-day (Saturday) a private view of pastels by Madame Gutti, of Rome.—To-day also has been fixed by Mr. Carruthers Gould for the private view of his Parliamentary cartoons at the Continental Gallery.

A CORRESPONDENT writes to complain that last week a portrait was put up at a West-End auction-room of Addison as a boy, by George Romney. He suggests auctioneers should possess a biographical dictionary.

THE Salon will be closed on the 30th inst. (Friday); on the same day the exhibition of the Société Nationale des Beaux-Arts will also be closed.

THE eminent Swiss painter M. Aug. Baud-Bovy died on the 3rd inst. at Davos at the age of fifty-one. He distinguished himself in particular by his Alpine pictures, and obtained a bronze medal at the Paris Exhibition of 1889, and the Legion of Honour in 1893.

MUSIC

THE WEEK.

COVENT GARDEN.—"Don Giovanni." ST. JAMES'S HALL.—Mlle. Chaminade's Concert; Richter Concert; Herr Eugen Gura's Song Recital.

MOZART'S "Don Giovanni" was performed at Covent Garden last Thursday week. The cast on the whole was a good one. Madame Nordica was a dignified Donna Elvira, and sang well; Madame Lilli Lehmann was excellent as Donna Anna; while Mlle. de Lussan displayed archness and vivacity as Zerlina. Signor Scotti acted the Don. His singing was highly satisfactory, though his rendering of the part lacked, on the whole, distinction. M. Édouard de Reszke as Leporello was scarcely well suited. He can sing the music artistically, but he has a natural dignity of manner which does not go well with the part; and he certainly looked more like the master than the servant. M. Salignac rendered justice to the rôle of Don Ottavio, and M. Gillibert was amusing as Masetto. Signor Mancinelli conducted with his usual ability. The opera, though not a long one, lasted with waits nearly four hours. The public have been taught not to applaud during an act in Wagner's operas. Any attempt to encore the "Spring Song" in "Die Walküre" or the "Preislied" in "Die Meistersinger" would raise a storm of indignation. But in "Don Giovanni" the Serenade was encored after the Trio of the three masks; the actors acknowledged the applause bestowed on them, and other things of a similar kind happened. To the enthusiasm of Wagnerites are owing in large measure the decency and order which prevail during the performance of a Wagner opera. Are there no enthusiasts to do the same for Mozart, or, still better, for classical opera generally? With a little courage and a little perseverance this might be soon accomplished. It would be better for art, artists, and the public.

Mlle. Chaminade gave her annual concert at St. James's Hall last Friday week, when the programme was devoted entirely to her compositions. Everything she writes displays skill, taste, and fluency. If it is a new song, the spirit of the poem is properly caught; if a new pianoforte piece, it is sure to be graceful or brilliant, and in its way effective. All these qualities, however excellent in themselves, yet do not fully satisfy. As piece follows piece we feel that we are listening to music with which we can find no technical fault, yet to music which seems as if the first impression it creates would be the strongest. It may well be—for Mlle. Chaminade is exceptionally gifted—that she knows exactly the measure of her strength, the limitation of her powers. Composers have various ways of trying to hide lack of marked individuality. Some make a great show of learning, and sometimes in orchestral music a great noise, in order to divert attention from real weakness; others, again, for the same purpose, have recourse to eccentricities of various kinds. Mlle. Chaminade is, at any rate, quite natural, and for that she deserves the highest commendation. Mlle. Cécile Ketten was the sole lady vocalist, and her rendering of "Oh! comme je les plains pourtant," was exceedingly good. Of the gentlemen, MM. Mauguère, Ancona, and Plançon, the last two specially distinguished themselves. Mlle. Chaminade played her pianoforte pieces with her usual charm and skill. Six short duets for violin and piano were given with good effect by M. Johannes Wolff and the composer-pianist.

Tschaikowsky's fantasy-overture 'Hamlet' (Op. 67) was performed at the fourth Richter Concert on Monday evening. Mr. C. A. Barry, in his analytical notes, justly remarks that, although the composer has given no explanatory note of its poetical content, the overture certainly ranks under the category of programme music. Tschaikowsky no doubt felt that the title was in itself sufficient. There are, however, certain passages, such as the curious one for muted horns in the introductory *lento lugubre*, or the one working up to the *ffff* chord near the close of the overture, which seem to call for detailed explanation, yet, on the whole, the thematic material is so characteristic, and its development so interesting, that one can accept the music as absolute. The title 'Hamlet' accounts for the gloomy mood of the introduction, the restless character of the principal theme of the *allegro*, and the tender, sad theme which soon follows. It is interesting to learn the source whence Tschaikowsky sought inspiration, but Shakspearean names for the various themes or sections would not, after all, add one iota to their musical value. We believe that this 'Hamlet' Overture for its due appreciation requires many hearings; also that it will in time rank together with the 'Pathetic Symphony' as a powerful, deeply impressive tone poem. The performance under the direction of Dr. Richter was excellent; and the vivid orchestration is by no means the least striking feature of the music. The concert ended with Beethoven's 'Sinfonia Pastorale,' a work which may be said to have given rise to the programme music first of Berlioz, then of Liszt, and later on of Saint-Saëns, Tschaikowsky, and, among moderns, especially of Richard Strauss. Beethoven's Symphony is, to quote his own words, "mehr Ausdruck der Empfindung als Malerei." Berlioz occasionally, and some of his successors frequently, reversed Beethoven's wise canon; Tschaikowsky, at any rate in his 'Hamlet' Overture, seems to have taken it as his guide. The programme included some familiar Wagner excerpts, to which Dr. Richter did full justice.

On Tuesday afternoon at St. James's Hall Herr Eugen Gura, the famous baritone of the Royal Opera, Munich, gave the first of two song recitals, in the programme of which Loewe's ballads played a very prominent part. Some years back Mr. A. Bach published an interesting book entitled 'The Art Ballad,' in which he had much to say about that composer and his ballads. The author justly regards them as "most important if we wish to understand the development of modern music"; for Loewe and Schubert were practically the creators of the art ballad. Herr Gura's programme included Loewe's 'Edward' and 'Erlkönig,' two of the three ballads published as Op. 1. They are both conceived in a thoroughly dramatic vein, and seem to us to represent the composer at his best. 'Tom der Reimer,' Op. 135, and 'Douglas,' Op. 138, however, if typical of Loewe's latest style, show a decided falling off; the former, indeed, is commonplace. Herr Gura's voice is not so powerful as when he last visited London, and impersonated Hans Sachs at Drury Lane, but his style of singing is most dignified, refined, and expressive, and his declamation is admirable. The programme included four fine and by no means hackneyed songs by Schubert—'Nachtstück,' 'Greisengesang,' 'Der Einsame,' and 'Prometheus'; the first three are late specimens of the master's genius. They were superbly rendered. The whole of the important pianoforte accompaniments were played with marked taste and intelligence by Mr. Carl Armbruster.

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Musical Gossip.

M. YSAË gave his second concert at Queen's Hall on Monday afternoon. The first piece was César Franck's interesting and characteristic Sonata in A for violin and pianoforte, in which the violinist was ably supported by Herr B. Schönberger. M. YsaË's first solo was Bach's Prelude and Fugue from the Suite in G minor. His reading was marked by great breadth and nobility, but the tone, owing probably to a bad *chanterelle*, was now and then scratchy. The fugue was followed by the Preislied from 'Die Meistersinger,' which he had given at the previous concert by way of encore. Herr Schönberger played the first two movements of Schumann's Fantasia in C, Op. 17. His reading was sound, and his playing, on the whole, excellent, and yet he did not seem to reveal all the power and poetry of the music. And why was the last movement omitted? Miss Blauvelt sang a florid song by Grétry, also *Lieder* by Schumann and Mendelssohn. She was in excellent voice. At his third concert, to-day, M. YsaË will perform a Poème by M. Ernest Chausson, a promising young French composer, whose sudden death through a bicycle accident was announced this week in the French papers; also a Violin Concerto in E by Lalo, a work which we believe has not been heard in London since it was introduced by Señor Sarasate at a Philharmonic Concert in 1874.

On Tuesday evening the Misses Anna and Louie Löwe concluded their series of three chamber concerts at St. George's Hall. Both artists have made good progress since they entered upon their public career last year. Miss Anna Löwe's sound execution and firm touch were exhibited in a clever performance of Bach's Fantasia in C minor, and she also joined Mr. Alfred Gibson in thoughtful renderings of two Sonatas for piano and violin, Beethoven's in F, Op. 24, and Brahms's in G, Op. 78. Her sister's agreeable and well-trained mezzo-soprano voice was effectively employed in three fine airs by Handel, "Dove sei" from 'Rodelinda,' "O Sleep" from 'Semele,' and "O Mithra" from 'Alexander Balus.' In a group of four vocal pieces by Brahms and in Fatima's two songs from 'Oberon' the painstaking young artist also gave pleasure.

MADAME CARREÑO made her first appearance this season at the Queen's Hall on Wednesday afternoon, and performed Tschaikowsky's Pianoforte Concerto in B flat minor (Op. 23), with remarkable *elan* and brilliancy. Her reading of the work was thoroughly intelligent and sympathetic, and her reception at the close unusually warm. The instrumental portion of the programme, devoted exclusively to the music of the Russian composer, included the clever, realistic Overture Solennelle '1812,' the 'Symphonie Pathétique,' and the 'Casse-Noisette' Suite, all of which were excellently played under the direction of Mr. Wood. Miss Blauvelt sang the Waltz Song from Gounod's 'Roméo' in a skilful manner, though not with sufficient passion. She afterwards sang with success two Tschaikowsky songs, 'Ob heller Tag,' and a charming and delicate 'Wiegenlied.'

MADAME HANKA SCHJELDERUP, the talented Norwegian pianist and vocalist, will visit England in the autumn, and give a series of recitals.

MR. ROBERT NEWMAN will give his fifth season of promenade concerts at Queen's Hall in the autumn. Mr. H. J. Wood will, as usual, be the conductor.

THE Concorde Concert Control has secured the publishing rights of some of the Delius songs—three Shelley settings and seven German *Lieder* with English translations.

A CONCERT was given on June 1st in the Beethovensaal, Berlin, in memory of Michael Glinka, under the direction of Herr Mili Bala-kirew, a modern Russian composer, whose name is more or less known in Germany, France, and England.

A MEMORIAL tablet has been affixed to the house in Thun in which Brahms spent the summer months from 1886 to 1888, and in which he wrote some of his finest works.

MÉHUL's 'Joseph,' produced ninety-two years ago, was performed last month at the Paris Opera, with recitatives, in place of the original dialogue, by M. Bourgault-Ducoudray. The latter has also set to music Joseph's dream, which was omitted by Méhul. The Paris Opéra Comique has announced a revival of the work in its original form.

THE sculptor Johann Hartmann, of Leipzig, has been selected for the statue which is to be erected to Robert Schumann in his native town, Zwickau.

THE first monument dedicated to the memory of Johannes Brahms will be unveiled on October 7th at Meiningen, where the composer was fond of residing. In connexion with the ceremony there will be an exhibition of the composer's portraits and busts.

THE decease is announced, at Hamburg, of the noted pianist, composer, and musical critic Prof. Louis Bodeker, at the age of fifty-four. He published pianoforte and chamber music and songs.

IN Haydn's house in the Haydngasse, Vienna, a museum was opened on the 31st ult. in which

all relics having direct reference to the great composer are to be preserved. At present it contains autograph scores of the 'Schöpfung,' of the last Quartet, and other works, also twenty-five portraits.

THE deserving composer and Musikdirektor A. Mehrkers, of Hamburg, born in 1840, died in that city at the end of last month. He also was conductor of the Bachgesellschaft, and was a zealous partisan of Liszt and Berlioz. Among his principal compositions are a Hohe Messe and a Symphony in D minor.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Herr Gura's Song Recital, 3.30, St. James's Hall.
—	Opera, 'Don Giovanni,' 8, Covent Garden.
—	Richter Concert, 8.30, St. James's Hall.
TUES.	Mr. Henry Such's Violin Recital, 3, St. James's Hall.
—	Mlle. Giulia Ravogli's Evening Concert, 8, St. James's Hall.
—	Opera, 'Ero e Leandro,' 8, Covent Garden.
WED.	Miss Margaret Wild's Concert, 3, St. James's Hall.
—	Wagner Concert, 3, Queen's Hall.
—	Opera, 'Tristan,' 8.30, Covent Garden.
THURS.	Miss L. Burgess and Miss E. Home's Vocal Recital, 3, Salle Erard.
—	Miss Kauffmann-Kendall's Pianoforte Recital, 3, St. James's Hall.
—	Miss M. A. Winter's Pianoforte Recital, 8, St. James's Hall.
—	Opera, Covent Garden.
FRI.	Madame Carreno's Pianoforte Recital, 3, St. James's Hall.
—	M. and Madame Emile Dumontier's Concert, 8.30, Salle Erard.
—	Opera, Covent Garden.
SAT.	Mr. John Thomas's Harp Concert, 3, St. James's Hall.
—	Opera, Covent Garden.

DRAMA

THE WEEK.

ADELPHI.—Performances of Madame Bernhardt. 'Hamlet,' in innumerable Acts. By Eugene Morand and Marcel Schwob.

GARRICK.—'Halves,' a Play in a Prologue and Three Acts. By A. Conan Doyle.

THE French stage has at length conquered its rooted aversion to English tragic methods, and has presented, first in Paris and subsequently in London, the play of 'Hamlet' in the shape in which it was conceived and rendered by Shakspeare. Nothing has been omitted from the performance by Madame Bernhardt that Englishmen hold capable of representation. Polonius is skewered through the arras, and the deaths by sword and poison of the last act are carried out to the bitter end. So far as we are aware, nothing exactly conforming to the English text has previously been seen on the French stage. In the adaptation by Dumas and Meurice, played in 1847 at the Théâtre Historique, with Rouvière as Hamlet, the life of Hamlet was spared, the ghost expressly commanding him to live. This took place when the romantic movement was at its height. Half a century later, when Madame Bernhardt first produced 'Hamlet' for the sake of enacting Ophelia, she cut out the snatches of songs which the heroine in her madness sings, and substituted romances more sentimental and suitable to the lips of an *ingénue*. Now, however, no compromise is attempted. "Gille" Shakspeare triumphs all along the line. Classicism hides its "diminished head." Hamlet as he is has appeared on the French stage for the first time, except in the performances of English or Italian companies. This is already much, though the gain is for the French stage—not the English. One may and must admire the fine intentions and the admirable method that enable Madame Bernhardt to set before us a Hamlet that not only is not ludicrous, but is intelligible, consistent, and conceivable. There are points—not many—when the audience is stirred. It is a triumph of method, however, and not of insight or interpretation, and our gain extends no further than the knowledge what one of the most versatile and highly endowed of

Frenchwomen can read into a character it is impossible for her to play. The suggestion of *Punch*—offered, of course, as badinage—that Sir Henry Irving shall play Ophelia to the new Hamlet, seems, beside the present experiment, not wholly outrageous. People have heard of the Hamlet of Mrs. Siddons, have admired—what have not people admired?—that of Miss Cushman, and have seen that of Miss Marriott. Such things are mere triumphs—if triumphs they can be called—of posturing or elocution. A woman is positively no more capable of beating out the music of Hamlet than is a man of expressing the plaintive and half-accomplished surrender of Ophelia. It serves no purpose, accordingly, to describe the stage devices adopted, the elegancies, the imperfections, the saucinesses or the tendernesses of Hamlet. It is a full-blown truism to say that where everything is necessarily wrong nothing can possibly be right. Madame Bernhardt's Hamlet has not even the negative advantage of showing us what to avoid. The ardent, ambitious, marvellous artist may be congratulated on her energy and her pluck, and upon the financial result of an experiment in trading upon English sheepishness and ignorance of and contempt for art.

The translation of the play is not accessible in print. It is in the main well executed. For the important scenes that are omitted, the management rather than the adaptors must be held responsible.

Dr. Doyle is understood to have taken from a story by James Payn the subject of his drama of 'Halves.' He is scarcely to be congratulated on his treatment of it. While offering some chance for psychological development, or, as an alternative, a possible base for farcical comedy, the subject is unfitted to the vein of showy sentiment in which he indulges. A mother, presumably on the eve of death, exacts from her two sons a pledge that they will meet in twenty-five years' time, and that the richer will divide evenly his fortune with his brother. Both accept the contract as binding, and one, who has all his life been a wanderer and a vagabond, returns from Mexico on the appointed day, apparently as poor as ever, to claim half the fortune of his home-keeping brother, who, with the aid of a miserly and unsympathetic wife, has scraped together as a country doctor a modest 4,000*l*. Not until the brother may be expected at any moment has the medico told his wife and very decidedly better half of the absurd compact he has made. Refusing to accept it as binding, the woman waits to see which side the hedge the cat jumps, or, in other words, whether she will gain or lose by the transaction. When circumstances seem to promise well, she treats her new brother-in-law with courtesy and consideration; when she finds him, as she believes, penniless, she turns him out of the house.

Excuse is to be made for a wife and a mother called upon to face the loss of half the hard-earned hoardings of twenty-five years. A realistic study in the school of Balzac, or even of Ibsen, might, accordingly, appeal to us. On the other hand, the whole is capable of being treated as screaming farce. Dr. Doyle has, however,

attempted the impossible, and sought to enlist our sympathies on behalf of a woman wholly unlovable and contemptible. And this he does in an unpardonable manner. When his heroine fights on behalf of the domestic home and the comforts and proprieties she has with much trouble won, when she orders the intruder out of doors, and on learning that her husband persists in an act of Quixotic madness, herself quits his roof, she is a genuine, though profoundly disagreeable woman. It is different when, by processes which we are not shown, she changes her nature, and comes back penitent and ashamed, to adopt a perfectly different life. A transformation of the kind is only acceptable in a Christmas story of Dickens, and not too easily conceivable then. The play was received with favour, and is, indeed, quite innocent, and, in a sense, acceptable. Changes will have to be made, however, if it is to retain possession of the stage. Mr. Brandon Thomas and Mr. James Welch acted well in the two principal parts, and Mr. George Shelton and Mr. Fitzroy Morgan gave clever sketches of subordinate characters.

Dramatic Gossip.

A VISIT of Madame Réjane is promised for next month. Particulars as to her performances are not as yet supplied.

IT has now been decided that the Criterion Theatre shall reopen in September, under the joint Wyndham and Frohman management, with 'My Daughter-in-Law,' an adaptation of 'Ma Bru,' by MM. Bilhaud and Carré, recently given at the Odéon. In the performance of this Miss Ellaline Terriss, who quits the lyric stage for the dramatic, and Mr. Seymour Hicks will take part.

'OUR JOHN' is the title of a one-act play by Mr. Percy Murray, which serves as *lever de rideau* at the Garrick Theatre. It shows a returning soldier personating to a mother all but blind her son, his comrade, who has died on the return voyage from India, a not too probable incident.

MR. BEERBOHM TREE revives this evening 'The Musketeers' at Her Majesty's. Mr. Tree plays D'Artagnan; Mr. E. Maurice, Porthos; Mrs. Brown-Potter, Milady; and Miss Lettice Fairfax, Constance.

AN adaptation by Mr. Henry Hamilton of 'Monte Cristo' is among the novelties contemplated at Her Majesty's.

MRS. LANGTRY is credited with an intention of reappearing on the London stage in a play by Mr. Robert Buchanan and "Charles Marlowe" on the subject of 'Le Collier de la Reine.'

NEXT week will, it is expected, see the end of the season at the St. James's, at which important structural alterations are to be made.

'AN AMERICAN CITIZEN,' by Mrs. Ryley, will be given by Mr. N. C. Goodwin on Monday at the Duke of York's Theatre.

MISS ELLEN TERRY, who has for some days been absent through indisposition from the performances of 'Robespierre,' has resumed her part.

TO CORRESPONDENTS.—A. D.—J. P.—M. M.—S. C. T.—W. L. L.—G. H. K.—received.

No notice can be taken of anonymous communications.

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LITERATURE

Memories of Eton and Etonians. By Alfred Lubbock. (Murray.)

WE have before now spoken of the school reminiscences which have of late become such a popular form of literature, as offering peculiar difficulty to the reviewer. If he was at the school himself, more especially if the writer and he were contemporaries, every page calls up old memories, every name a well-remembered, often a well-loved face; "they are all in the old School-list." He would like to comment on every paragraph, supplementing the author's recollections from his own, correcting a date or a name here and there. He could tell Mr. Lubbock, for example, that he has somewhat antedated the capture of the big trout, and given the scene of it wrongly; or that he has committed a small solecism in saying that A. was "captain of the school," or B. "captain of the Collegers," the fact being, of course, that the more inclusive title always belongs to the Collegers; or that the Collegers beat the Oppidans at cricket at least once while he was at Eton; or that he has here misspelt a nickname, there given a wrong initial. But, unfortunately, such criticisms, suitable enough in the *Eton College Chronicle*, would hardly be of the profoundest interest to the readers of a journal not conducted primarily for the delectation of Etonians. On the other hand, it cannot be said that these books—and this is no exception—rank very high as mere literature. Public-school life is, after all, a barbarian life, and the virtues which put a boy into a position where he is able to lead the public-school life in its fullest form, and amass the greatest number of delightful memories, are the barbarian virtues, not those of the contemplative life:—

Sweet and low
Whisper the Nymphs, who seldom think,
"Up, up for action, run and row!"

We do not say that no school athlete is ever a good scholar. Quite the contrary; the qualities which lead to success in one field and in the other are fundamentally the same. But the true literary faculty, the

power of original thought and ready expression, seems curiously incompatible with school distinction.

Naturally Mr. Lubbock's cricket reminiscences are among the most interesting. We read of the Eton and Harrow match of 1858:—

"The weather this year was not propitious, and as it was played in a deluge, and they did not in those days take refuge in the pavilion for every drop of rain, the Harrovians were literally drenched to the skin when fielding out during Eton's second innings. It had previously been settled that the game should be continued in all weathers. I wonder what some of our boundary-hitting, 5 o'clock tea, 12 o'clock beginners, 6.30 drawers of the present day would say to this sort of arrangement!"

The following is an amusing contribution to "umpire" anecdotes. After leaving Eton Mr. Lubbock was once playing for I Zingari against his own county of Kent. He had made 102 runs when he

"was out in obedience to a very doubtful decision of old Fuller Pilch.....I said, as I walked off, 'Fuller, you old duffer, I wasn't out.' 'Perhaps not,' he said; 'but you had been in quite long enough.'"

The book, in some of its artless revelations, will not be without interest to those who have watched the progress of education in the last half-century. Such a story as the following seems to-day almost as incredible as the methods of Dotheboys Hall. Mr. Lubbock went to Eton as a child of eight, and was placed at first in the house of a tutor who took none but quite young boys. On the morning after his arrival he was set to do an elementary examination. Soon reaching "the end of his Latin," he proceeded, by way of passing the time, to stick some pens in a row along a crack in the table:—

"Just as I had arranged them all to my satisfaction.....the door of the pupil-room opened, and H. appeared. Looking all round the room, he suddenly espied my beautiful decoration..... Fetching from inside his desk a small cane [an article, by the way, which no Eton assistant had any business to possess], he came up to my table, demanding in a stentorian voice who had beenputting the pens like that. I said I had, as, having finished my examination, I had nothing to do. 'What do you mean by it?' he said. 'Hold out your hand, sir.' I promptly held out my right hand, and he gave me three cuts.....I could feel it for the next two days."

This gentleman, though not a particularly popular master, certainly had no special reputation for severity; but one can hardly wonder that Mr. Lubbock was "delighted" when, after a short time, he was moved to the house that was to be his permanent abode at the school.

Another incident which could hardly happen now in any decently conducted school was the following. The form-master set what was called a "general punishment"; for some undetected and unconfessed offence committed in school, the whole "division" had to write out 100 lines. Mr. Lubbock, as it happened, had been "staying out"—that is, absent through illness—and naturally objected to doing a punishment for an offence of which he at all events was demonstrably innocent. "After a few days, during which he had gone on doubling the number of lines till it had reached about a thousand, he asked me

if I had done any of it. I told him 'not a line,' and he thereupon complained of me" (the Eton phrase for sending a boy to the head master to be "swished"). And "swished" he duly was, being at the time high up in the school, a member of various elevens, and generally one of the leading boys—though, of course, the injustice was no greater for that. But if masters and boys were "natural enemies" in those days, the fault was not wholly on the boys' side. The curious thing is that an incident of this kind should have made no sensation at all in the school, as it certainly did not, let alone the outside world. Nowadays it would furnish a newspaper with correspondence for a fortnight.

A pathetic interest attaches to a short chapter commemorating a short but well-filled life—that of Mr. Lubbock's second son, who, after getting a scholarship at Eton, and showing excellent promise, both physical and intellectual, lost his life by a hunting accident within a few weeks of completing his twentieth year. He seems to have been one of those happily constituted boys who get all the good possible out of a public school, and, in fact, form the chief justification of the system. Fortunately, the quiver of England is full of them.

The vignette initials to the chapters, representing little bits about Eton, are really pretty in their way, and embellish the book far more than the reproductions of old photographs, interesting as these are to those who know. There is no indication of the artist's name beyond some faintly apparent initials.

Periods of European Literature.—The Fourteenth Century. By F. J. Snell. (Blackwood & Sons.)

ON what principle, save that of "simple juxtaposition," which would equally justify an alphabetical arrangement, the fourteenth century has been taken as a "period" in a series of volumes dealing with literature it is hard to say. To the ordinary mind it seems as gratuitous a piece of servility as could well be conceived to the chance that gave five digits to mankind. Of course, every century, begin it where we will, sees a considerable change in the aims, methods, and spirit of literature; but this is rarely emphasized, as it is in the arbitrary period which we call the fourteenth century, by the contrast between two representatives of the old and the new as eminent as Dante and Petrarch, whose names, with Chaucer's, are presumably established in all minds as the literary champions of that century. Petrarch would perhaps have been Dante if he could; but most emphatically he could not, and was wise enough not to try very seriously. He did try more or less to be Cicero, and did not make much of a success. Lastly, he wrote sonnets, mainly for his own diversion, and in so doing struck upon what was practically a new field of poetry—for the Petrarchan sonnet has little, save the number of lines and syllables, in common with the Guittonian or even the Dantean—and earned everlasting fame. If ever there was a "new departure" in literature, it was taken when Petrarch began to polish his sonnets, to assert for the form as much right to consideration as for the thought, if not

more, and to establish that *vulgare illustre* which Dante had declared to exist, but had never consciously found. A "period" that embraces the 'Commedia' and the 'Canzoniere,' to say nothing of the 'Cento Novelle' and the 'Decameron,' might be extended almost indefinitely both ways, and remain a "period" still. And, indeed, Mr. Snell has had to stretch the term "fourteenth century" to include a good deal that was written before 1300.

However, as it has pleased the projectors of the series to group their material in this remarkable manner, one must leave it at that, and be content to inquire what sort of result has been attained in the treatment of it. Mr. Snell writes agreeably enough when he does not try to be smart. Only exceptional mastery of his subject can earn forgiveness for a writer who ornaments his tale with such quips as "The *chanson de geste*—may we not certify that it succumbed to fatty degeneration?" or "This title 'Ser,' in Italian literary annals, is of evil omen" (what does this mean?); or "Petrarch is so resolute a Melchizedek"; or "The quasi-ness of Mussato and Ferrato in relation to humanism, of which they have, so to speak, an *ahnung*, but not the full revelation." Of course, the Nemesis which awaits the "precious" writer does not overlook Mr. Snell; and we find him talking about the light which modern research has turned on so many "dark coigns" of the Middle Ages. "Coign" is a prettier word than "corner," no doubt; but unfortunately it is not co-extensive with it in meaning. Or, again, where Dante speaks of "grammatica," meaning thereby nothing but inflected Latin as opposed to the vernaculars (regarding it, curiously enough, as the result of conscious invention, while they are spontaneous), and correctly describes it as "a certain identity of speech unchangeable by differences of time and place," Mr. Snell must add, for his sins, "a sort of superior Volapük, in fact"; which only shows that he does not know what Dante is talking about. If he could have managed to do with less wit in the modern sense, he would have got credit for more in the sense in which our forefathers used the word.

All this, as has been hinted, would not so much matter if the reader could feel any confidence that Mr. Snell's study of the subject had preceded his decision to write a book upon it. In a preface couched in a tone of self-depreciation rather suggestive of irony, he tells his readers, indeed, that "long before he contemplated the possibility of such an honour as has now fallen to his lot, the writer had studied practically on the lines now suggested for imitation." The last words are a little cryptic; but if they mean that he has read his Gaspary, his Bartoli, his D'Ancona (to take only the Italian portion of his subject), we are not prepared to question the statement. The first-named writer especially has very properly received a good deal of attention from Mr. Snell, as the pages transferred from his work amply testify. Whether the acknowledgment might not have been a little more ample is a question of taste. But here again is a danger. In drawing your information from a manual in a foreign tongue it is important to be quite sure that you have caught the writer's meaning. Mr.

Snell, for example, caused us a moment of surprise by a statement that "sonnets have been attributed to.....Peter of the Vine, King Enzo, Mazzeo [di] Ricco, and, above all, to Jacopo da Lentino; but in no case is the attribution certain." Without pausing to inquire why Peter should be anglicized and James not, we puzzled over the last sentence, having thought that the attributions of certain sonnets to those two were about as certain as any in their century. Reference to Gaspary, however, cleared it up. "Nicht alle diese," says that judicious writer, "sind recht beglaubigt." Both notary and protonotary may still be credited with a sonnet or two.

There is a still more tell-tale slip on the page devoted to the Spanish poet known as Rabi Santo. The Rabbi apologizes for his presumption, as a converted Jew, in giving moral advice to Christians, but points out that a rose is none the worse for growing on a thorny bush or good wine for coming out of a stock; "so likewise," Mr. Snell proceeds to render, "*the author is none the worse for sleeping in a nest of mud*, nor good doctrine for passing through the mouth of a Jew." No doubt in the good old Grub Street days some authors were none the worse, *qua* authors, for sleeping in what might poetically be termed nests of mud; but it seemed an odd image for a fourteenth-century Spaniard to use. Nor, in fact, did the Rabbi use it. What he said was:—

Nin vale el azor menos
Porque en vil nido siga (?).

Siga is probably corrupt, but *azor* is not very like any Spanish word signifying "author"; but what about its French equivalent *autour*? Is it uncharitable to infer that Mr. Snell's estimate of Rabi Santo is not derived from first-hand perusal of his works?

The same doubt, moreover, assails us more than once as we study the book. There are some remarks on the 'Convito' of Dante which seem hardly consistent with anything more than the most superficial knowledge of that treatise or with the philosophy embodied in it; nor has Mr. Snell even been at the pains to get correctly the name of the author of the translation which he recommends. A reference would also be desirable to justify the statement that the discussion of the genuineness of what he is pleased to call the 'Quæstio de duobus Elementis' "has recently been taken up afresh by Mr. Paget Toynbee in the columns of *Literature*." As, by the way, Mr. Toynbee is, if we mistake not, in common with most English Dante scholars, inclined, on the whole, to regard the little treatise as genuine, Mr. Snell's remarks are comically misplaced.

It is irksome to have to say so much in dispraise of a book by no means badly planned, and, as has been said, almost always pleasantly, if somewhat too airily, written. Any one chapter would have made an interesting magazine article. Some of the estimates of authors—*e.g.*, those of Petrarch and Chaucer—are intelligent and well expressed, and there are several acute remarks, as, that in matters relating to Dante "the value of Boccaccio's testimony is always an unknown quantity." Most modern Italian critics, for example, treat it as if its value were always known, and always nil.

But, without sacrificing these good qualities, it would surely have been possible to have attained to a little more accuracy of statement and a little more frankness of reference to the sources of information. The parade of authorities usual at the present day is often overdone, and ostentation may lie that way as well as in the suggestion of wide original research; but it is at least of use to the student. In reading Mr. Snell's book, on the other hand, we have been more than once reminded of Goethe's remark about the books written "nicht damit man daraus lerne, sondern damit man wisse dass der Verfasser etwas gewusst hatte." And the mischief of it is that such books are apt to block the way for more solid work.

Records of the Borough of Leicester, 1103-1327.

By Mary Bateson. (Clay & Sons.)

THE increase in the study of borough history and the publication of borough records has, in England, been a marked feature of recent historical research. The work of Dr. Gross on the Gild Merchant, Mrs. Green's book on borough life in the fifteenth century, and Prof. Maitland's 'Township and Borough' are but some of the notable studies published in recent years on a subject which is one of great importance for our institutional development, but on which we have yet much to learn.

As the types of English boroughs display remarkable variations, it is not safe to form any general conclusions until their records have been made by the printing press more accessible than at present, and consequently the Corporation of Leicester is to be congratulated on its public spirit in placing at the disposal of historical students these selections from its ancient records. And as local bodies are at times unfortunate in the choice they make of an editor, it deserves to be praised for its wisdom in selecting Miss Bateson, who is well known for her valuable contributions to our mediæval history. When we add that the title-page also bears the names of the Bishop of London, who has found time to contribute an admirable preface, of Mr. Stevenson, who has revised the proofs of the work, and of the Archdeacon of Leicester, who has helped with his local knowledge, it will be seen that this volume appears under the most favourable auspices, apart from the fact that Prof. Maitland has rendered, we learn, much assistance. It has long been known that Leicester possesses an early history of special interest, Mr. Thompson's little book upon the subject and Mr. Cordy Jeaffreson's report upon its records having drawn attention to the fact. Miss Bateson now, in a scholarly introduction of more than fifty pages, analyzes the evidence which the records supply with much skill and learning. She begins by laying stress on the abnormal character of Leicester, as originally one of the Danish boroughs, and subsequently a county town of which the lord was an earl, and not the king. It has hitherto been supposed that the Merchant Gild, in its early and high development, was also an abnormal feature at Leicester; but Miss Bateson cautiously suggests that this may be due to the fortunate preservation of its very ancient rolls, while those of the Borough

Court have disappeared. With a sound instinct she devotes herself to "the consideration of the differentiation and distribution of governmental functions," rightly urging that "the question, Where lay the governing power of the town? is an important one in the history of institutions."

The question to which an answer will be sought from Miss Bateson's pages is whether her minute and exhaustive study of the Leicester evidence has resulted in any fresh discovery or has modified the conclusions at which Dr. Gross had arrived. It does not appear, on the whole, that she has. Setting aside the feudal court of the earl, held at the castle, she keeps in view two courts—the "morningspeech" of the gild and the portmanmoot of the borough—and seeks to investigate the question of duality, the "question on which hinges the ultimate solution of the problem where lay the governing power." We are reminded of Dr. Stubbs's conclusion as to the highest court of all, that the "Curia Regis," with its justices, "when employed upon finance sits in the chamber, and is known by the name of the Exchequer," with its barons, when she finds that at Leicester "the same officers control both town and gild affairs, and whether they will do so through a morningspeech or through a borough court is settled partly by past history, partly by present convenience: both gild and moot are municipal organs." Here, again, we may compare the happy phrase in the 'History of English Law' that "the main object that the gild merchant has in view is the maintenance of the mercantile privileges that have been granted by charter" to the borough. We find, as we should expect, at Leicester that the local finance from the first fell to the share of the gild, while the police and judicial business was mainly conducted in the borough court. Miss Bateson is inclined to think that there can be distinguished at first a faint line of demarcation between the two communities in their respective courts, but that it tended to disappear by a natural process and without friction. If there is in all this nothing absolutely new, one has at least the satisfaction of knowing that the conclusions rest on the sure ground of the study of record evidence. For our part, we think that, in the Leicester charters, the two most significant phrases on the gild are those in which it is granted "*omnibus burgensibus*," and again, "*omnibus burgensibus.....et omnibus illis qui in communitate eorum se tenere voluerint*." It is difficult, in the light of these words, to believe that the burgesses, originally at least, were not all members of the gild.

There are, of course, matters besides the Gild Merchant on which light is thrown by these records. Among these is the division of the borough into four townships or quarters, which bears on that "ward" system which has been all too little studied. Again, although the introduction does not mention the subject, there is evidence in these pages on the nature of the burghal levies under Edward II. The town's accounts distinguish clearly between the "armati"—men in armour, not men-at-arms—and the archers, the two branches of these levies. In dealing, however, with

a volume of extracts from records, something must be said of the *technique*, a point always of importance. Although essentially a scholarly work, this volume might have been the better for a little more expert revision. The "vellum book," on which we are dependent for the earliest local records, has a somewhat corrupt text. "Nicholao" (De Albineio), for instance, is an error for Nigello, while Philip and Oliver "Dubern" were members of the house of Aubigny (De Albineio). It is the editor, however, who is responsible for extending "Pinc'" as "Pincernario," instead of "Pincerna"; "Amaur'" as "Amauro," instead of "Amaurico"; and "Charn'" as "Charnwood" (text) or "Sharnford" (index), instead of "Charnellis." It is unfortunate, moreover, that the earl's stewards successively named Ernald "de Bosco" should have their name Englished as "of the wood," because it is singularly preserved to this day in the commune of "Bois-Arnault," between the forest of Breteuil and the Rille. This reminds us that no charter of the earls granted at Breteuil can be so early as "1118," for Earl Robert cannot have married the heiress thereof till after 1120. Miss Bateson generously insists that such errors as may exist in her text cannot be due to Mr. Stevenson, as "those who are acquainted with the perfection of his scholarship" must be well aware; but it is he who has misled her into deriving the name of "De la Sauce" from "Co. Northants." Has Mr. Stevenson never heard of the French "La Saussaie," Latinized *salcetum* (or *saucetum*), whence this name is derived? Conversely, we doubt his suggested derivation of "Lund" from a local "Norse word for a wood." It is also, seemingly, under his influence that Miss Bateson states as to what she herself renders in her text as the "gavelpence" that "the word used is always govel- or govilpeniis, not gable- or even gavelpeniis"; yet she herself prints from the original the record of the money raised "pro redemptione pontagii et Gavelpeniis." These, however, are all really but slight matters compared with the inexplicable statement at the outset that

"Domesday Book says that in the time of King Edward Leicester paid 30*l.* by tale to the Dane-geld. If we think of it as paying 1*l.* on every 120 acres, or what was deemed for fiscal purposes to be 120 acres or a hide, we put 3,600 fiscal acres into Leicester."

Domesday says absolutely nothing of Leicester's contribution "to the Dane-geld"; it deals only with the town's "render" after and before the Conquest. Moreover, even if it did, the payment would not have been more than two shillings (not 1*l.*) on the hide. We must not, however, close this notice with the one real error in the book. We prefer to congratulate Miss Bateson on identifying the "custom of Breteuil," hitherto, in error, assigned to Bristol. Praise must be given also to the valuable map and elaborate index which are added to the volume.

Poems of Émile Verhaeren. Selected and rendered into English by Alma Strettell. (Lane.)

THE way of translators is made plain to them now that so many poets choose to write

in prose; and to those translators who, like Miss Alma Strettell, are themselves poets, it may not infrequently happen to give to their author in his new dress a grace unknown to him in the language that was his first wear. We do not say that this is the case with the poems of M. Émile Verhaeren, but we do say that he loses nothing whatever by translation.

To speak strictly, the *vers libre* does not exist in French: what passes for it in that language is merely a rhythmic prose, and not the very definite thing which it has become in English, in German, and in Italian. Some of M. Verhaeren's poems are written in verse, but very many of them are prose poems in the most limited sense, as is but too plainly to be seen, in spite of the firm handling and poetic touch of the talented translator.

Given a poet, a Flemish poet—that is to say, a man of Teutonic race bound by the fetters and conventions of the art of a Latin race—can one be surprised to find him fighting under the standard of every one of the rebellions against form which have been raised of late? The titles of some of his works—'Le Flambeau Noir,' 'Le Village Illusoire,' 'Les Campagnes Hallucinées,' 'Les Villes Tentaculaires'—show him as mystic and symbolist. The literary education of Verhaeren must have been got in the schools of what Taine calls Teutonic literature. The influence of a strong literature in languages other than that in which the author proposes to write is wonderfully plain in these poems. The translator in an introduction attributes to her author an imagination too strong, emotions too keen, to be subject to the limits and the bonds of ordinary artistic convention. It is natural and it is good that the young poets should show their strength by revolt against the old forms; but it is not enough to destroy—a poet must create. And he who would destroy the old forms should feel in himself the strength to build up new ones, lest he be condemned to wander vaguely and vexatiously in the trackless ways of prose. It is natural, indeed, that the man to whom the forms of poetry are but a cage, a hindrance, should avoid them, and write his poem in prose; but this man is not the poet. To the poet the form of poetry is not a fetter, but a staff—not a cause of weakness, but a source of strength. A true poet might, indeed, avoid the intense effort and agony wherein he finds his chief joy by heaping round his emotion the loose verbiages of prose. But the form of verse once set up, at whatever cost of labour and pain, becomes the king-post of the palace of Art.

In reading these selections one finds reproduced, in little, the impression wrought in the mind by the poet's complete works. In this selection, even, much has to be discarded. 'The Ferryman' and 'The Bellringer' are mere romanticism in the bad old manner—cheap, chromo-lithographic. 'The Rope-maker' is artificial, mannered. Others, such as 'St. George,' 'The Silence,' 'The Grave-digger,' give one pleasure in the reading, but it is not a full and satisfying pleasure. One feels the genuine emotion underlying the poem—the poetic feeling, the pictorial charm—but nothing is completely realized. Strong imagery, sometimes a great rush of thought, subtle imaginings—all are there,

but incoherent, inchoate. We have before us, it seems, less a poem than the rough notes for a poem.

In a mass of quartz, wherein one sees the gold gleaming, the gold is there, but what one holds is not gold; so in M. Verhaeren's verse the poem is there, but what he prints for us is not a poem. The power of extracting the gold—the poem—is what stands between conception and achievement. If a poet renounces this part of his labour he renounces, too, all the riches that are to be so won, and so only.

The special bent of M. Verhaeren's talent serves singularly well to exemplify the disadvantages of the prose poem. His is the lyric muse, and he clips her wings and bids her run afoot in the dust—through long leagues of it, too. He seeks to present in prose the lyric idea which can be made perfect only by the complete adaptation of means to ends, of form to sentiment. The lyric is ruined, and the prose in which it is wasted lacks the very qualities for which in prose we have a right to look—drama, consecutiveness, development. M. Verhaeren does not develop his lyric ideas, he merely expands them—with the saddest results. On reading the index of his poems one could believe him to be a second Browning, full of human interests, dowered with dramatic sympathy. There are the names of all sorts and conditions of men, and then, at the beginning of each long poem, the man is introduced by name, fisherman, gravedigger, bellringer, and what not, only to disappear at once and finally in the personal reflections of the author. All these men's names are but pretexts for the author's prolix and little varied meditations. As an example of the excellent quality of Miss Alma Strettell's translation, two stanzas may be quoted from the opening poem, 'Rain':—

Long as unending threads, the long-drawn rain
Interminably, with its nails of grey,
Athwart the dull grey day,
Rakes the green window pane—
So infinitely, endlessly, the rain,
The long, long rain,
The rain.

Since yesternight it keeps unravelling
Down from the frayed and flaccid rags that cling
About the sullen sky,
The low black sky;
Since yesternight, so slowly, patiently,
Unravelling its threads upon the roads,
Upon the roads and lanes, with even fall
Continual.

The reader will not forget that Miss Strettell translated 'The Bard of the Dimbovitza.' When that translation appeared we wondered whether it was Miss Strettell or the Queen of Roumania who was the poet. Now we know.

History of the New World called America.
By Edward John Payne. Vol. II.
(Oxford, Clarendon Press.)

AFTER seven years, the second volume of Mr. Payne's remarkable work has appeared, and it is as noteworthy as the first for "originality in treatment and painstaking research" (*Athenæum* No. 3409). The questions which he postponed for treatment in this volume are dealt with thoroughly, and the only adverse criticism to be made is that the accumulation of details is sometimes too great. The truth is that

though Mr. Payne is now and then overmastered by his subject, he has the rare merit of being never commonplace, and always clear.

As a matter of detail, we must repeat our complaint that Mr. Payne has not divided his work into chapters. The first volume consists of two books: the second is but a continuation in 548 pages of the second book in the other. It does not lengthen or shorten a road to divide the distance, and indicate the several portions by milestones. Yet it is a relief to the traveller to observe how much ground he has covered, and a pleasure to think, when he sees the last milestone, that the end is not far distant, and that, when the end is reached, he will have the still greater pleasure of retrospect. A further criticism is that history as written by Mr. Payne is philosophy with illustrations. To explain the beginning of civilization or the development of human speech did not fall within the sphere of the historian as that sphere used to be commonly understood. Gibbon and Hume, Robertson and Macaulay, take much for granted, or put aside much, which Mr. Payne laboriously demonstrates or dwells upon with parental affection. For instance, he states that the servitude of women formed the basis of civilization, and ingeniously works out his view in the following fashion. At first women were doomed to be the chief instruments in reproducing the species and the fruits of the earth. They tilled the ground, planted it, and reaped the harvest. It was once thought that crops were the largest when women were the sowers of the seed, and Mr. Payne cites, in support of this opinion, the saying of an Indian:—

"When the women plant maize, the stalk produces two or three ears; when they set the manioc, the plant produces two or three baskets of roots. Why? Because women know how to produce children. They only [alone?] know how to plant the corn so as to ensure germinating. Then let them plant it; they know more than we do."

Mr. Payne points out that more labour may be required than women can give, owing to the increase in the area of a settlement and the diminution of game. In such a case the children who have helped their mothers to cultivate the fields continue to do so after growing up, instead of becoming hunters, and thus a male industrial class, wholly engaged in agriculture, is formed and perpetuated.

How did man learn to talk? We know that the speech of a parrot is due to teaching; but the problem is how the first man learnt to use his tongue in a way which no beast has ever done. Now Mr. Payne goes to the root of the matter when he sets forth in a cogent and skilful manner the evolution of articulate speech. Yet a branch of the subject has been overlooked by him, or deemed unimportant. This is the sign language which enables the members of two Indian tribes, whose speech is mutually unintelligible, to communicate with each other. Something of the kind prevailed in this country before the chief mode of travelling was by rail. The drivers of the mail coaches could exchange a kind of whip telegraphy as they passed, this being another form of sign language.

Mr. Payne contends that while languages fluctuate, those of human beings in the rudest state remain unchanged longer than others. A savage, he says, who is a child in all but years, easily invents a vocabulary which has but a short life, adding in illustration, what he has had "on the best authority," that

"twin children in an English family were recently found to have constructed for themselves, at the age of five years, a private language, in which not a word of English could be detected."

At public schools and the universities words and phrases in common use are not to be found in dictionaries, never appear in any writing professedly classical, and are heathen Greek to the outer world. The average number of years during which "a very low savage language" is spoken is, in Mr. Payne's opinion, from twenty to forty years. In North America the languages, which are unwritten, die with the tribe which spoke them. The Indian Bible, which is the monumental work of John Eliot, the apostle to the Indians, has long been quite as unintelligible as any Egyptian hieroglyph, or any arrow-headed inscription on an Assyrian monument.

In a painstaking fashion Mr. Payne explains and upholds his generalizations; and unless his pages are carefully read it is impossible to apprehend their fulness and value. He postulates that all language is artificial and is "an artificial basis of thought," and he adds:—

"The natural basis of thought consists of Things. Confronted with things, man is powerless as a child. Nature laughs at him. But man has invented words, symbols or counters, originally designed for the mere interchange of ideas; these he ultimately learns to employ in playing against nature an endless game of questions and answers, in which he is ever winning from her, and never losing what he once has won. Man's collective winnings in this game, so far as concerns aboriginal America, were but scanty: and the intellectual immaturity of the New World is conspicuously reflected in its indigenous languages."

With regard to the much-disputed question whether the earliest inhabitants of the North American continent were autochthonic or not, Mr. Payne's reply, to use a House of Commons formula, is in the negative. Others than he have replied as confidently in the affirmative, yet Mr. Payne has evidence of a strong character on his side. He presupposes that the migration from the Old World to the New took place in pre-glacial times, when a passage, called the "miocene bridge," existed between both. His conclusion can best be given in a few of his own sentences:—

"The proof that man at some extremely remote time reached the New World as a stranger lies in the fact that of the larger and more highly organized primates, the order to which man belongs, America affords among its living and fossil animals no other example than man himself. The lower primates abound in the New World, which is possibly their original home. But the anthropoid primates, constituting with man a distinct zoological group, separated by a physiological gulf from the lower primates, belong exclusively to the Old World, both in their fossil and living species. In the general distribution of animals, man is as decisively a new-comer in America as he is in Australia: he has intruded into a zoological

province to which he does not belong, though his presence in America dates back to an extremely remote time."

He notes that the dog was the only domesticated animal possessed by the Mexicans, while the Peruvians had the llama. At the present day the Eskimo and other Indian tribes have a dog only, and the same is true of some tribes in Nubia; and both in an Indian and a Nubian village the unwary traveller is often in greater danger from the dogs than the natives. Mr. Payne might have stated that, of all the benefits conferred upon the North American continent by the Pilgrim Fathers, the greatest was the introduction of plants and animals which had been brought to perfection in Europe.

One of his generalizations mentioned in the preface concerns the great inland seas which have shrunk from their areas in pre-historic times. Mr. Payne thinks that racial changes have been largely caused by the disappearance of the Argentine sea, which was almost tideless, and that which once filled the basin of the Plate river. The Great Salt Lake is one of the sheets of water which have survived geological cataclysms. Others, of lesser size and note, still exist in South America. A curious ground for speculation is what the possible results might be should one of these inland seas regain its former extent. This is not a dream of the future. General Dodge, the engineer-in-chief of the Union Pacific Railway, said in a speech at Toledo, Ohio, on the 15th of September, 1888, that, since the railway across the continent had been made, the climate between the Missouri river and the Sierra Nevada had changed, that the rainfall had increased, and that the level of the Great Salt Lake had risen 19 ft. since 1852.

The subjects worthy of discussion in this volume are many, and they cannot be properly considered in the space at our disposal. Mr. Payne's work is an historical one of a high class; but it will never be widely popular. The ideal historian depicted by Macaulay in his essay on history is a different man from Mr. Payne. The learning in which he abounds would not have gratified Macaulay. Such learning is both too profound and subtle for the production of a history which shall outvie a romance in charm; but it will entitle Mr. Payne, if his completed work shall be equal to the first two volumes, to a place in the first rank among historians.

NEW NOVELS.

The Individualist. By W. H. Mallock. (Chapman & Hall.)

No writer of fiction succeeds so well as Mr. Mallock in leaving a nasty taste on the palate and a nasty smell in the nose of his readers. It is not so much that he is always hovering about the purlieus of what he characteristically enough calls Lampsacus as that he seems to be afflicted with that unpleasant idiosyncrasy which causes its victims to notice particularly just those objects or details from which healthier people look away. The late Mr. Quick has a story of

"an odd boy who on a journey pointed out to his aunt a number of disgusting sights. At length she said, 'Alfred, you see nothing but

what is disgusting.' 'O yes,' said Alfred, 'I see everything, but I only point out what is disgusting.'"

This youth, Mr. Quick adds, "ought to have turned out a Hogarth or a Smollett." That is possible, for "Alfred" clearly had a sense of humour; and, besides, we have his word for it that, like Hogarth, at least he saw the beautiful things. Otherwise he would probably have turned out a Mallock. The older and simpler fiction used to make its characters good or bad all through, physically, morally, and all. Thersites is ugly, wicked, and mean; Richard III. is ugly and wicked, so is Quilp; Iago's personal appearance is not mentioned, but there is no reason to think he was beautiful. Milton set the fashion of the *ange déchu*; the "bold bad bart." of the *London Journal* is the lineal descendant of his Satan. Thackeray, as in J. J. Ridley or Major Dobbin, was one of the first to recognize that a generous soul might be housed in an unattractive frame; and it afterwards became a commonplace of fiction. But the usual method has been to touch lightly, just as refined people do in real life, on the defects, and to remove any unpleasant impression that they may have left by emphasizing the better qualities. Mr. Mallock has another system. His Mr. Bousefield is obviously a very decent fellow—hospitable, intelligent, honest; but he represents certain social developments with which Mr. Mallock does not sympathize, so we are told about the crumbs on his waistcoat, the untidiness of the washing arrangements in his house, the toothpick on his mantelpiece, and so on. Even where no animus—no animus based on opinion, at all events—can be suspected, one observes the same tendency. The barmaid of a railway refreshment-room has a "fringe, impertinent eyes, and half-washed hands—a mixture of rings and chilblains." These are things that well-bred people regret, and do not talk about, any more than they do about visits to "priestesses who live in St. John's Wood." Whether it is in pursuance of the same method that Mr. Mallock makes his Prime Minister, Lord Runcorn—a character modelled apparently on the first Lord Lytton, and represented as a highly cultivated person—grossly misquote the best known of Wordsworth's sonnets, there is no need to inquire. The general conclusion as to Mr. Mallock's view of existence (for his novels are nothing if not didactic) seems pretty clear. The human being, he would say, has the choice between being a vulgarian or a profligate, with the chance of being both. The most melancholy thing is to see how dull the author of 'The New Republic' has grown. Audacious and scurrilous that work may have been, but it was funny, and contained more than one good epigram. The nearest approach to an epigram which we have found in the present work is a remark made by a third-rate political Egeria to the hero, who is bored with public life:—

"If you take a back seat in life, simply because you despise the play which you would look at if you took a front one, you will find that the heads which impede your view are a prospect compared with which the worst play is a masterpiece."

There is a look of profundity about this—but is there not also a confusion between the two sides of the footlights? to say

nothing of the assumption that no one can keep out of the theatre altogether.

The White Woman. By William Edwards Tirebuck. (Harper & Brothers.)

THE author of 'Meg of the Scarlet Foot' has taken his romantic imagination, observant and idealized description, quaint thought, and forcible, if somewhat cryptic Meredithian style to the new field of West Africa. "No wonder that these beings, close to nature momentarily miraculous, are like big children under their sense of awe." Thus Druida Phelps, the opera-singer, who, having been strangely preserved in the wreck of the ship which was taking her to California, is now being paddled in a native canoe up a wide African river, lured by a false message about a dying European! The bewildered reader will not know whether to prefer the startling account of the shipwreck, with the actions and sayings of the Welsh skipper and the rest of the castaways—tragic enough, yet with the necessary relief provided by the actor Paul Pilkington holding up the tattered coat tied to an oar as if it were a processional banner—or the tropical scenery which is excellently described. Black nature, too, as well as white, is studied effectively, and the Christian king Dooba is a figure nearly as impressive as Druida herself. Yet, in all probability, the heroism of this last, who, in her love and zeal for the negro, chooses to remain in Africa as Dooba's queen, will be found a sacrifice to duty too repulsive for the general public, and the moral climax will prove to many a drawback from the fidelity to nature which is one of the author's best qualities.

Henry Massinger. By Mrs. Robert Jocelyn. (White & Co.)

THERE is little strength of texture in this production, which differs from the generality of the writer's modest works in the introduction of a medical mesmerist of much skill and benevolence, whose voluntary efforts for the good of his fellows had, we are assured, their literal counterparts in fact. They are surprisingly successful, but it is impossible to feel that the detailed account of them adds much to the charm of a novel. For the love story, while it may be conceded that Doris and her mother are womanly women, of a type long, we hope, to survive, the reader becomes too impatient of Doris's singular obtuseness with regard to her lovers to feel much interest in her.

Willowwood. By Esther Miller. (Harper & Brothers.)

THE motive in 'Willowwood' would have made a rather good short story of the ghastly kind had the author seen fit. But she has complicated the principal and the only interesting issues with too many other points and persons. Four characters seem to be all that were needed. Whatever measure is meted out to most of these superfluous actors matters nothing; the sudden and irretrievable disfigurement of a husband, and its effect on the wife he adores, is the important position. It is an unpleasant, painful enough motive; but up to the time of the wife's departure for "home" leaving him alone in South

Africa) there are symptoms of some knowledge of the possible workings of human nature of two different kinds in most difficult circumstances. Both strike one as being in many ways conceivably like real people. Independently of their development on what seem wrong, or at least inadequate lines, there are about five persons who merely interrupt progress and divert one's attention from the real problem. Some awkwardnesses of expression and phrasing are visible.

Love the Player. By Helen V. Savile. (Sonnenschein & Co.)

'LOVE THE PLAYER' is probably a first book, to judge from external and other signs. There are no other works on the title-page, and there are hints of a somewhat inexperienced hand. This is specially noticeable in the rather unsuccessful striving to bring together the various elements of the story. The spring of action in the person meant to play the chief part is revenge, a highly un-nineteenth-century motive. It begins with a prologue, also a good deal in the old sensational style, introducing Ceylon, the death-bed of a victim to selfish passion, the child born of it, the avenger, and the guardian angel. This is followed by Irish scenes and people; then the curtain again rises, this time on an English village and rustic and other characters. A good many things and people are entangled by fate or the machinations of the author. But the latter has not been able to fuse them well together, and they remain, in spite of some forcible pages, aloof and apart. Though crudity and a want of proportion mark much of the writing, some touches of pathos and humour show here and there in no unpromising manner.

Chagrin d'Amour. Par Paul Samy. (Paris, Calmann Lévy.)

THIS is, although possibly by a young author, an old-fashioned novel: the history of a happy marriage, which after some years goes wrong, but not irreparably so, and is then saved. To this readable story, which fills nearly the whole volume, the author has added two short pieces.

A History of Egypt under the Ptolemaic Dynasty. By J. P. Mahaffy. (Methuen & Co.)

IN this, the fourth volume of Prof. Petrie's 'History of Egypt,' Dr. Mahaffy has produced a more pleasing book than his 'Empire of the Ptolemies.' He has not only collected more facts, but he presents them in a manner more likely to bring conviction to the mind of the reader, while he is not hampered by the rhetorical form in which his earlier book was originally cast. Add to this that he here makes freer use than before of Egyptian sources, and dwells less on the history of the dynasty and more on the condition of the common people, and the result is as good a popular history of Ptolemaic Egypt as is likely to be written for some time. The period which it covers is full of interest, for English readers especially, for in it was made the first of those many attempts to govern the Nile Valley accord-

ing to European ideas, on the very latest of which we have just entered.

That such an attempt was included in the designs of the great conqueror who was received in Egypt as a deliverer rather than as a master, Dr. Mahaffy makes fairly clear. His assumption of divinity as the son of Amon was, indeed, as M. Maspero has lately shown, a matter of common form with such of the Pharaohs as did not succeed by hereditary right; yet the deification of Demetrius Poliorcetes and others so soon afterwards shows that it can hardly have been foreign to Greek ideas. And in other respects the government which Alexander left behind him, although part of it was, perhaps, necessarily in Egyptian hands, was in no way peculiarly tender of Egyptian sentiment. Doubtless, as Dr. Mahaffy says, Alexander in his march forward must have been much in want of troops, yet he made no attempt to enlist with him the Egyptian military class, and the official whom he left in charge of the finances was not only a Greek, but a Greek who made himself very unpopular by his exactions. The history of the Ptolemies is in brief the history of the gradual falling away from this ideal, and the gradual recovery by the natives of political power, followed by uprisings against the dominant race, which at length threw the country into the hands of the Romans. Ptolemy Soter seems to have begun the recruiting of natives before the battle of Gaza, and the practice must have gone on increasing until a hundred years later, when the phalanx whose steadiness gained the day at Raphia was composed entirely of Egyptians drilled and armed in Greek fashion under the young king Ptolemy IV. Meanwhile, the different settlements of Greeks in the country intermarried with increasing frequency with the natives, the cavalry soldiers of the Fayoum, perhaps, leading the way, until under Ptolemy IX. it seems to have been the rule for at least one member of a family to have a Greek name. The steady absorption of all foreign elements by the native race, and its eventual assimilation therewith, remind one of what must have happened in England when the Norman invaders were swallowed up by the more numerous Saxons.

And what during this period of absorption was the lot of the multitude? Not, perhaps, so very different from what it was under the best of their native kings. According to Dr. Mahaffy, the view that even Alexandria was a city in which Jews and Greeks counted for everything and the natives for nothing must now be given up. From the outset, he thinks, the majority of the poorer classes must have been Egyptian, and their preponderance over the foreign inhabitants must have gone on increasing. He thinks, too, against the theories of former historians, that the Jews possessed no special privileges either there or elsewhere in Egypt. Ptolemy VII. accorded them leave to set up a schismatic temple at Leontopolis, which was viewed with extreme disfavour by the rabbis at Jerusalem, and many of the Ptolemies protected and favoured them; but there is no reason to suppose that they enjoyed any special status superior to that of the native

Egyptian. And of this last the position was certainly improved by the Macedonian conquest. The Persian had outraged his feelings and insulted his gods; but the tolerant and sceptical Greek rulers entered so thoroughly into his feelings in this respect that most of the great temples that have come down to us were either built or restored by the Ptolemies. And this temple building was of the directest personal interest to the man of the people. The *corvée*, says Dr. Mahaffy, was not used by the Ptolemies for the construction of temples. All the work upon them was duly paid for by the king in the shape of wages, which to an agricultural population, then, as always, enforcedly idle during a great deal of the year, must have been a perfect godsend. Moreover, each new temple that was built meant a large staff of Egyptian priests and temple servants to be supported out of the royal treasury, while the trade with foreign countries that sprang up under the rule of the earlier Ptolemies all brought employment to the native. The first part of the Ptolemaic must have seemed to the proletariat a golden age.

The problem why the natives should have rebelled against so beneficent a rule so soon as they got arms in their hands is therefore a hard one to solve. Religion can have had little to do with it, for the welcome which Egypt extended to Christianity soon afterwards showed that the bulk of the population must have practically forgotten their old faith. National feeling may have counted for something, and it is certainly true that the revolt against Ptolemy IV., like all those which followed it, was headed by the remains of the old native nobility. But the real cause seems to have been the pressure of taxation, caused not so much by the royal expenditure—wanton and reckless as that often was—as by the army of officials scattered through the country. A papyrus in the Louvre, quoted by Dr. Mahaffy, contains a violent accusation against the tax-farmers, among whom the Jews, from the time of Ptolemy VII. onward, begin to be prominent. Another, in the time of Ptolemy IX., shows how the provisions of the *corvée* which provided for the tilling of the crown lands were abused by the officials, until the majority of those who held by military service were prevented from cultivating their own fields, and were so forced to borrow money at high interest on the crop. It was by such corruption that the treasury was depleted, so that when Ptolemy XIII. wished to bribe the Roman governor of Syria to intervene on his behalf in a dynastic quarrel, he had to borrow the 6,000 talents from Cæsar's nominee, Rabirius Postumus, and then to make Rabirius Chancellor of the Exchequer, in order that he might recover his debt from the taxes. And yet we know from Cicero that the revenue of the country was even then more than three millions sterling.

We wish we had space to follow Dr. Mahaffy into his account of the wars of Cæsar, Antony, and the inimitable Cleopatra. This epoch is not dealt with at such length as in his former book, but is yet presented clearly and picturesquely enough. His justification of the incestuous marriages of the Ptolemies by reference to the Pharaonic

practice is no doubt well founded, but we should like to know his authority for stating that the manufacture of scarabs suddenly ceased upon the accession of the dynasty. The present writer has certainly seen Ptolemaic scarabs, although it is, of course, possible that they were forgeries. The identification of Hestia with Anubis in an inscription which Dr. Mahaffy quotes as coming from Syene is no doubt a misprint, as the Egyptian divinity is rightly given as Anouki in the Sehel inscription ('C. I. G.' No. 4893). The language in which he refers to M. Revillout throughout is hardly polite, and is the more unexpected as no trace of this animosity against the first Coptic scholar in Europe is to be found in the 'Empire of the Ptolemies.' The appendix, containing a transliteration of the throne-names of the Ptolemies, does not seem calculated to increase the popular knowledge of these appellations. To take an instance, "zdtw'n'f Yrksntrs, 'nh zt, mr Pth," is as likely to remain "caviare to the general" as any hieroglyphic.

HISTORICAL FICTION.

Under the Spell of the Fleurs-de-Lis. By W. H. Johnson. (Gay & Bird.)—To write an historical novel is a more difficult task than some authors seem to suppose. It is not enough to sandwich imaginary scenes among descriptions of real historical events, or invent imaginary conversations between real historical personages. This, however, seems to be the point of proficiency which Mr. W. H. Johnson has so far attained. We shall probably also not wrong him very much if we assume that his acquaintance with the period and personages of his tale has been mainly derived from other works of fiction; though, on the other hand, his style recalls the less lively kind of historical treatise—say, Russell's 'Modern Europe.' The result is that he has contrived to make a dull story out of a period of history surpassed by none in interest, that of France in 1588 and the following years. A scene where Gabrielle d'Estrées is alone in her room strikes one as a trifle offensive. It is a curious illustration of the new pitch, so to speak, which has been adopted in fiction of late years that such a scene should be possible in a novel which bears no signs of having been written with any notion of flouting Mrs. Grundy.

A fairly-told story of the latter days of the reign of George II. is contained in *Fortune's my Foe*, by Mr. J. Bloundelle-Burton (Pearson). It is a story of revenge and of naval fighting, with plots and counterplots, ending with a graphic description of Hawke's victory in a gale of wind off Quiberon, as seen from the deck of an English frigate. The book is very unequal, and is, we fear, on the whole disappointing. It shows in many places that the author is no unpractised hand, and that he is capable of better work. But the writing is too frequently slipshod. "Towards where London lay," "and because of how," and many another instance of peculiar phrasing might be pointed out. It is at least fair to add that the book possesses one merit: it is short and crisp, and the story is distinct both in form and expression. The writer's acquaintance with nautical affairs is clearly not second hand.

Omar the Tentmaker, a Romance of Old Persia, by Nathan Haskell Dole (Duckworth & Co.), is a laudable endeavour to introduce the astronomer-poet of Nishapur to English readers in a new and popular form. There is ingenuity displayed in blending the historical or traditional record of his personality with a fictitious narrative, and including among the characters of the drama celebrities like Malik Shah Seljuki, the minister Nizāmu'l Mulk, and

the founder of the Assassins Hasan-i-Sabbāh, to say nothing of Omar himself, who is made to quote freely and frequently from his own writings, at one time in FitzGerald's English, at another in that of a less favoured interpreter—in any case, little dreaming of the reputation awaiting them in Western Europe. But it is doubtful whether the hairbreadth 'scapes and adventures described will call serious attention to a place and period kept in mind by few save specialists in the lore and circumstances of Central Asia. In a volume of the kind it might have been better to treat the orthography of native names in a more conventional manner, always italicizing Persian sentences and words, and subjecting these to a less minute accentuation. "Nar" for *har* (p. 171) is clearly a misprint; but "Yusūf al Zargar" (p. 115) gives unnecessarily an Arabic form to a Persian qualifying noun, of which the real Arabic would be *as Siyāgh*. For that matter, if our hero be known by his Persian designation, he would surely be 'Umar-i-Khayyām (or Khaiyām) instead of Omar al Khayyāmi, as on p. 62 and elsewhere.

Though there is little intricacy of plot in Mr. Frederic Breton's *God save England* (Grant Richards), he atones for any thinness in its texture by the picturesque setting of the piece. The ancient barons of the Cinque Ports, their mode of life and turbulent history in the failing days of Edward III., and when the French in his grandson's time made reprisals on the southern coast, present opportunities of which the author has made much. His archaic terms are somewhat recondite, but we can verify some of them, notably in the spelling of Lowestoft as Laystoffe, which exactly represents the local pronunciation as heard in our youth. We fancy there is a confusion in the statement that "one Mercer, a citizen of London," was fitting out a ship to cope with the Scots. Andrew Mercer was a redoubted Scottish admiral (or pirate, from the English point of view), the first of the three Scottish Andrews, and it was Sir John Philpot who set sail and defeated him. But on the whole the historical element is faithful, and the story of passion, if somewhat undraped in places, is wrought out to a tragic climax.

There is much pleasing and graceful literature in *Rupert, by the Grace of God*, by Dora Greenwell McChesney (Macmillan & Co.). Rupert is, of course, the Cavalier general of the wars between King and Parliament, and the rest of the title of the book refers to a fairly well-authenticated plot to place Prince Rupert on the throne of England. It is suggested that the plot in question was hatched by Lady Carlisle and the younger Sir Harry Vane. The story is nominally a narrative in the first person by Will Fortescue, one of the Prince's officers, "edited and revised" by Miss McChesney. It is, in fact, a story not dissimilar in manner to others by the same writer; and it shows extremely careful workmanship, both with regard to such historical authority as exists and with regard to topographical detail. The dialogue is agreeable and never in excess. On the whole, the book may be regarded as a singularly successful specimen of the "historical" fiction of the day. There are places in which readers of Miss Manning's books, such as 'The Maiden and Married Life of Mary Powell, sometime Mistress Milton,' may recall some of that interesting writer's work; but there is nothing that in any way suggests imitation. Miss McChesney describes battles, sieges, and single-handed fighting in a manner which many composers of historical romances and stories of adventure might envy. The love story is slight, but sufficient; and the book has a good frontispiece by Mary E. Swan.

NEW TESTAMENT LITERATURE.

Horae Synopticae: Contributions to the Study of the Synoptic Problem. By the Rev. Sir John C. Hawkins, Bart. (Oxford, Clarendon Press.)—Sir John has done admirable work in this book. In the first part he brings together all the words and phrases that are characteristic of each of the Synoptic Gospels. In the second he collects the various linguistic phenomena that might help to indicate sources, such as identities in language and doublets. In the third he discusses various peculiarities in each Synoptic Gospel which might throw light on the origin and composition of the Gospel. In dealing with St. Luke he adduces the linguistic facts which he has reached by a study of the language of Acts, and places them beside those reached by a study of the language of St. Luke. The book must have involved great labour. Wherever we have tested Sir John's statistics we have found them accurate and thorough. Sir John seems to us to have proceeded in a scientific manner with his investigations, and he has taken great care to be impartial. He allows, and all will allow, that it is impossible to advance far in the collection of linguistic statistics without occasionally making use of a "working hypothesis," but Sir John shows that he regards such a hypothesis as provisional. He sometimes expresses his opinion strongly, but that is inevitable. But in his preface he guards himself against misapprehension. He begins by stating the difficulties:—

"The origin, mode of composition, and mutual relations of the three Synoptic Gospels form so obscure and so complex a subject of enquiry that it has come to be generally known as the 'Synoptic Problem.'"

He thus explains what he has attempted to do:—

"And the sub-title is 'Contributions to the study'—rather than to the solution—'of the Synoptic Problem,' because I have only been trying to help in that preliminary process of collecting and sifting materials which must be carried much further than it has yet been before we can be ready for the solution of the Problem—or, as I would rather express it, of such parts of it as are not now insoluble."

Sir John no doubt knows that his working hypotheses are too limited. He takes no account of the differences which might arise if the sources from which the authors of the Gospels derived their information were originally written in Aramaic. He has not separated the speeches from the narratives and framed statistics in regard to the different linguistic peculiarities of each of these. It will be necessary also, if the subject is to be prosecuted thoroughly, to ascertain the statistical results of similar inquiries into other authors than the Evangelists. Thus Sir John might gather together the facts in regard to the language of the second and third books of the 'Memorabilia,' and compare them with the facts in regard to the language of the fourth book; or he might examine the first and eighth books of Thucydides; or the first and eighth books of the 'Stromata' of Clemens Alexandrinus, and ascertain if these would confirm or refute the inferences which he is inclined to draw from linguistic statistics of the Synoptic Gospels.

It is to be regretted that Mr. H. St. John Thackeray, in publishing his translation of Blass's *Grammar of New Testament Greek* (Macmillan & Co.), did not reproduce in full the original preface of the German edition, but, instead of this, wrote a preface of his own. In the German preface Prof. Blass indicates more clearly than Mr. Thackeray does his purpose in preparing the grammar and the position which it occupies among other grammars. It is not a book for beginners. The student must learn the grammar of classical Greek before he can make use of it. On the other hand, it does not claim to be a record of all the facts relating to the grammar of the New Testament. It occupies an intermediate position between an

elementary grammar and a complete grammar. It is doubtful whether there is much need for such a work. The student who is devoting himself to a thorough knowledge of the Greek of the New Testament desires to have a book containing all the information with which recent researches can furnish him, and he will, therefore, go to Winer-Schmiedel. The student who is content with a fair knowledge of New Testament Greek will find in Blass much more than he wants. The grammar of Blass resembles in its principal features that of A. Buttmann, who tacked on his New Testament grammar to his father's classical grammar, paragraph by paragraph. It is needless to say that Blass's work is full of references to classical usage, and is admirable in this respect. In other respects there is nothing remarkable about it. The one feature for which novelty is claimed is the practice of referring to MSS. instead of to one or more standard editions. But this novelty is not a success; and before venturing on it the author should have discussed the Greek of MSS. Sometimes a copyist retains the old forms, sometimes he substitutes the forms prevalent in his own day; and accordingly good MSS. may contain late forms, while bad MSS. may represent the original language more closely. Prof. Blass makes no allowance for these peculiarities. He does not, also, seem to have made a thorough study of the MSS., for many of his references to them are inaccurate or misleading. Thus he says, "Similarly $\chi\theta\acute{\epsilon}\varsigma$ is not found, but only $\acute{\epsilon}\chi\theta\acute{\epsilon}\varsigma$ (also the prevalent Attic form)." Then he quotes several of the best MSS. for John iv. 52, Acts vii. 28, and Heb. xiii. 8; but he does not mention that other MSS. have $\chi\theta\acute{\epsilon}\varsigma$, and in Acts vii. 28 $\chi\theta\acute{\epsilon}\varsigma$ has the authority of the Codex Alexandrinus. Again, speaking of the periphrasis with $\acute{\epsilon}\iota\mu\acute{\iota}$, he says: "It occasionally serves to produce a more forcible and rhetorical expression: Acts xxv. 10 (N* B), $\acute{\epsilon}\sigma\tau\acute{\omega}\varsigma \acute{\epsilon}\pi\acute{\iota} \tau\acute{o}\upsilon \beta\acute{\eta}\mu\alpha\tau\acute{o}\varsigma \text{Καίσαρος} \acute{\epsilon}\iota\mu\acute{\iota}$, which is better than $\acute{\epsilon}\sigma\tau\eta\kappa\alpha \acute{\epsilon}\pi\acute{\iota} \dots \text{or} \acute{\epsilon}\pi\acute{\iota} \tau\acute{o}\upsilon \dots \acute{\epsilon}\sigma\tau\eta\kappa\alpha$." One would imagine from this that the Codex Sinaiticus and the Codex Vaticanus alone read $\acute{\epsilon}\sigma\tau\acute{\omega}\varsigma$, and the rest $\acute{\epsilon}\sigma\tau\eta\kappa\alpha$; but this is not the case. In the *apparatus criticus* of Tischendorf no MS. is adduced as reading $\acute{\epsilon}\sigma\tau\eta\kappa\alpha$, and the only variance in the readings of the MSS. regards the position of $\acute{\epsilon}\iota\mu\acute{\iota}$ in the sentence. Prof. Blass has taken note of the grammatical usages of Egyptian papyri and of the Apostolic Fathers, especially Hermas; but he has made no attempt, as M. Psichari has done, to determine at what date a usage begins or becomes prevalent or disappears. The translation is well done, and the printing of the book is remarkably accurate on the whole.

COLONIAL LITERATURE.

WE have received from the Minister of Education of Ontario his Report for 1898, published by Messrs. Warwick Brothers & Rutter, of Toronto. All know that the educational system of Ontario is one of the most highly developed in the world, and that there is no state or province in which primary education is continued so late in life. The new feature of the Report of this year is the account of the celebration in Canada of "Empire Day," which is now the accepted title—"Flag Day" and "Patriotic Day" having been rejected. The day is to be utilized for bringing before the pupils of the school the relations of Canada to the Empire.

Messrs. Macmillan & Co. publish *The Colonies and the Century*, by Sir J. Robinson, a reprint of a paper prepared by the late Prime Minister of Natal to be read before the Royal Colonial Institute, and partly read and printed in the *Journal* of that society. To his paper the author has added an appendix containing an article contributed by him to the *Westminster Review* in July, 1871, on 'The Future of the British Empire.'

MM. Armand Colin & Cie. publish *Au Congo Belge*, by M. Pierre Mille. This correspondent of the *Temps* went to the Congo State to write it up in connexion with the opening of the railway. He was led to go somewhat deeper, and he ends by confirming all the most terrible things that have been said about the Independent State. In the early chapters he is inclined to praise the King of the Belgians, although admitting that the king is absolute in the Congo State and rules it by his own wishes, without regard to the opinions of any but himself. The responsibility, therefore, for the horrors described in the last chapter is personally thrown upon the king. M. Mille, like Lieut. Andrew, confirms the stories told in this country by an obviously truthful Swedish missionary, and admits that blacks selected from cannibal tribes for their strength and determination only, and for no other qualities, are, under what is known as the sentry system, made responsible for the collection of india-rubber, and that it becomes too often a case of "rubber or death." M. Mille describes the "red rubber" stored at Stanley Pool, and so called because one of the Belgian officers started thence with 25,000 rounds of ammunition and brought back 25,000 kilograms of rubber, after boasting that each kilogram represented a man's life—an obvious exaggeration, but not without a basis. The author of this book, in a curious passage about Emin Pasha's lost stores of ivory, suggests that much of the ivory collected by Emin Pasha has been found in the leased sphere which the Belgians have taken over from ourselves. We should imagine that that rubber was not the property of the Congo State, and that its appropriation by the Congo State cannot be justified.

OUR LIBRARY TABLE.

MESSRS. SIMPKIN, MARSHALL & Co. publish a little volume *How to Enter the Royal Navy*, by Mr. Ernest Felix, which includes a paper called 'The Advantages of the Service, with Advice to Parents,' by Lieut. Bosanquet, R.N. The title of the book is somewhat ambiguous. The volume is, however, addressed not to those who desire to become "boys," and ultimately "A.B.s," but to those who wish to become officers, engineer officers, or clerks, and mainly to the first class, for whom examination papers are printed.

Dene Forest Sketches. By S. M. Crawley Boevey. (Burleigh.)—The author, whose history of his own family under the title 'The Perverse Widow' we recently reviewed, has here printed a second series of tales based on fact, of which the scene is laid in and about Dene Forest. The dates range from the twelfth to the eighteenth century, and the stories introduce some relatives of his own and the seat of his family, Flaxley Abbey. In his local colour he is highly successful, and he has certainly acquired the knack of writing historical fiction which is lively and readable enough without jarring against one's sense of probability. His preface enumerates the "authorities" on which his sketches are based, but why does he insist that the date of the first record he uses is 1184, though he speaks throughout it of "King Richard"?

MR. LANE has published *The Poetical Works of Robert Stephen Hawker, M.A.*, edited from the original MSS. and annotated copies, with a prefatory notice and a bibliography, by Mr. Alfred Wallis. Mr. Wallis has shown a good deal of industry in collecting and collating Hawker's poems, and he has got together a considerable amount of bibliographical information. In these circumstances it may be somewhat cruel to suggest that the completeness at which he has aimed has not much value. Hawker was undoubtedly a poet, but he was not a poet of a high order, and his poetry, as is often the case with a minor bard, was unequal. In fact, he was one of those writers best repre-

sented by a selection. In the memoir he has prefixed, Mr. Wallis unhappily says of Hawker, "As a priest of the Church of England, he was honest, conscientious, and sincere." Hawker deserves praise on many accounts; but if Mr. Wallis had looked at the two reviews of Mr. Baring-Gould's memoir which appeared in the *Athenæum* (Nos. 2526 and 2538) he would have seen reason to modify this statement, nor would he have insinuated that Hawker married his first wife in order to obtain the means to go to Oxford. That graceful accusation is derived from Mr. Baring-Gould. A list of first lines should have been added.

THE fourth volume of M. Émile Ollivier's *L'Empire Libéral*, published, like the others, by MM. Garnier Frères, has for sub-title *Napoléon III. et Cavour*, and deals with the war in Italy and the Garibaldian conquest of the kingdom of Naples. The volume is marked by the author's usual brilliancy of style and by the usual expression of somewhat aggressive opinions. As a specimen of his treatment of history we may give this picture of the first King of Italy and the late Pope:—

"Pie IX., nonobstant ses boutades contre Victor-Emmanuel, lui gardait des sentiments affectueux. Chaque fois que le malin roi était à la veille de porter un nouveau coup, il envoyait à Rome un messenger mystérieux qui glissait à l'oreille du Pape: 'Sa Majesté est désolée, mais elle ne peut pas faire autrement. Si Votre Sainteté le veut, il abdiquera, mais avec son fils Humbert ce sera bien pire.' Et le Pape s'adoucissait, s'écriait: 'Povero Vittorio!'"

The portrait of Garibaldi is also worth quotation:—

"Cavour connaissait son homme. L'esprit court et illettré de Garibaldi était clair, réfléchi, tenace. Avait-il adopté une idée, il s'y obstinait, d'autant plus qu'il en avait peu; on ne l'influait que dans son sens. Or libérer la Sicile n'était pas le but principal pour lequel il allait risquer sa vie et sa renommée, c'était surtout le moyen de s'acheminer à la libération des provinces captives, Rome, Venise, Nice, et de rassembler en une forte unité les membres séparés de la patrie italienne. Il eût préféré que cette mission fût accomplie par les républicains, mais ceux-ci, impuissants à supplanter la royauté piémontaise, réussiraient tout au plus à la paralyser comme en 1848, tandis que ralliés à cette monarchie ils la rendraient irrésistible en ajoutant à la force de son armée celle de l'impulsion populaire, c'est pourquoi il avait adopté comme signe de ralliement: Italie et Victor-Emmanuel!"

The volume ends with the death of Cavour, to whom full justice is done in some fine passages.

THE collection of *Paysages Historiques* (Paris, Calmann Lévy), some of which have already appeared in the *Gazette des Beaux-Arts*, recently published by M. Ary Renan, claims the attention of those readers who prefer to the notes of the ordinary traveller the record of an artist's impressions. The value of these impressions in the present instance is enhanced by the writer's knowledge of and interest in the general lines of the development of art. As we follow his studies at Kairouan and Tlemcen, Homs and Hama, we find that they contribute to the definition of the character of Mussulman art on the shores of the Mediterranean as contrasted with purely Oriental types. On the other hand, we are reminded by M. Ary Renan at Ischia—the subject of one of his most delicate sketches—of the possible influence of Arab blood and of the more certain action of Spanish rule colouring the aspect of the people and all their surroundings.

WE have several times expressed our opinion upon the habit of illustrating novels by photographs of real persons, and have pointed out the extent to which the practice lends itself to the worst kinds of vulgarity. We are sorry to see that many excellent authors are allowing their names to be used in connexion with this degradation of art by writing stories on purpose for such illustration, and we now see that the publishers who have undertaken the series (Librairie Nilsson; Per Lamm, Successeur), in issuing *La Chair en Joie, Le Cœur en Peine*, by

René Maizeroy, announce books by writers as esteemed as the Queen of Roumania and MM. Margueritte.

THE house of Calmann Lévy have sent us a selection from the speeches and writings of the late Orleanist editor M. Edouard Hervé, with a preface by his brother M. Hervé de Kerohant. The selection may perhaps not be judicious, but at all events the specimens of the style of this famous newspaper writer and Academician strike us, when collected, as being poor.

HOEPLI, of Milan, has issued, in the series of "Manuali Hoepli," *Napoleone I.*, by Signor Licurgo Cappelletti, Professor of History in the Technical Institute at Leghorn. This is a compact life of Napoleon, illustrated by somewhat inferior reproductions of well-known pictures, and marked by no special feature. It is not peculiarly Italian in its point of view.

A NEW edition of the late Prof. Tyndall's pleasant volume, *Hours of Exercise in the Alps*, which has been for some years out of print, has been prepared by Mrs. Tyndall, and issued by Messrs. Longman. The book is printed from American plates, and the result is typographical accuracy, but hardly typographical beauty. It is a pity the binding should be so forbidding.

MR. REICHEL, the Principal of Bangor College, has prefixed an excellent memoir of his father, the late Dr. Reichel, to a volume of the bishop's sermons which Messrs. Macmillan have published.

MR. NIMMO has brought out *Anne of Geierstein* in his reprint of the "Border Edition" of the Waverley novels.—*Rosine* and *Sister Louise* have been added by Messrs. Ward & Lock to their illustrated edition of Whyte-Melville's romances.

THE hot weather is the cause, no doubt, of the appearance of several of Messrs. Ward & Lock's cheap illustrated handbooks: *North Wales*, *Penzance*, *Teignmouth*, *Eastbourne*, *Cromer*, and *Inverness*; of Messrs. Black's guides to *Hastings and Eastbourne*, and *Scarborough and Whitby*; and of Mr. C. B. Black's guide to *Jersey and Guernsey and Western Normandy* (Black).—*Little's Annual Pleasure Diary* (Simpkin & Marshall) has also reached us. The list of hotels is capricious.

WE have received the Reports of the Free Libraries at Bishopsgate, Bristol, Cheltenham, Chelsea, Clerkenwell, St. George's, Hanover Square, Glasgow (Stirling's Library), St. Saviour's, Southwark, and Wigan. We have also on our table the Report of the Bristol Museum and Reference Library, and the Catalogue of the Central Libraries at Fulham. At Bishopsgate the library is proving a success. At Bristol the Central Lending Library does not seem to be so much frequented as it used to be; but the Reference Library and the reading-room are increasingly used, and the branch libraries are popular. The Cheltenham report is cheerful, and so is that of Clerkenwell, which, however, has to deplore the death of the vicar, the Rev. J. H. Rose, who took a keen interest in the library. The report from Chelsea, too, is satisfactory. At St. George's the management has passed into the hands of the vestry. At Glasgow there appears to be a decline of interest. At Southwark a course of lectures has been tried and found successful. Wigan seems to be doing well.

WE have on our table *My Tour in Palestine and Syria*, by F. H. Deverell (Eyre & Spottiswoode),—*Practical Lessons in Bookkeeping*, by T. C. Jackson (Clive),—*Suggestions toward an Applied Science of Sociology*, by E. P. Payson (Putnam),—*Essay on the Bases of the Mystic Knowledge*, by E. Récéjac, translated by S. C. Upton (Kegan Paul),—*The Standard of Life, and other Studies*, by Mrs. B. Bosanquet (Macmillan),—*God's Outcast*, by S. K. Hocking (Warne),—*A Girl from the States*, by G. Stables, M.D. (Digby & Long),—*Tales of the Wonder*

Club, by Dryasdust (Harrison & Sons),—*Forget-me-not*, by C. K. Stanley (Simpkin),—*The Communion and Communicant*, by the late Rev. E. Hoare (S.P.C.K.),—and *Le Drame du Palais Rouge*, by A. Sirven and A. Siéglé (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Carus's (P.) *Buddhism and its Christian Critics*, cr. 8vo. 2/6
 Clarke's (W. N.) *What Shall We Think of Christianity?* 2/6
 Field's (F.) *Notes on the Translation of the New Testament: Otium Norvicense, Pars Tertia*, 8vo. 7/6 net.
 Montefiore's (C. G.) *The Bible for Home Reading, Part 2*, cr. 8vo. 5/6 net.
 Morgan's (E.) *The Calls of God*, cr. 8vo. 3/6
 Reichel's (C.) *Sermons, with Memoir by his Son, H. R. Reichel*, cr. 8vo. 6/
 Texts and Studies: Clement of Alexandria, Biblical Text by P. M. Barnard, 8vo. 4/ net.
 Tyrrell's (G.) *External Religion, its Use and Abuse*, 3/6
 Ward's (J.) *Naturalism and Agnosticism*, 2 vols. 8vo. 15 net.

Fine Art and Archaeology.

- Crows of Shakespeare (The), by J. B., folio, 21/ net.
 Gardiner's (S. R.) *Oliver Cromwell, from Contemporary Works of Art*, 4to. 63/ net; Japanese paper, 160/ net.

Poetry.

- Begbie's (H.) *The Political Struwwelpeter*, illustrated by F. C. Gould, 4to. 3/6
 Hawker's (R. S.) *Poetical Works*, edited by A. Wallis, cr. 8vo. 7/6 net.
 King's (C.) *Poems*, cr. 8vo. 5/ net.
 McCall's (P. J.) *Songs of Erin*, 12mo. 2/6
 Marchant's (E. C.) *A Greek Anthology*, cr. 8vo. 3/6
 Poushkin, Translations from, by C. E. Turner, 7/6 net.
 Rossetti's (D. G.) *Ballads, Siddal Edition*, 12mo. 2/6 net.
 Shakespeare's *As You Like It*, Chiswick Edition, 1/6 net.

Philosophy.

- Ladd's (G. T.) *A Theory of Reality*, 8vo. 18/
 Müller's (F. Max) *The Six Systems of Indian Philosophy*, 8vo. 18/

History and Biography.

- East India Company, *Letters from its Servants in the East: Vol. 3, 1615*, edited by W. Foster, 8vo. 21/
 Leigh's (A. Austen) *King's College, Cambridge*, 5/ net.
 Reid's (Sir W.) *The Life of William Ewart Gladstone*, 2 vols. royal 8vo. 9/
 Reminiscences of a Professional Politician, by J. C. H., 2/6
 Roumania (King of), *Reminiscences of*, edited by S. Whitman, 8vo. 10/6
 Ruskin's (J.) *Præterita*, Vol. 2, New Edition, cr. 8vo. 5/ net.
 Seventy-one Not Out, the Reminiscences of William Caffyn, cr. 8vo. 6/
 Wise's (Barton H.) *The Life of Henry Wise of Virginia*, 8vo. 10/ net.

Geography and Travel.

- Gribble's (F.) *The Early Mountaineers*, 8vo. 21/
 Karageorgevitch's (Prince B.) *Enchanted India*, cr. 8vo. 5/
 Porter's (R. P.) *Industrial Cuba*, 8vo. 15/

Education.

- Jebb's (R. C.) *Humanism in Education*, 8vo. sewed, 2/ net.

Philology.

- Beckwith's (E. G. A.) *Satura Grammatica*, 12mo. 2/6
 Goethe's *Hermann und Dorothea*, Notes by J. T. Hatfield, 3/6

Science.

- Donders's (F. C.) *The Nature and Consequences of Anomalies of Refraction*, edited by C. A. Oliver, 8vo. 6/ net.
 Dunlop's (J. M.) *Anatomical Diagrams*, royal 8vo. 6/ net.
 Gibbings's (A. H.) *The Commercial and Business Aspects of Municipal Electricity Supply*, 4to. 15/ net.
 Hewitt's (J. T.) *Organic Chemical Manipulation*, cr. 8vo. 4/6
 Kingcote's (E.) *Asthma*, 8vo. 5/ net.
 Meyrick's (E.) *Fauna Hawaiiensis: Vol. 1, Part 2, Macrolepidoptera*, 4to. sewed, 30/ net.
 Newman's (E.) *An Illustrated Natural History of British Butterflies and Moths*, roy. 8vo. 25/
 Newman's (G.) *Bacteria*, 8vo. 6/
 Roosa's (D. B. St. John) *Defective Eyesight*, cr. 8vo. 4/6 net.
 Sears's (H.) *Fur and Feather Tales*, 8vo. 7/6
 Willey's (A.) *Zoological Results during 1895-6-7, Part 3*, 4to. sewed, 12/6

General Literature.

- Anderson's (D. B.) *The Vale of Anworth, and other Essays*, 4to. 6/
 Boldrewood's (R.) *War to the Knife, or Tangata Maori*, 6/
 By the Grey Sea, by the Author of "An Old Marquise," 6/
 Croker's (B. M.) *Jason, and other Stories*, cr. 8vo. 3/6
 Fielding's (H.) *Thibaw's Queen*, cr. 8vo. 6/
 Hall's (S.) *The Temptation of Edith Watson*, cr. 8vo. 3/6
 Irvine's (D.) *A Wagnerian's Midsummer Madness*, 4 net.
 Lever's (Charles) *Tales of the Trains; Nuts and Nutcrackers; St. Patrick's Eve*, Copyright Edition, 8vo. 10/6 net (sets only).
 Lord's (M. L.) *An Obstinate Parish*, cr. 8vo. 6/
 Lys's (C.) *The Fortress of Yadasara*, cr. 8vo. 6/
 Marryat's (F.) *A Rational Marriage*, cr. 8vo. 6/
 Memoirs of Monsieur D'Artagnan, translated by R. Nevill: Part 2, *The Lieutenant*, 8vo. 15/
 Middleton's (R.) *Glimpses of the Glory-Land*, cr. 8vo. 2/6
 Power-Berrey's (R. J.) *The Byeways of Crime*, cr. 8vo. 2/6
 Scott's (Sir W.) *The Fair Maid of Perth*, 2 vols., Temple Edition, 18mo. 3 net; *The Highland Widow, and other Tales*, Temple Edition, 18mo. 1/6 net; Woodstock, Dryburgh Reissue, 8vo. 3/6
 Sharp's (W.) *Silence Farm*, cr. 8vo. 3/6
 Short Line War (The), by Merwin Webster, 12mo. 6/
 Snaith's (J. C.) *Willow the King*, cr. 8vo. 8/
 Stead's (W.) *The Art of Advertising*, 8vo. 3/6
 Trumbull's (A. E.) *Mistress Content Cradock*, cr. 8vo. 5/
 Wharton's (E.) *The Greater Inclination*, cr. 8vo. 6/

FOREIGN.

Theology.

- Kunze (J.) *Glaubensregel, Heilige Schrift u. Taufbekenntnis*, 15m.
 Marin (E.) *Les Moines de Constantinople*, 10fr.

Fine Art and Archaeology.

- Cappiello (L.) *Nos Actrices, Aquarelles*, 7fr.
 Dürst (J. U.) *Die Rinder v. Babylon, Assyrien u. Aegypten*, 8m.
 Raymond (M.) *La Sculpture Florentine: Seconde Moitié du XVe Siècle*, 25fr.
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Poetry.

- Manin (J.) *Baisers d'Ames*, 3fr.

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- Weckerlin (J. B.) *Dernier Musiciana*, 3fr.

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- Masaryk (T. G.) *Die philosophischen u. sociologischen Grundlagen des Marxismus*, 12m.
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 Guillon (E.) *Nos Écrivains Militaires, Series 2*, 3fr. 50.
 Karénine (W.) *George Sand, sa Vie et ses Œuvres*, 2 vols. 15fr.
 Ollivier (É.) *L'Empire Libéral: Vol. 4, Napoléon III. et Cavour*, 3fr. 50.
 Rousset (Lieut.-Col.) *Les Maîtres de la Guerre: Frédéric II., Napoléon, Moltke*, 3fr. 50.

Geography and Travel.

- Bard (M. E.) *Les Chinois chez Eux*, 4fr.
 Barthélemy (Comte de) *En Indo-Chine*, 4fr.
 Joleaud-Barral *La Colonisation Française au Tonkin et en Annam*, 4fr.
 Meunier (Mme. S.) *De Saint-Petersbourg à l'Ararat*, 3fr. 50.
 Monnier (M.) *Le Tour d'Asie: Part 1, Cochinchine, Annam, Tonkin*, 5fr.
 Ratazzi (Mme.) *La Petite Reine, Souvenirs de Voyages en Hollande*, 3fr. 50.

Folk-lore.

- Wrede (R.) *Die Körperstrafen bei allen Völkern von den ältesten Zeiten bis auf die Gegenwart*, 18m.

Philology.

- Inscriptiones Græcæ Insularum Maris Ægæi: Fasc. II. Lesbii, Nesi, Tenedi, ed. W. R. Paton, 17m. 50.

General Literature.

- Allais (A.) *L'Affaire Blaieau*, 3fr. 50.
 Aubram (É. d') *La Ferme de Plouaret*, 3fr. 50.
 Braisne (H. de) *Parmi le Fer, parmi le Sang*, 3fr.
 Clemenceau (G.) *Vers la Réparation*, 3fr. 50.
 Pont-Jest (R. de) *Le Mort qui se tue*, 2fr. 75.
 Toppy (C.) *C'est arrivé !* 3fr. 50.

HISTORICAL FINDS.

British Museum, June 17, 1899.

AMONG the muniments of the Dean and Chapter of Westminster I have lately found three or four of historical importance, and hitherto quite unknown, belonging to the fourteenth, sixteenth, and seventeenth centuries, which I have been advised to make known through your columns, as being of general interest to the literary world.

The first two relate to the time of Richard II. and to his favourite chaplain, Richard Maudeleyn. Harley MS. 1319 contains the history of Richard II., composed in French verse by a writer named Creton, who, in the course of his narrative, tells us that the corpse of the king, as was generally supposed, was carried through London to St. Paul's, but he believes it was rather one Madelien, his chaplain, who was in bodily appearance the exact image of his master. In *Archæologia*, vol. xx., where Creton's poem is rendered into English prose, is given at p. 134 all that is known of this chaplain Madelien or Maudeleyn. The two subjoined deeds throw additional light on his life and fortunes:—

"Reuerendo in Christo patri ac Domino Domino Wilhelmo permissione dinina Abbati Monasterii Westmonasterii prope Londonium sedi apostolice nullo medio pertinente et eiusdem loci conventui, Nicholaus Slake, Decanus capelle sancti Stephani in palacio regio apud Westmonasterium salutem et reuerenciam in amplexibus saluatoris vestre circumspeditioni notum facimus per presentes quod Magister Ricardus Maudeleyn, canonicus prebende quam dominus Thomas Myddelton nuper obtinuit in capella supradicta in ipsius admissione ad eandem vicesimo primo die mensis Nouembris iuramentum tactis per ipsum sacrosanctis Dei euangelis coram nobis prestitit corporale quod ipse compositionem et concordiam inter venerabiles et religiosos viros Abbatem et Conuentum Westmonasterii predictum et Decanum et collegium capelle sancti Stephani supradictæ de et super quamdam materia questionis dudum orta in Romana curia inter prefatos Religiosos viros Abbatem et Conuentum Westmonasterii ex parte una et prefatos Decanum et collegium ex parte altera factas et habitas in omni sue parte quandiu fuerit persona dicti Collegii fideliter obseruabit quodquidem iuramentum a predicto Magistro

Ricardo recepit in iuxta formam compositionis supradictæ. In cuius rei testimonium sigillum commune capituli dicti collegii presentibus duximus apponendum.

"Datum in domo capitulari dicti Collegii vicesimo quinto die Novembris Anno Domini millesimo CCC^{mo} nonagesimo sexto."

Endorsed :—

"Ricardus Maudeleyn, canonicus, sub sigillo communi."

"Reuerendo in Christo patri Domino Willelmo permissione diuina abbati monasterii Westmonasterii prope Londoniam Sedi apostolice nullo medio pertinente et eiusdem loci Conuentui, Nicholaus Slake, decanus libere capelle sancti Stephani in palacio regio apud Westmonasterium predictum reuerentiam et honores ad vestram noticiam deduco per presentes quod a domino Johanne Breche canonico dicte capelle et prebendario prebende quam Ricardus Maudeleyn nuper optinuit in eadem in ipsius admissione iuramentum recepi corporale quod ipse compositionem et concordiam inter Religiosos viros Abbatem et Conuentum Westmonasterii supradictum ac Decanum et Collegium capelle sancti Stephani predictæ, de et super quadam materia questionis in Romana curia inter prefatos Religiosos viros abbatem et conventum ex parte vna et prefatos Decanum et collegium ex parte altera dudum orta factas et habitas in omni sui parte quamdiu fuerit persona dicti Collegii fideliter obseruabit. In cuius rei testimonium sigillum commune capituli dicti Collegii presentibus est appensum.

"Datum in domo capitulari dicti Collegii mense Februarii die vicesima tertia anno ab Incarnatione Domini secundum cursum et computacionem ecclesie Anglicane millesimo CCC^{mo} nonagesimo septimo."

The third document is of great interest and value to all connected with the old and famous school of Westminster, as it proves conclusively the existence of the school in pre-Reformation times, and also of the Abbey Choir School.

In a very dilapidated paper roll containing extracts of divers payments made in A.D. 1529 by the abbot and convent occur these words :—

"Et soluti sex militibus dicti Regis, cuilibet eorum iij^s viij^d, xx^s. Et soluti Magistro Scholarum pro erudicione puerorum gramaticorum hoc anno xl^s. Et soluti pro erudicione puerorum cantantium per annum xij^s vj^d."

Unfortunately this extract does not give the name of the master of the schools nor the number of his scholars.

Lastly, in a parchment roll ninety-seven feet in length, wherein are scheduled the possessions of the late Deans and Chapters of Westminster, St. Paul's, London, Canterbury, Rochester, and Hereford, as sold by order of Parliament during the Commonwealth, is a memorandum of a lease on July 19th, 1639, from the Dean and Chapter of St. Paul's, London, to Richard Powell, Esq., of Forest Hill, co. Oxford (the father-in-law of Milton), of two messuages in Paul's Alley, in the parish of St. Michael's, Wood Street, London, for forty years, at a yearly rent of thirty shillings and two capons, or in lieu thereof five shillings. There were twenty-five years yet to run of this lease at the time the roll was written in the year 1654. I communicated this discovery to Prof. Masson, the greatest living authority on Milton and his family history, and he kindly informs me that the fact of Milton's father-in-law taking a lease of this London property was not known to him, and it certainly is not mentioned in Powell's will.

EDWARD J. L. SCOTT.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE continued on Wednesday, June 14th, and four following days the sale of the Wright Collections. In continuance of our last week's report we give some of the chief prices: Boaden's Life of Jordan, 2 vols. 8vo., 1831, extended to 5 vols. folio with portraits, autograph letters, views, playbills, &c., 190l. Hawkins's Life of Edmund Kean, 2 vols. 8vo., 1869, extended to 8 vols. folio with portraits, autograph letters, playbills, pamphlets, &c., 299l. Barry Cornwall's (B. W. Procter) Life of Edmund Kean, 2 vols. 8vo., 1835, extended to 4 vols. folio by extra illustrations, 130l. Boaden's Memoirs of

Kemble, 2 vols. 8vo., 1825, extended to 8 vols. folio by extra illustrations, 170l. Lever's Works, 25 vols., first editions, 80l. Macready's Reminiscences by Pollock, 2 vols. 8vo., 1875, extended to 6 vols. folio by extra illustrations, 77l. Collections relating to Marylebone Gardens, 60l. Northcote's Life of Sir J. Reynolds, extended to 7 vols. by extra illustrations, 46l. Combe's Three Tours of Dr. Syntax, first editions, 33l. Boaden's Memoirs of Mrs. Siddons, 2 vols. 8vo., extended to 6 vols. fol. by extra illustrations, 126l. Thackeray, The Irish Sketch-Book, first edition, presentation copy, 1834, 61l.; Vanity Fair, first edition, in the original wrappers, 1848, 38l. 10s.; original drawings of Miss Bunion, title-page to Dr. Birch, and "The Pastor," 106l. Theatrical Tourist, with plates and original drawings, 1805, 47l. Collections relating to Vauxhall Gardens, 1732-1859, 180l. Memoirs of Madame Vestris, 1826, extra illustrated, 72l. The Collection of Dramatic and other Portraits, 472l. The Collection of Garrick Autograph Letters (64), 445l. Eleven Letters of Edmund Kean, 150l. Seventeen Letters of Mrs. Siddons, 90l. Thackeray, Autograph Letter, Signed, to Mark Lemon, 36l. The total realized by the seven days' sale amounted to 11,210l. 11s.

Messrs. Hodgson included the following in their sale last week: Caxton's Golden Legend, 1493, with several leaves in facsimile, 99l. MS. Horæ, on vellum, fifteenth century, 42l. Valpy's Delphin Classics, 184 vols., 21l. 10s. Challenger Voyage Reports, 48 vols., 35l. Yule's Marco Polo, 2 vols., 10l. 7s. 6d. Lipscomb's Buckingham, 4 vols., 11l. 10s. Dugdale's Warwickshire, 2 vols., 10l. 15s. Hasted's Kent, 4 vols., 17l. Manning and Bray's Surrey, 3 vols., 19l. 10s. Ackermann's Oxford and Cambridge Universities, 4 vols., 13l. 10s. Houbraken and Vertue's Heads, 2 vols., 10l. 12s. 6d. Molière's George Dandin, 1669, 10l. 10s.

THE METRICAL PSALMS AND 'THE COURT OF VENUS.'

NEVER was there a more deliberate and sustained effort to elevate the nations through their songs than during the Reformation. The English school received two foreign impulses, the German-Scotch and the French. The knowledge of this use of versified Scripture came over to our islands with the Reformers' doctrines. The French influence came through one individual. The celebrated poet Clement Marot, valet de chambre of Francis I., was not only one of the chief writers of rondeaux, chansons, elegies, satires, epigrams, by which he scathed the clergy before he broke with the Church, but he was the first to see the poetic beauty of the Hebrew Scriptures. From a prose translation of Prof. Vatable he versified some of the Psalms. They at once became the delight of the Court—king, queen, and nobles, Catholics as well as Protestants, singing them to the popular melodies of the day. One was printed in 1533, accompanying 'The Mirror of the Sinful Soul,' by the Princess Marguerite of Valois. Others appeared among his poems published in 1538. His life in France was "a perpetual miracle," and he fled to Geneva, where he versified twenty more Psalms, and published them with the others, probably in 1538, certainly before May 1st, 1539. The favour of the French king made it possible to have these also printed in France, and allowed by the Sorbonne—for a time. The earliest echo in England seems to have been that of Sir Thomas Wyatt, who probably wrote his Psalms in 1539. He died in 1541-2. Some bibliographers imply that he had translated the whole Book of Psalms; but there have only come down to us 'The Seven Penitential Psalms,' published by John Harrison in 1549. These are very free versions, with a prologue of the author before each. The Earl of Surrey composed several poems in honour of his friend, among which was a 'Praise of

certain Psalms of David, translated by Sir Thomas Wyatt the Elder.' He himself also rendered some into English verse, probably about the same time. Both of these were of the school of Marot in that they were poets first and Psalm-writers afterwards, but they missed the directness and religious fervour of the French poet.

It is impossible to be exact about the date of 'The Ghostly Psalms and Spiritual Songs' of Miles Coverdale. Some aver these to have been published in 1539, but Prof. A. F. Mitchell marshals an array of facts against this opinion, and considers that the minor resemblances between Coverdale's renderings and those of John Wedderburn, the Scottish Reformer, were not accidental, but that the one borrowed from the other. There are several reasons for believing Wedderburn's the earlier work; there are clear connecting links between the men, and the Scotchman is much the better poet of the two, therefore Prof. Mitchell thinks he could not be the borrower. We have no early edition of his 'Reformed Songs,' but that of 1578 (which probably repeats earlier editions), states, at the conclusion of the altered songs: "Here ends the spiritual sangis, and begins the Psalms of David, with other new and pleasant Ballates translated out of Enchiridion Psalmorum to be sung." This is from a work frequently published in Germany at various dates after 1524, the first part of which was called 'Geistliche Gesänge,' and the second part 'Psalmen und Lieder.' From the same source were drawn Coverdale's Psalms, title and all.

Doubtless affected to a certain extent by all of his predecessors, Thomas Sternhold became the leader of a school of his own, which may be called essentially the English school, in so much as it was followed by his contemporaries and successors. A small volume was published during his lifetime, probably in 1548 or early in 1549, as he died in that year. In December, 1549, appeared a second edition, edited by John Hopkins, who added seven Psalms of his own, and more in later editions. Meanwhile there had appeared on June 1st, 1549, 'The Canticles or Ballads of Salomon in Metre,' by William Baldwin, and on the 20th of September of the same year 'The Psalter of David,' in verse, set to music in four parts by Robert Crowley, the clerical printer. The Lady Elizabeth Fane's Psalms, twenty-one in number, and 102 proverbs, were published in 1550. Early amid this group of metrical Psalm-writers appeared William Hunnis. "An Abridgement of Certain Psalms in Metre, printed by Wyer," is attributed to him by Maunsell, and some bibliographers guess the date as 1549. I have not been able to trace it; but a slender volume not mentioned by Maunsell is preserved in Cambridge University Library: "Certayne Psalmes chosen out of the Psalter of David, and drawn forth into English Meter by William Hunnis, servant to the Right Hon. Syr Wyllyam Harberde, Knight," "by the Wydow of John Herford for John Harrington, 1550." This may or may not have been a second edition. Some writers note another edition, entitled "The Psalms of David, translated into English Metre by T. Sternhold, Sir Thomas Wyatt, and William Hunnis, with Certain Chapters of the Proverbs, and Select Psalms by John Hall. 1551." I have seen only the Cambridge copy of these, which consisted of different editions of these works bound in one volume. "Certain Psalms select out of the Psalter of David and drawn into English Metre, with Notes to every Psalme, in Four Parts, by Francis Seager, 8vo.," appeared 1553. Christopher Tye's versified rendering of the Acts of the Apostles, which came out in the same year, ought to be classified, as being a part of the same inspiration, among the metrical Psalms, which ceased to appear during the reign of Mary.

A special point concerning these has not yet

been fully considered. The general idea of the cause of their genesis is given in their prefaces.

While Sternhold and Hunnis wrote "for the profit of the Christian reader," Wedderburn's "Buik of Godly and Spiritual Sangis, with sundry other Ballatis changeit out of Prophaine Sangis in Godly Sangis, for avoidyng of Sin," was to induce the young to sing them and "cause them to put away uncleine sangis." Coverdale wrote "to give our youth of England some occasion to change their foul and corrupte ballettes into swete songs and spiritual hymns of God's honour." William Baldwin says:—

"Would God that such songes, and all other of like matter, such as Psalms and hymns, would drive out of office the lewd ballades of love, that commonly are indited and sung of idle courtiers."

Others suggest the source of these ballads, but John Hall names it. In his dedication to Mayster John Bricket, of Eltham, he said he thought his patron

"would have more delyte and pleasure to reade or singe the word of God in metre, than any other rhymes of vanitie.....which of longe heretofore hath been used";

while in his preface he praises

"the Psalms of David or the works of other men more learned, which for theyr doings have as much deserved to be commended, as he, whatever he was, that made 'The Court of Venus,' or other books of lewd Ballades."

He prays God that all young men and young women should be "as wel learned in virtue and godliness as they be in 'The Courte of Venus'":—

"Sing unto the Lord a newe song, sayth the Psalmist. Naye, David, naye, sayth our English menne, thou art an unwise man, thy words are spent in waste, for we have songes by wyse and learned men, in 'The Court of Venus.' Thou art God's minstrel and makest melody with spiritual songes to His prayse, but we wil sing songes of love to the goddess of Lecherye."

"Turn your exercise from vice to vertue, in your mirth it is manifest what your doings are, for your songes are of 'The Court of Venus.'"

Dr. John Hall probably about this time also wrote, what was not published until later, a poem called 'The Court of Virtue,' most likely parallel in form and manner to the popular book, and an antidote in matter. The Muses of the Christian poet are Temperance,* Constancy, &c. In the preface he describes the royal Lady Virtue. She explains to the poet how he might help her by collecting Christian hymns for men to sing:—

A Booke also of songes they have,
And Venus Court they doe it name;
No filthy mind a song can crave
But therein he may find the same,
And in such songes is all their game.

Bacon's 'Book on Matrimony,' also written some time before date of publication, alludes to "filthy bookes unto the corruption of the readers, as 'The Court of Venus' and such like" ('Works,' vol. i. fol. delxii, ed. 1564). Rolland's 'Court of Venus,' 1575, has nothing to do with this early ballad-book, though, as it has a certain similarity in construction to Hall's 'Court of Virtue,' it may be supposed to have possibly some resemblance in form to it, as well as to Bellenden's 'Virtue and Delyte' and Gower's 'Confessio Amantis.' There seems to be no copy of this old objectionable book. But there are two puzzling fragments bearing the title—the Douce fragment, now in the Bodleian, and the Bright fragment, now in the Christy-Miller Library. But neither of these seems to deserve reprobation. It may be that the intense religious convictions of the Psalm-writers made them hypercritical, so that they heaped anathemas upon what we at worst might call frivolous. Careful study has convinced me that the discrepancy is capable of another explanation. I do not think that the fragments belong to the censured book at all, but to a reformed publication. I cannot prove the truth of what I suggest, but I may trace the steps that led me to my belief, and

others may be able to go one step further. If I am correct in my supposition, what then are the fragments? A full answer would be interesting. I can only give a few notes towards one.

It is clear that there was such a book as the Reformers described at one time, by one or by many authors. Francis Thynne in 1599 brought out his 'Animadversions' on the edition of Chaucer published by Speght in 1598. He had intended to republish the poet's works himself. He had not only an hereditary tendency to do so, and paternal notes, but he had already made some preparation for the work. He tells us that his father had sent to press, after his two-columned edition of 1532, another edition of Chaucer, having *one column* on a side, which contained "the Pilgrim's tale, a thing more odious to the clergy than even the Plowman's tale"; and that Wolsey persuaded Henry VIII. "so to mislike of that tale that Chaucer must be new printed, and the Pilgrim's tale left out." Mr. Bradshaw thinks that Francis Thynne is confused in his memories of his father's suppressed copy. It is possible that Wolsey objected to the publication of 'The Plowman's Tale' in the first edition, which really appeared in the second. 'The Pilgrim's Tale' is evidently none of Chaucer's. It refers to the poet by name, and to one of his poems by page and line. It could not, indeed, have been under discussion before the edition of 1532. Tyrwhitt pointed out that it must have been written after 1536 from various allusions, chiefly to the risings of

Perkin Warbeck and Jack Straw,
And now of late our Cobler the Dawe.

The leader of the Lincolnshire rising of 1536 was nicknamed "Captain Cobler." Bishop Gardiner, or another, might well have secured its suppression before the second edition. The cancelling may have been of the whole, or only of the one part of the licensed issue, which, however, appeared in 1542 in *two columns*. But the only known copy of 'The Pilgrim's Tale' is embodied in the one-columned fragment of 'The Court of Venus' at the Bodleian, beginning at sig. E iii, thus:—

In Lincolnshire fast by the fene
Ther stant a hows, and you yt ken,
And callyd Semprynham of religion,
And is of an old foundation.

The writer was "an Oxonian," and his interlocutor bade him

Rayd the Romant of the Rose,
The thred leafe just from the end,
To the second page he doth me send.

He alludes elsewhere to Chaucer by name.

Curiously enough, in support of Thynne's assertion, Bale, in his first edition of the 'Scriptores,' published at Wesel in 1548, mentions both among the works of Chaucer. Bale went abroad in 1540, so that the cancelled edition was probably then in the press, or there had been some ascription to Chaucer of both of these poems, as Bale says in his list of the poet's works, "De Curia Veneris, Lib. I. In Maio cum virescerent," &c. "Narrationes Diversorum, Lib. I. In comitatu Lyncolniense fuit," &c. The fragment begins on sig. Ei with a lyric:—

Dryven by dissyr to set affection
A great way, alas, above my degre,
Chosen I am I think by election
To covet that thing that will not be.

We are only guided by 'The Pilgrim's Tale' and by the running title of 'The Courte of Venus' to its relation to Bale's list. But the Bright fragment, with the same running title, fortunately contains the title-page, the prologue, and several lyrical poems of the same character as those in the Douce fragment. The prologue commences:—

In the moneth of May, when the new tender grene
Hath smothly covered the ground that was bare,

which is evidently the English equivalent of Bale's Latin. The poet of the prologue prays to understand the laws of the Court of Venus. The goddess sends Genius to him, who gives

good advice, but does not say much of the Court. In one curious verse strong emphasis is laid on the law that those who have sworn fidelity to Vesta must not perjure themselves by coming to the Court, showing the same spirit as appears in 'The Pilgrim's Tale.' To this a note is added: "Thus endeth the Prologue, and hereafter followeth the *New Court of Venus*." The italics are mine. Then follow several poems irreproachable in character. Dr. Furnivall gives the first verses in his notes to Thynne's 'Animadversions.' There is nothing to mark time, nothing to suggest authorship, nothing to associate with anything else, except the third and fourth lines of the sixth poem:—

But after the old gyse,
To call on had I wist.

In 'The Paradise of Dainty Devices' the writer who signs himself "My Luck is losse" writes a poem "Beware of had I wist."

The title of the Bright fragment, printed in form of a vase, runs "The Courte of Venus, newly and diligently corrected, with many proper ballades newly amended, and also added thereunto, which have not before been imprinted." No printer's name or date is given, but the title is set in an engraved frame which may give a clue. In the Stationers' Registers we find that Henry Sutton in 1557 was licensed to print 'The Court of Venus.' It does not state whether it was the new or the old form. I have had all of Sutton's books out that I could find at the British Museum; but though the type is somewhat similar, the printing is much more careful, and the title frames are quite different. The Bright fragment can hardly be called a one-column copy, as in some pages a second column is jammed in to fill up a space.

Besides the common tendency to associate anonymous poems with recognized names, there was some sort of reason for the ascription to Chaucer of a work with this title. In Gower's 'Confessio Amantis' there are many references to Venus, her confessor Genius, and her Court. Venus tells Gower he is becoming old, and bids him greet Chaucer as her disciple and her poet, who in his youth had made for her sake "dytyes and songes glade," so that she is more beholden to him than to any other. She now wishes him who is her own clerk to set an end to his work by making his 'Testament of Love,' "so that my Court yt may recorde." But we have no real grounds for believing that Chaucer was even the part author of the objectionable book. Thynne and Bale have been shown to be mistaken in regard to 'The Pilgrim's Tale.'

From the 1546 list of forbidden books are excepted "Cronycles, Canterbury Tales, Chaucer's bokes, Gower's bokes, and stories of mennes lives." It has seemed to me quite possible that early reformers of not too pronounced a type had already conceived the idea of improving the people's songs into respectability, and had compiled a reformed 'Court of Venus,' which by some mistake, intentional or otherwise, had been ascribed to Chaucer, passed by the censor as belonging to the poet, but cancelled, after it had been printed, on account of its strictures. Thus only can I reconcile the fact that Bale classifies with Chaucer's works poems that appear in *neither* edition, yet are represented in the fragments by their initial lines. It is possible that the improver retained the first lines and the rhythm, as Wedderburn did while changing into sacred hymns the old popular songs, as "The wind blows could, furious and bauld," "Wha's at my window, wha, wha?" "Downe by yon river I ran," "Wha suld be my love bot he?" "John, come kiss me now!" and "The hunt is up." That the alteration was not so pronounced as to change altogether its character would make 'The New Court of Venus' all the more likely to reach the hearts it was intended to benefit. It is impossible to believe that such a consensus of opprobrium was directed against the verses

* Edward VI. used to call Elizabeth his "sweet sister Temperance."

of the fragments associated with the reforming spirit in 'The Pilgrim's Tale.' My hypothesis at least simplifies the perplexity. 'The New Court of Venus' may stand as a halfway house between the old work on which it was based and the metrical Psalms of the more advanced Reformers, and as such may be treated among the various interests of the sixteenth-century Reformation. It might very well have been written by some healthy-minded, poetically inclined Catholic—such a one, for instance, as Nicholas Brigham, worshipper and disciple of Chaucer, whose works, honoured by Bale, have not come down to us. We do not know whether Sutton's was a reprint of the old copy or the new one—more likely the latter, or he would not have taken out a licence. The title did not sound dangerous, and the comparatively mild strictures may have escaped an unsuspecting censor's notice, even during the latter years of Mary. The questions concerning the fragments remain. Are they parts of the same book? Is either part of Thynne's cancelled copy of Chaucer? or of Sutton's issue? or of a pirated copy? The dropped lines and letters look more like the last. Did 'The New Court of Venus' originate about 1540 or 1557? I have not found a book written after the latter date which continues the reproach of the metrical Psalmists against the ballad book by name.

CHARLOTTE CARMICHAEL STOPES.

AUTHORS AND PUBLISHERS.

Hotel Quisisana, Wiesbaden, June 19, 1899.

My story 'Philip Bennion's Death,' now being announced by Messrs. Ward, Lock & Co. as a "new novel at 3s. 6d.," was published some three years ago by that firm at 1s. Why they are reissuing it in its present form as a new work I cannot say. The copyright not being mine, I have no voice in the matter.

I shall be obliged if you will let me add that no volume containing new work of mine has appeared since 'The Beetle,' in September, 1897; and that the first story I have written since then will be issued by Messrs. F. V. White & Co. in September of this year.

RICHARD MARSH.

Literary Gossip.

IN our number for next Saturday (July 1st) we hope to publish, as in previous years, a series of articles on the literature of the Continent during the preceding twelve months. Belgium will be treated by Prof. Fredericq, Denmark by Dr. A. Ipsen, France by M. Jules Pravieux, Germany by Dr. Ernst Heilborn, Holland by M. Crommelin, Hungary by M. Katscher, Italy by Dr. Biagi, Norway by M. Brinchmann, Poland by Dr. Belcikowski, Russia by M. Constantine Balmont, and Spain by Don Rafael Altamira.

IN the *Cornhill Magazine* for July Mr. Bret Harte discourses on 'The Rise of the "Short Story"' in America, a subject upon which perhaps no one is better qualified to speak. Lady Broome, in a second instalment of her 'Colonial Memories,' recalls many incidents of Australian life during the days of "Bushranging Bill"; and Mr. Stephen Gwynn traces the decline of a form of emotion, as exemplified in the writings of the lady novelist, which was one of the cardinal characteristics of Miss Austen's heroines. Lieut. H. C. B. Hopkinson, of the Seaforth Highlanders, contributes some 'Sudan Recollections'; Canon Barnett deals with the question of 'The Abodes of the Homeless'; and, under the title of 'At the House in the

Fifties,' Mr. John A. Bridges gives his recollections of Christ Church, Oxford. In 'The Hotel Mudie' Mr. Horace Penn supplies some travesties on popular novels of the day; "Urbanus Sylvan" continues his 'Conferences on Books and Men' with a paper on Abraham Cowley; and, with reference to an article on the subject in last month's *Cornhill*, Mr. George Somes Layard contributes, in 'Polyglot Russian Scandal in the Sixties,' some particulars supplied by Prof. Jebb respecting five well-known men who engaged in an experiment in translating. The fiction comprises a cricket story entitled 'That Terrible Quidnunc,' by Mr. Alfred Cochrane; 'The Old Man's Son,' by Mr. Horace Annesley Vachell; and a further instalment of Mr. S. R. Crockett's serial 'Little Anna Mark.'

MR. ROUND is passing through the press a volume of unpublished studies, the fruit of original research in English mediæval history. He has made some striking discoveries on the early government of London, a subject to which, as is well known, he has devoted much attention. It is hoped that the book may be issued next month. Messrs. Archibald Constable & Co. are the publishers.

FOLLOWING up the great success which she has achieved with her book 'A Diplomatist's Wife in Japan,' Mrs. Hugh Fraser has completed for Messrs. Hutchinson & Co. a volume of tales of New Japan, which they will publish shortly under the title of 'The Custom of the Country.'

WE have authority for stating that the respective editors of the Cambridge and British Museum fragments of the "original Hebrew text of Ecclesiasticus" do not find that their conviction has been in the least shaken by the publication of Prof. D. S. Margoliouth's recent pamphlet. They are diligently continuing their labours, and are fully confident that the final (or even immediate) verdict of scholars generally will again endorse the view hitherto universally received. They even think that the additional evidence afforded by the yet unpublished fragments may be sufficient to convince Prof. Margoliouth himself.

THE new volume of the *Genealogist*, which commences in July, will open with an important study in Anglo-Norman genealogy by Mr. Round, who is also contributing articles on the Norman period to the *English Historical Review* and to several archaeological publications.

DR. J. K. INGRAM, the well-known Vice-Provost of Trinity College, Dublin, has resigned his Fellowship, and consequently retires (with a pension) from the Governing Board. Prof. Mahaffy succeeds him on that body, and this promotion implies his proximate resignation of the Chair of Ancient History, which he has held for nearly thirty years.

DR. INGRAM has many interests to occupy his well-earned leisure. He is a remarkable type of the men so peculiar to the Dublin college. Having obtained his Fellowship chiefly in mathematics, he was successively Professor of English Literature and of Greek, and is perhaps best known as a political economist, and an occasional poet whose words have reached the whole nation.

THE Council of the Yorkshire College has decided to add a department of law to the other courses of study, and it is proposed to appoint within the next few weeks a professor and three lecturers on various branches of law. Lectures and classes will be instituted to prepare for the law degree of the Victoria University, and for the examinations of the Council of Legal Education and of the Incorporated Law Society. The necessary funds—which have been guaranteed for five years—have been subscribed by law societies, practitioners, and students in Yorkshire, aided by the Incorporated Law Society of the United Kingdom.

THE appearance of an excessively rare or almost unknown book in the market is almost invariably followed quickly by one or more copies. Mr. Kipling's 'Schoolboy Lyrics' is a case in point. The earliest known copy of this to occur in the market was mentioned in the *Athenæum* of April 15th, and at the sale on April 24th it realized the extraordinary price of 130*l.* On Monday, July 3rd, Messrs. Sotheby, Wilkinson & Hodge will sell three copies of the same booklet, and it will be interesting to notice the effect which these three will have in regard to price. There are a number of other first editions of Kipling in the same sale, which also includes some valuable books from the library of the late Sir John Hayford Thorold, of Syston Park, notably one of ten copies on vellum of the Greek Bible, edited by H. H. Baker, 1816–28; a fine copy of the Oxford Hesiod, 1737, one of twelve examples on largest paper; the finest known copy of the Oxford Xenophon, 1693–1703; and a number of other interesting editions of the classics. Two other "lots" in this sale are worthy of special mention. One is the first complete edition of Montaigne's 'Essais,' 1588, the only recorded example with a printed title-page, the title-page in all the other known copies of this issue being engraved. The other is an unrecorded production of Wynkyn de Worde's press, an "Indulgence" granted by Laurence, Bishop of Salisbury, "to all those that be confessyd or wylling to be confessyd that wyll iysyt sende or put theyr helpynge handes" to the maintenance of the Hospital of the Blessed Trinity at Salisbury; this was issued about the year 1525, and runs to twenty-nine lines.

WE are glad to hear that Mr. Gleeson White's widow has been awarded an annuity from the Civil List Fund. Mr. A. L. Isaacs has just issued a carefully compiled catalogue of Gleeson White's library, which is being sold for the benefit of Mrs. White. Considerably over a thousand articles are enumerated, many being presentation copies. The catalogue will be welcomed as a pleasant souvenir of an amiable man of letters.

MESSRS. HODGSON will include in their sale next week an item of exceptional interest to Kipling collectors. It consists of thirty-five numbers of the *Week's News*, a periodical published at Allahabad between January 7th and September 15th, 1888, each issue containing a contribution from Mr. Kipling's pen. This is the earliest form in which many of his now famous

stories originally appeared. The paper is of extreme rarity—apparently only about four copies being known—the above being the first that has, up to the present time, been offered for sale by auction.

MESSRS. PUTTICK & SIMPSON are enlarging their premises, exclusive of the house proper and its appurtenances. The well-known sale-room, which occupies the site of Sir Joshua's studio, long ago reconstructed, will include an addition on the north behind the adjoining house. Thus a very handsome new auction-room on a large scale, which is to be chiefly appropriated for book-sales and suitably fitted like a library, will be obtained.

THE Open Court Publishing Company, Chicago, have in the press a work by Dr. Moncure D. Conway on 'Solomon and Solomonic Literature,' which will appear in the autumn. The volume will be published in London by Messrs. Kegan Paul & Co. It is dedicated by the author to his "brother Omarites of the Omar Khayyám Club, London."

THE Fifteenth Report of the Historical Manuscripts Commission, just out, mentions several important series of letters, most of which are included in the volumes which have been presented to Parliament. Special attention is called to the papers in the Duke of Portland's collection which record the intimate relations between Harley and De Foe during the latter's employment as a Government agent. In connexion with the collection of the Earl of Carlisle, attention is drawn to the large number of letters from George Selwyn between 1767 and 1790. The Hodgkin collection at Richmond is noted as being one which, although formed by purchase, contains large groups of papers complete in themselves, such as the letters addressed to Samuel Pepys between 1661 and 1701.

It is expected that the Professorship of History and Palæography, founded under the will of the late Sir W. Fraser, in the University of Edinburgh, will be filled by Mr. P. Hume Brown, the Scottish historian.

A TABLET has been placed on the house in Gay Street, Bath, where Mrs. Piozzi lived. One is to be affixed to the house in which Thomas Campbell died in Boulogne, and will be unveiled on Thursday, September 21st, the day when the British Association, assembled at Dover, is to visit the French Association assembled at Boulogne.

THE decease is announced of Dr. G. F. Shaw, the well-known Dublin journalist. He had edited at various periods the *Irish Times* and *Saunders's News-Letter*, and had been for many years past a leader-writer on the *Evening Mail*. He had been a Fellow of Trinity College for over half a century.

THE portions of the Hebrew of the Wisdom of Ben Sirach discovered in the Taylor-Schechter collection of Cairo MSS. have been edited by Dr. Taylor and Dr. Schechter. The edition, which is provided with a translation, introduction, notes, and appendix, as well as the Hebrew text, will be published by the Cambridge University Press.

At the last monthly meeting of the board of the Booksellers' Provident Institution a

sum of 116*l.* 8*s.* 4*d.* was voted for the relief of fifty-nine members and widows.

PROF. WILLIAM JAMES, of Harvard, the brother of the novelist, has been appointed Gifford Lecturer at the University of Edinburgh, and is to deliver his first course of lectures in January.

THE National Literary Society of Dublin has re-elected Dr. Sigerson as its President for the fifth time. Among the vice-presidents are Miss Jane Barlow, Lord Castle-town of Upper Ossory, Dr. Douglas Hyde, and Prof. Savage Armstrong. The Society has entered its new rooms rented from the Society of Antiquaries, and has largely increased its number of members.

THE Parliamentary Papers of the week include the Fifteenth Report of the Historical Manuscripts Commission (4*d.*); a Return of the Number of Experiments on Living Animals, 1898 (6*d.*); and the Report of the Intermediate Education Board for Ireland, 1898 (7*d.*).

SCIENCE

GEOGRAPHY OF THE FAR NORTH.

MR. FRED. W. LUCAS, in *The Annals of the Voyages of the Brothers Nicolò and Antonio Zeno* (Henry Stevens), has dealt fully and ably with one of the vexed questions in the history of geographical exploration, and by including in his volume a facsimile reprint of the narratives first published at Venice in 1558, a translation of the same, and facsimiles of the numerous maps referred to in his critical notes, he has largely put it in the power of his readers to form their own opinion as to the weight of the evidence which he adduces in support of his views. When first published this "literary fraud," as the author terms it, was received without suspicion by an uncritical public, and cartographers like Mercator and Ortelius hastened to embody the phantom islands of the Venetian fabulator in their maps. Nay, even down to our own days there have not been wanting men of good standing in the world of science who stood up in defence of the general veracity of the work in question. One of the foremost of these was the late Mr. R. H. Major, whose 'Voyages of the Venetian Brothers Antonio and Nicolò Zeno to the Northern Seas' was published in 1873. Still, there were not wanting writers who looked with suspicion upon many of the statements advanced by the younger Zeno. One of the earliest of these was Angrim Jonas, an Icelander, whose 'Commentary' was written in 1592, and published by Hakluyt seven years after. Torfæus, also an Icelander, was the first to reject unconditionally the whole of the narrative. Among modern writers it was Admiral Zahrtmann who first attacked the Zeno narrative with force and effect. This assault was followed up by other Scandinavian authors, and the discovery of several old maps, which had indisputably been made use of by the younger Zeno in the production of his own map, enabled Dr. G. Storm, in 1891, fully to expose the "falsities of the narrative, and the dishonesty of Nicolò Zeno the younger, in allowing the 'Carta da Navegar' to be put forward as the copy of a map made in the fourteenth century." Mr. Lucas has presented us with a very clear account of these controversies carried on for years; he has adduced additional arguments in support of the view taken by Dr. Storm; and although we cannot flatter ourselves that the ghost of the Zeno has been finally laid and every controverted position taken, there can in future be only skirmishes with a defeated mob whose main positions have been carried by a victorious assailant. It is quite possible that

Nicolò and Antonio Zeno may have visited Northern Europe towards the close of the fifteenth century—nay, we know that one Nicolò Zeno actually commanded the galleys which left Venice for Flanders in 1485; it is possible that these brothers may have sent letters to Venice during their travels; but it is proved beyond cavil that the bulk, if not the whole, of the book given to the world by the younger Zeno in 1558 is derived from the published works of Bordone, Olaus Magnus, and others. We quite agree with Mr. Lucas that the Zichmni of the narrative cannot be identified with Henry Sinclair, the Earl of Orkney, but are not prepared to accept a noted pirate named Wichmann, whose career was cut short in 1401, as a substitute. As to the spuriousness of the Zeno map the arguments adduced are even more convincing, and had Mr. Lucas been aware of the existence of a map of Denmark by Cornelius Antonius, described by C. J. Bruun, his reasoning would have been even more crushing, for it would have enabled him to dispense with references to a map by Tramezini, only published in 1558, as Zeno's authority for the remarkably correct delineation of Jutland. We have already alluded to the large number of illustrative maps which accompany Mr. Lucas's valuable work, and only wish he had added a modern map, with the names to be found on Zeno's map inserted in their proper places.

Th. Thoroddsen: Geschichte der isländischen Geographie. Autorisirte Uebersetzung von A. Gebhardt. Band II. (Leipzig, Teubner.)—One unfortunate consequence of the division of tongues is that the contributions of the lesser languages to the common stock of the world's knowledge are, in the first instance, necessarily restricted to a comparatively narrow circle, and only reach the great reading world beyond gradually and after a long interval. Such a state of things is doubly deplorable when (as in the case of Scandinavia) the standard of literary and scientific excellence in the smaller countries is as high as, and sometimes even higher than, it is in the greater ones. No small debt of gratitude, therefore, is due to those diligent workers who undertake the useful and often thankless task of the translator in order to disseminate the treasures buried beneath obscure or inaccessible dialects. To this category certainly belongs Herr August Gebhardt, whose admirable version of Thorvaldur Thoroddsen's 'Landfræðissaga Islands,' which first appeared in Icelandic six years ago, now lies before us. Herr Thoroddsen is a typical instance of the out-of-the-way *savant* who deserves to be known far beyond the narrow limits of his native land. Ever since 1881, when he published his first important work, 'Lysing Islands,' he has been engaged in serious scientific investigations. His 'Geologiske Iagttagelse paa Snæfellsnes,' published in 1892, established his reputation as a geologist; while only two years ago he brought out a most interesting and suggestive volume on volcanoes and their influence on Iceland, which well deserves to be translated into English. But his masterpiece so far is undoubtedly the 'Landfræðissaga Islands,' which his present translator not inaptly describes as "a complete and exhaustive description of the state and people of Iceland in their historical development," though the author himself on his title-page modestly describes the book as a simple geography. The first volume dealt with the early history of this remarkable and strangely interesting island from the time of its discovery to the end of the sixteenth century; the present volume embraces the period extending from the beginning of the seventeenth to the middle of the eighteenth century, the period of Iceland's greatest misery and deepest degradation. The decline of the island, both materially and spiritually, began at the Reformation, when, to all intents and purposes, it became an integral part of Denmark, and was exploited by the Danes in the

most shameless manner imaginable. An unprecedented succession of bad seasons and other natural calamities contributed thereto; but the principal cause of the ruin of the country was the cruel enforcement of the iniquitous trade monopolies. As early as 1602 the merchants of the three towns Copenhagen, Elsinore, and Malmö enjoyed the exclusive right of trading on the island, and all its havens were distributed amongst them. This monopoly lasted for sixty years, and was then transferred to another Danish company for a term very nearly as long. The petitions of the Icelanders to the king for leave to trade on their own account with foreigners were invariably rejected with scant ceremony, and the slightest infraction of the existing monopoly was mercilessly punished. Thus, to take but a few instances, Sheriff Páll Torfason lost his post and his property because, driven by extreme necessity, he obtained from some Englishmen a couple of fishing-lines in exchange for some home-made knitted socks and gloves, instead of waiting for the tardy arrival of the Danish merchantmen in the late spring. In 1799 Holmfartur, of Brunnastathir, was publicly whipped because he sold some refuse fish to natives which he had offered in vain to the foreign chapmen. In 1700 Thomas Konrathsson was condemned to lose all his property and suffer penal servitude at Bremersholm for selling some fish, which he had caught himself, outside the proper district. In 1653 a royal ordinance forbade all Icelanders, under penalty of death, to go on board Dutch or English ships or offer their services as pilots to foreign shipmasters; and in 1682 another ordinance, emanating from Copenhagen, threatened all Icelanders who should trade with foreigners by land or sea with lifelong imprisonment at Bremersholm. The Swedish economist Baron F. W. Hastfehr, who visited Iceland in 1757, reports to his Government (and his testimony is that of an independent witness) that the country was well enough in itself, but that the trade monopolies "severed its very vital arteries," and he declares that till they are abolished the land cannot become self-supporting. He rightly maintains that trade monopolies are the surest means of perpetuating the poverty of a small nation, especially when, as in this case, its chief exports were comestibles and the necessities of life. That such oppression could be endured for nearly two centuries without a murmur seems incredible, yet such was the case. The endless and incurable jealousies among the leading Icelanders facilitated the settlement of the Danes in the first instance, and gradually the independence of character for which the Icelanders were once so famous entirely disappeared, and was succeeded by a slavish resignation which meekly accepted the greed and tyranny of the exploiters as the judgments of Heaven. The material decline of the island went hand-in-hand with an intellectual degradation, the like of which was unknown before. Never had superstition been so rampant in Iceland as it was during the seventeenth century. As the author himself says: "In earlier times there was considerably less superstition than was to be found later, in the seventeenth century, and the earlier superstition, moreover, was of quite another sort." In earlier times the authorities, both civil and ecclesiastical, had troubled themselves very little about old wives' tales and spells; but when, in the seventeenth century, foreign, chiefly German, erudition began to pour into the land, it brought along with it an incredible fanaticism and a multitude of novel superstitious ideas, and unfortunately the most learned men of the day, the theologians, were as a rule the most superstitious. The period between 1635 and 1690 was *par excellence* the age of wizard-burning in Iceland, for it is to be noted as a local peculiarity that here men almost exclusively were convicted and punished for this offence, whereas elsewhere women were the principal sufferers. One of the most

characteristic cases of the kind, which made a great stir at the time, was the bewitching of Parson Jón Magnusson of Eyri, who accused two of his parishioners—a father and son—of casting their spells upon him and his household, and the unfortunate creatures were burnt alive on April 14th, 1656. As, however, their deaths brought no relief to the haunted parson, whose torments were so unspeakable that it sometimes seemed to him as if he were "being pressed as cheese is pressed, so that all the sap and vigour of his body seemed to flow out of him," his suspicions were transferred to a woman named Thurid, the daughter and sister of his two former victims, who only saved herself from the fate of her kinsfolk by a prompt flight, with the connivance of the magistrate. The sufferings of the parson continued for some years longer, and it is quite plain, from the curious account of the circumstances attending his long illness, that the unfortunate man was not merely grossly superstitious, but subject to hallucinations; a madhouse, not a manse, was certainly the proper dwelling-place for this half-crazy curer of souls. Yet even at this dismal period of her history Iceland was not without her worthies. Such scholars and thinkers as Jón Guthmundsson (1574–1650); Jón Dathason; Bishop Brynjolfur Sveinsson (1605–1675); Gisli Magnússon of Hlítharendi, called "the Wise," the most learned of all the civil functionaries of Iceland during the seventeenth century; the great Bishop Thorthur Thorlaksson (1637–97); and Thorthur Vidálin, though more or less influenced by the superstitions of their day, were men of vigorous and original minds, and would have done honour to any country. In conclusion, we may add that, quite apart from its literary and scientific merits, which are considerable, Herr Thoroddsen's work must also be regarded as a valuable contribution to the bibliography of Iceland. The author has laid under contribution no small portion of the voluminous and (to ordinary scholars) inaccessible MS. literature relating to his native isle, whilst his list of printed sources and documents is imposing and apparently exhaustive.

ANTHROPOLOGICAL NOTES.

THE second half-yearly part of the first volume of the new series of the *Journal* of the Anthropological Institute brings its proceedings to the termination of Mr. Rudler's year of office as president, and contains his excellent and comprehensive anniversary address, which marked progress all along the line of anthropological study. It contains also the noteworthy discussion on Central Australian totemism, opened by Prof. Baldwin Spencer and Mr. Gillen, and contributed to by Prof. Tylor, Prof. J. G. Frazer, and others. In addition, the discoveries of stone implements in a cave in Griqualand East, by Mr. Frames, and those of caves, shell mounds, and stone implements in other parts of South Africa, by Mr. Leith, of Pretoria, are described and illustrated; as are the weapons, dresses, and implements brought home by Mr. F. W. Christian from the Caroline Islands. Other important papers are by Mr. R. E. Guise on the tribes inhabiting the mouth of the Wanigele river, New Guinea; by Mr. W. Crooke, on the hill tribes of the Central Indian hills; and by Prof. Flinders Petrie on our present knowledge of the early Egyptians. The last, however, is given in abstract only. The reviews and miscellanea contain several articles of interest. Dr. Topinard contributes (through Dr. Beddoe) a letter on the ethnology of Cornwall, on which subject he has published an article in a recent number of *L'Anthropologie*, based on his observations during his visit to that county on the occasion of the Bristol meeting of the British Association.

The Fourth International Congress of Psychology will be held at Paris from the 20th to the

25th of August, 1900, in connexion with the Universal Exposition, under the auspices of the Minister of Commerce. Prof. Th. Ribot, of the College of France, will be president; Prof. Charles Richet, vice-president; and Dr. Pierre Janet, secretary. The English members of the committee are Profs. Bain, Ferrier, Henry Sidgwick, and James Sully, and Mr. F. W. H. Myers. M. Félix Alcan, 108, Boulevard St. Germain, is the treasurer.

Prof. Ripley's work on the 'Races of Europe,' founded on his articles in Appleton's *Popular Science Monthly*, several of which have been noticed in the *Athenæum*, forms a volume of 650 pages, with 85 maps and 235 portrait types, and is accompanied by a supplementary bibliography of nearly 2,000 titles issued by the Boston Public Library. The learned professor is expected shortly to visit England and will be cordially received.

Prof. Starr, Professor of Anthropology at the University of Chicago, is also expected very shortly in this country. The members of the Folk-Lore Society, to which the learned professor has presented a fine collection of objects illustrating Mexican folk-lore, contemplate entertaining him at dinner on Monday, and a meeting has been arranged for Tuesday, at which he will describe his collection. It comprises more than 620 objects, of which a fully illustrated catalogue is in preparation.

SOCIETIES.

GEOLOGICAL.—June 7.—Mr. W. Whitaker, President, in the chair.—Mr. J. Crankshaw, Mr. W. B. D. Edwards, Lieut.-Col. T. English, and Mr. H. Lapworth were elected Fellows.—Mr. F. A. Bather, in exhibiting, on behalf of Mr. R. D. Darbishire, a pebble found in gravel near St. Margaret's, Bowdon (Cheshire), said that it consisted of liver-coloured quartzite and no doubt once formed part of the Bunter pebble-beds, though these do not occur in the immediate neighbourhood of Bowdon. It had been reported to Mr. Darbishire as found in river-gravel; but reference to Sheet 80 N.E. of the Geographical Survey map (1-inch, Drift) showed that the deposit was drift of alleged glacial origin. The specimen was an exceedingly perfect and characteristic example of the pyramid-pebbles or "Dreikanter," such as are found in the "Diluvium" of the North German plain, and in other parts of the world from the Cambrian to rocks now forming, but hitherto not recorded from England.—The following communications were read: 'On the Geology of Northern Anglesey,' by Mr. C. A. Matley, with an appendix on the microscopic study of some of the rocks, by Prof. W. W. Watts,—and 'On an Intrusion of Granite into Diabase at Sorel Point, Northern Jersey,' by Mr. J. Parkinson.

ASIATIC.—June 13.—Lord Reay, President, in the chair.—Mr. T. G. Pinches read a paper upon the question whether the so-called "anti-Akkadists" were right or not in regarding the apparently non-Semitic idiom of ancient Babylonia (and its dialect) as an "allography," or, as the lecturer called it, a cryptography, with variant methods of writing. Many words were quoted to show the system employed, and to explain how it was that the theory of the non-existence of a real language had arisen. It was then shown, from the Babylonian texts themselves, that the so-called allographic roots, when they existed, were merely words borrowed by the Babylonians from the non-Semitic dialect, and these naturally formed synonyms, or, in other words, allographs. Not only did the fact that there was a dialect testify that the non-Semitic system of writing was really a language, but it was also proved by the word-order, which, differing as it does greatly in many instances from Semitic Babylonian or Assyrian, shows that this so-called allography could not have been invented by them. The second part of the lecture dealt with the question of non-Semitic races inhabiting Babylonia in ancient times, before the Semitic Babylonian dominion really began. Many pictures were thrown on the screen in illustration of this subject, and it was pointed out that there were noteworthy differences of type, that which may be regarded as non-Semitic (Akkadian, or rather Sumerian) practically ceasing at a comparatively early period, whilst the Semitic Babylonian type was traced down to the time of the later Babylonian empire. Most noteworthy, however, among the examples that may be regarded as non-Semitic were those in which the sculptor had shown de-

cidedly oblique eyes, the best being the male head given in De Sarzec's 'Découvertes en Chaldée,' pl. 21, No. 6. There was hardly any doubt that this was an exceptional type, but it tended to show the mixed nature of the population (which must certainly have been, in part, non-Semitic), and the probability of the correctness of the contentions of De Lacouperie and the Rev. C. J. Ball as to the Mongolian (Chinese) affinities of the race and the language.—The Rev. J. Tuckwell and the Rev. A. Löwy took part in the discussion, to which Lord Reay added some very appropriate words.—The author, in replying, spoke of the excellent work that M. Halévy, the inventor, as it were, of the anti-Akkadist theory, had done in Assyrian and Semitic studies generally.

STATISTICAL.—June 20.—Right Hon. L. H. Courtney, President, in the chair.—A paper was read by Mr. A. W. Flux 'On the Flag and Trade,' being a summary review of the trade of the chief colonial empires.

ENTOMOLOGICAL.—June 7.—Mr. G. Verrall, President, in the chair.—Mr. E. Greenwood was elected a Fellow.—Mr. J. J. Walker exhibited, on behalf of Mr. G. F. Mathew, a number of interesting Lepidoptera, chiefly from the Mediterranean region, and including amongst others the following: examples of *Thais polyxena*, Schiff., var. *ochracea*, Staud., having an unusually deep and rich colour, bred from larvæ found at Plataea, Greece; male and female of *Thestor ballus*, Hb., from Alexandria, the male remarkable in being largely marked with orange on the upper side of the front wings; and a singular aberration, from Corfu, of *Melitea didyma*, Ochs., with central band of black spots very strongly marked on both wings, the other spots being obsolete and the ground colour pale fulvous.—Mr. E. E. Green exhibited a teratomorphic specimen of a zygaenid moth, *Chalcusia venosa*, Walk., which he had found at rest on a leaf at Udagama, Ceylon. In this specimen four wings were present on the left side, the hindmost being almost as fully developed as the normal hind wing on the right side, while the other three appeared to be attached to the meso-thorax. He also showed larvæ and pupæ of insects in air-tight glass tubes in which a little cotton wool, sprinkled with formalin, had been placed. The specimens, which had been thus preserved for nearly two years, had lost little of their original colour or brilliancy.—Mr. R. McLachlan read a paper 'On a Second Asiatic Species of *Corydalis*,' and exhibited the male type of the species described, which he proposed to name *Corydalis orientalis*. He said the first Asiatic species of *Corydalis* was described and figured by Prof. Wood-Mason in 1884, the genus up to that time having been considered to be peculiarly American.—Mr. H. J. Elwes communicated a paper 'On the Lepidoptera of the Altai Mountains,'—and the Rev. A. E. Eaton a paper entitled 'An Annotated List of the Epimeridae of New Zealand.'

CHEMICAL.—June 15.—Prof. Thorpe, President, in the chair.—A ballot for the election of Fellows was held, and thirty gentlemen were duly elected.—The following papers were read: 'On the Decomposition of Chlorates, with Special Reference to the Evolution of Chlorine and Oxygen,' by Mr. W. H. Sodeau, 'The Action of Hydrogen Peroxide on Formaldehyde,' by Dr. A. Harden, 'Action of Silver Compounds on α -Dibromocamphor,' by Dr. A. Lapworth, 'The Colouring Matter of Cotton Flowers,' by Mr. A. G. Perkin, 'Experiments on the Synthesis of Camphoric Acid,' by Messrs. H. A. Auden, W. H. Perkin, jun., and J. L. Rose, 'Methylisocamphylsuccinic Acid,' Part I., by Mr. W. T. Lawrence, 'Condensations of Anhydrazetonebenzil and its Analogues with Aldehydes' and 'Triphenyloxazolone,' by Messrs. F. R. Japp and A. Findlay, 'Interaction of Phenanthraquinone, Acetophenone, and Ammonia,' 'Furfuran Derivatives from Benzoin and Phenols,' and 'Interaction of Benzoin with Phenylendiamines,' by Messrs. F. R. Japp and A. N. Meldrum, 'The Condensation of Ethyl Salts of Acids of the Acetylene Series with Ketonic Compounds,' by Messrs. S. Ruhemann and A. V. Cunningham, 'The Velocity of Reaction before Perfect Equilibrium takes Place: Preliminary Note,' by Dr. M. Wilderman, 'Dextro-ac-tetrahydro- β -naphthylamine,' by Mr. W. J. Pope, 'The Resolution of Racemic Tetrahydroparatoquinoline into its Optically Active Components,' by Messrs. W. J. Pope and E. M. Rich, 'Isomeric Salts of Hydrindamine containing Pentavalent Nitrogen,' by Dr. F. S. Kipping, 'Synthesis of Phenoketoheptamethylene,' by Dr. F. S. Kipping and Miss L. Hall, and 'Organic Compounds containing Silicon,' by Dr. F. S. Kipping and Mr. L. L. Lloyd.

ANTHROPOLOGICAL INSTITUTE.—June 13.—Mr. C. H. Read, President, in the chair.—Mr. George Clinch read a paper entitled 'Prehistoric Man in

the Neighbourhood of the Kent and Surrey Border: Neolithic Age,' in which were given the results of upwards of twenty years' researches by the author in the parishes of Hayes, West Wickham, Keston, Addington, Croydon, and Sanderstead. Detailed particulars of Mr. Clinch's earlier investigations at West Wickham and Hayes Common having been set forth, the more recent discoveries of a neolithic implement factory at Millfield, Keston, and floors of neolithic dwellings at Croham Hurst were explained. A large collection of flint implements, tools, and weapons, collected from the surface of the ground in and around the neolithic dwellings, was exhibited in illustration of the paper. Perhaps the most important part of the paper was that which dealt with the approximate date of the settlements, for although the depressions upon the surface of the ground at Hayes Common and other uncultivated sites in the neighbourhood had already been accepted as the floors of ancient huts, they had not hitherto been so clearly proved to be of neolithic age. The construction of the huts, the method of preparing food, and the arrangement by which the fire was made outside, and at a little distance from the hut, were other points upon which a good deal of fresh light was thrown by the new facts brought forward. Attention was called to the peculiar situation of some of the hut floors on the steep southern slope of Croham Hurst, and it was pointed out that the desire of those who selected the sites for dwellings was evidently to find a position which would be naturally sheltered from the cold winds which during the winter blow from the east and the north. These dwellings, in fact, were regarded as a sort of transition between the more primitive dwellings in caves and under rock shelters and those dwellings of regular construction which were built entirely artificially, and did not depend at all upon the protection of natural shelters.—The President congratulated the author and the Institute upon the interesting paper to which they had listened—a paper marked by great diligence in the accumulation and arrangement of facts, considerable originality and ingenuity in the deductions drawn from them, and a very careful differentiation between what were undoubted facts and what might be considered hypothetical and speculative.—Mr. W. Gowland drew particular attention to the importance of the author's discovery of the external cooking fire near the neolithic dwellings. In his opinion it was extremely likely that this would be found to have an important bearing upon the very first discovery of the possibilities of smelting metals. The heat generated in such a fire was very great, and under certain conditions there was no reason why a piece of ore placed in the fire should not become accidentally smelted, and thus the secret of working metals might first have been discovered.

HISTORICAL.—June 15.—Sir M. E. Grant Duff, V.P., in the chair.—The following were elected Fellows: Messrs. T. J. Shipton Green, A. Maurice, A. J. Grant, and G. P. W. Terry.—A paper was read by Mr. M. S. Giuseppi 'On the Genesis of the London Livery Companies.'—A discussion followed, in which Dr. F. A. Gasquet and others took part.

BIBLIOGRAPHICAL.—June 19.—Lord Crawford, President, in the chair.—Sir Edward Maunde Thompson read a paper on the 'History of English Handwriting, A.D. 800-1400,' illustrating it with numerous lantern-slides. After describing the characteristics of the Irish half-uncial hand at the time of its introduction into the north of England, the lecturer traced its gradual development into more graceful and less restrained forms, pointing out that these changes were not made in any way under the influence of the handwriting used by the Roman missionaries to England, which was practically confined to Canterbury. In the ninth century an advanced school of penmanship existed in Mercia and Kent, the charters, &c., in a rougher and less careful hand coming from Wessex. Towards the close of the tenth century French influences began to make themselves felt, not so much in definite forms as in those indefinable touches which give "character" to a hand. These changes were accentuated by the Norman Conquest, and a page from Domesday Book was shown as a specimen of the Norman writing which displaced the English minuscules as an official hand. In the twelfth and thirteenth centuries the retention of some of the old English letters in vernacular manuscripts lends to these a distinctive appearance; but in its general character at this period the English book-hand approached so closely to that used in Northern France and the Low Countries that it is often difficult to tell in which of the three countries a manuscript was written. But both in writing and illumination the best manuscripts of undoubted English origin are among the very finest of this time. In

the twelfth century books were large and magnificent, and the style of handwriting correspondingly bold. In the thirteenth century, when books were much smaller, a hand of wonderful minuteness and regularity came into fashion, which is seen to perfection in some of the many Latin Bibles written during this period. In the fourteenth century writing lost much of its exactness and rigidity, and a modification of the older literary hand influenced by the cursive charter-hand came into use for literary purposes side by side with the formal book-hand, which was continued for liturgical books. Thus at the very beginning of the fifteenth century English manuscripts can be found possessing the main characteristics of the hands which Caxton chose for imitation in his types. In further illustration of the subject the character of the illuminations and decorative work of each period was briefly described, and their relation shown to the handwriting then in use.—Mr. Falconer Madan, Dr. Furnivall, and Lord Crawford expressed the Society's gratitude to Sir E. M. Thompson for his paper, Mr. Madan commenting on the happiness with which he had found appropriate phrases for the various changes of hand, which often seemed to defy description, while Dr. Furnivall and the President expressed the hope that in a future paper some of the points raised might be worked out in greater detail.

MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 8½.—'Surveying and Road-Making in British East Africa,' Capt. G. E. Smith.
Tues. Anthropological Institute, 8½.—'Objects illustrating the Folk-lore of Mexico,' Prof. F. Starr.
Wed. Society of Arts, 4.—Annual Meeting.
Thurs. Hellenic, 5.—Annual Meeting.
Fri. Philological, 8.—'Concerning English Metre,' Prof. J. W. Bright.

Science Gossip.

MR. W. WILLIAMSON, the well-known horticulturist, of Tarvit Gardens, Cupar, has undertaken to write for Messrs. Methuen a 'Handbook of Horticulture.' The book will be illustrated.

THE small planet stated last week to have been discovered by Herr Witt at Berlin on the 7th inst. turns out to be identical with No. 85, discovered by C. H. F. Peters so long ago as September 19th, 1865, and named Io. The whole number, therefore, of which the orbits are known remains 444.

THE periodical comet which was discovered by Mr. Holmes at Islington on November 6th, 1892, and found to have a period of nearly seven years, was redetected by Mr. Perrine at the Lick Observatory on the morning of the 11th inst. At this return it reckons as comet *d*, 1899. When discovered it was very faint, and situated in the constellation Pisces; it is now moving into Aries, and slowly increasing in brightness.

SWIFT'S comet (α , 1899) underwent a remarkable increase of apparent brightness on the 4th inst., and became for a few days visible to the naked eye, as it had been early in May. It is now in the northern part of the constellation Boötes, and moving in a south-westerly direction.

THE Deutsche Geologische Gesellschaft will hold its next annual meeting at Munich from September 13th to 16th, and will celebrate at the same time the jubilee of its fifty years' existence. German papers announce that invitations to the jubilee have been sent out to the geological societies of Austria, Belgium, France, and Switzerland. We presume that the mention of England has been accidentally omitted.

FINE ARTS

Introduction to the Study of North American Archaeology. By Prof. Cyrus Thomas. (Cincinnati, Clarke; London, Gay & Bird.)

PROF. THOMAS, who has long been engaged in connexion with the Bureau of American Ethnology in superintending the great work of mound exploration undertaken by that department, has in this convenient and attractive volume (appropriately dedicated to Major Powell, the head of the Bureau) presented to the public a brief résumé of the

progress which has been made up to the present time in the investigation and study of North American archaeology. No one could be more competent for such an undertaking. Great stores of information have been accumulated during recent years in the voluminous annual reports of the department and in other publications, and a trustworthy guide to their results, indicating the present state of knowledge on the subject, is called for. Such a guide is afforded by the present work, which supplies a real want.

On the very threshold of the study a point that has been much debated arises. Are there any remains of palæolithic man in America? Prof. Thomas answers this question in the negative, and has the weight of authority on his side—at least, in the opinion of those who heard the discussion upon it at the Toronto meeting of the British Association. On another point of difference between European and American archaeology his ground is not so sure. He rejects craniology as a factor in the study—at least for North America—and thus deprives himself of the aid of a branch of anthropology which depends wholly upon exactness of measurement, and in no degree upon hypothesis or conjecture. It is perhaps not unnatural, for one who has worked out his own special branch so thoroughly, to see the utility of other branches through the diminishing end of his telescope, but in doing so he takes away from the completeness of his work.

Prof. Thomas accepts as generally true for the whole of North America the conclusion that the monuments are attributable to the ancestors of the people found there at the incoming of the whites. He holds that this is established in regard to Mexico and Central America, as well as to the regions of the mound builders and cave dwellers, and may be assumed for other sections until evidence to the contrary shall appear. For the purpose of archaeological study, he separates the continent into three broad divisions—the Arctic, the Atlantic, and the Pacific.

The Arctic division concerns only the Eskimo and allied tribes, one of M. Elie Reclus's "primitive folk," representing, according to M. Cartailhac, the industry of the reindeer period.

The Atlantic division is the seat of the mounds. The author thinks that the purpose of these mounds was burial by inhumation, and that cremation of the bodies was not practised, referring the occasional traces of fire to accident. He discusses the forms of pottery and pipes found in them, especially with reference to those showing human features, which he holds not to be irreconcilable with the theory that the remains are Indian, though some of the features can hardly be said to be of the Indian type. The stone images found in Tennessee and neighbouring states are alike in facial type, and most of them represent an artificially flattened head. Of the great earthworks in the Ohio district, the most extensive is Fort Ancient, described by Mr. W. K. Moorehead, the walls of which are over three and a half miles long (*Athen.* 3374 and 3397). That these and the like remains are purely Indian, and comparatively recent, Prof. Thomas argues from a variety

of considerations, the expression "comparatively recent" meaning a thousand years or more before the advent of Columbus.

The Pacific division includes Mexico and Central America, and extends northward to the vicinity of Hudson's Bay. It may be divided into four sections—the Northern Athapaskan (east of the Rocky Mountains), the Californian, the Pueblo, and the Mexican. Each of these has its special types of culture. The Pueblo architecture has been studied by Mr. Victor Mindeleff (see the Eighth Report of the Bureau of Ethnology) and by Mr. Cosmos Mindeleff. Mexican archaeology lends itself to every variety of speculative opinion, from that of M. Désiré Charnay, who finds Toltec work in every ruin showing evidence of advanced culture, to that of Dr. Brinton, who looks upon the Toltecs as purely fabulous. Whatever we may call the people who built the pyramids and temples of Teotihuacan, there is sufficient evidence that they were another and an earlier people than the Aztecs. The author briefly describes other monuments of Southern Mexico and those of Central America. Chichen-Itza and the ruins in Honduras, so well explored by Mr. Maudslay, receive somewhat fuller attention. In like manner, the Maya hieroglyphic codices, though they have been minutely studied by Prof. Cyrus Thomas himself, as well as by European students such as M. Georges Raynaud, are only briefly referred to.

The author does not claim that his treatise is anything more than an outline of his subject, and he has compressed into 380 pages a vast amount of information on a subject of immense extent—not less than the peopling and progress in civilization of a whole continent. In his concluding observations he remarks that North America offers an archaeological field which is yet to yield a rich harvest to antiquarian research—a field which has as yet been little worked, except in a few districts; that the most extensive group of pyramidal mounds in the Gulf states remains undisturbed, except by the plough; that the largest group on the western bank of the Mississippi is yet unexplored; and that there are hundreds of undisturbed groups of ruins in Mexico and Central America.

Full of interest and instruction as the work is, we think its utility would have been greater if a bibliography had been added to guide the student as to the works to be consulted for further information, including those written by specialists on this side of the Atlantic. Dr. Hamy's encyclopædic description of the objects belonging to the American gallery of the Ethnographic Museum of the Trocadéro is not even referred to, though we are sure that Prof. Thomas must be aware of the interest shown by European scholars in American studies of the sort.

TWENTY SELECTED PICTURES BY ITALIAN MASTERS.

SUCH is the title of a collection which Messrs. T. Agnew & Sons have formed in their Bond Street Galleries. The most important of them is a large *tondo*, a yard in diameter, retaining what appears to be its original frame, and representing *The Angel Choir* (No. 10), by Ghirlandaio, conceived in his most elevated and

sympathetic mood, and designed with unusual grace and spirit. The Virgin, wearing an elegant tiara of gold, sits on our left and takes by his chin the chubby face of the little St. John standing smiling before her. She is of a lovely type; and hardly less delightful is the group of three boy angels standing behind her, and each holding a tall flowering lily. As was frequent with Ghirlandaio, the Infant Christ, seated naked in His mother's lap, and blessing St. John, is comparatively unimportant. The condition of 'The Angel Choir' is, practically speaking, perfect; its colour is brilliant, gay, and harmonious, and it could not be more finished. Recently acquired by the firm, this choice work arrived not long since in England for the first time. Many students will with equal interest turn to the fine and expressive *Portrait of the Elder Doni* (17), i.e., the man of letters and elder brother of the better-known worthy whose portrait by Raphael is in the Pitti. The work now before us so much resembles the latter, not only in its personal likeness, but in its peculiarly firm pencilling and solid draughtsmanship, the vivacity of the expression of all its features, and certain technical matters, that there seems no room for doubting the correctness of the tradition which has always ascribed it to Raphael. It is a bust of about three-quarters life-size, the head in three-quarters view to our left, having the dark brown eyes to the front; a black cap crowns the bushy, lightish brown hair; the flesh tints are brownish and somewhat shrunken, as becomes the face of a student. This picture has till just now been in the possession of a distinguished Italian family, from whose hands it passed direct to Messrs. Agnew.

Another important and till now insufficiently studied picture is the *tondo*, about forty inches in diameter, by Sandro Botticelli—or, at least, a first-rate master of his school—called *Madonna and Child with St. John* (3). As in the other *tondo*, the face of the Virgin is an instance of the portrait-like adaptation of a model chosen as a fresh type. Botticelli's Virgins so frequently conform to the same type that this distinction is of rare value, and the interest of it is enhanced by the profoundly touching expression bestowed by the master on the model's features. The face is not idealized. Here the mind and motives of the great humanist painter are in the clearest way distinguishable from those of the even greater idealist, whose types were, as was happily said of Fra Angelico's as well as his own, borrowed from heaven. In No. 3 the Virgin kneels before the Infant, whose frank and lifelike face is that of a son of woman, not an offspring of heaven. At the side of the Child we have one of the quaintest and most awkwardly constructed St. Johns that ever came from Botticelli's *bottega*. A third attractive *tondo* is No. 7 by Raffaellino del Garbo, representing the *Madonna and Child with St. John and Two Angels*. Here is manifest the charm of the painter's characteristic colour-scheme, which comprises rich rose-red garments (tempered by the white tissues that overlay them), dark green, saffron, and white. The animation and variety of the youthful faces cannot be too much admired; above all, delightful is the expressive beauty of the countenance of the attendant angel on our right. The use of metallic gold for the embroideries on the draperies is characteristic of a Peruginesque master like Raffaellino, and there is more than a suspicion of Francia about the work. The nearly life-size bust portrait of *Lucretia Summaria* (2), a charming work by Francia Bigio, and believed to be his only surviving portrait of a lady, not only portrays the fair damsel to the life, but indicates the greatness of Raphael's influence upon the artist in the drawing of her features, enclosed by the long ovals of her close-bound brown hair, and the coronet-like roll twined with a dark green ribbon, which forms a sort of frame for the whole of the

graceful head. The lady's little nostrils, her little mouth, her rosebud-like lips, the rounded openings of the eyes, the plump circles of the cheeks, and her dainty chin are all in an exquisite harmony of form — "rounds on rounds," as Browning says.

A nearly naked *Venus at her Toilet* (1), dressing her hair before a small round hand-mirror, is manifestly by Giovanni Bellini, if not a replica of the famous picture at Vienna. The colour is heightened by the dark rose-red of a garment that is slipping from the goddess's almost girlish form. The finish of the modelling, the luminous and rosy carnations, and the vivacity of the action—to say nothing of the imperfect drawing of the features—indicate the early Bellinesque school, influenced, however, by studies from the life, and still, to some extent, based upon traditional forms and physical types that were anything but Venetian, and not such as Giorgione, Palma, and Titian lost their hearts to. *A Male Portrait* (19), by L. Vivarini, illustrates Venetian portraiture during the middle of the sixteenth century. Two panels of the histories of Goliath and David, by Pesellino (13 and 14); a luminous and sumptuous *Salome* (15), which we have seen before, the work of Del Piombo; and a really fine and masculine portrait of a *Venetian* [or Spanish] *Nobleman in Armour* (9), by Gaetano, do not exhaust the attractions of this valuable exhibition.

NOTES FROM ROME.

I HAVE purposely deferred writing about the last finds in the Forum, because, as far as the inscribed stone is concerned, "adhuc sub judice lis est." The facts are these. Near the pedestal of the right lion, and near the conical base which probably supported the original black stone, a stele has been found *in situ* containing the oldest and most important inscription among the thirty-five thousand brought to light in Rome and its vicinity since the revival of epigraphic study. The stele is formed of a block of tufa, slightly pyramidal in shape, each of the sides measuring from forty to forty-five centimetres at the base. The angles are not sharp, but flattened (*Ital. angoli smussi*), so that the stone is really octagonal rather than square. The inscription is written in the Chalcidean alphabet, or rather in the earliest Italic derivation from the Chalcidean alphabet, the *koppa* being one of the most conspicuous letters, followed, of course, by the vowel O. The H is closed, as in the so-called Pelasgian style. The inscription is, as it were, doubly boustrophedon, because not only the lines alternate—so that the first begins on the right, the second on the left—but they are perpendicular, not horizontal. The lines cover the four principal faces of the stone; there is an extra line, besides, engraved on one of the flattened corners. Unfortunately the top of the stone is broken, so as to make every line incomplete alternately at the beginning or at the end. As far as the meaning of the inscription is concerned, we must wait for the official communication which will be made to the Royal Academy dei Lincei. The administration has asked the opinion of four distinguished philologists and glottologists, whose verdict we are anxiously awaiting. There is no doubt about its being written in early Latin or in the early dialect of Rome, as miscellaneous as the early population was—a dialect which the Romans of classic times could not understand themselves. I hope the fate of this remarkable monument will be different from that of the "vase of Duenos," written, so to speak, in the same alphabet and in the same language, the full interpretation of which has never been given.

The discovery of the stele is equally important from the historical and topographical points of view. We have there two levels of the Comitium, the lower one containing the pedestals of the two lions, the support of

the original black stone, the stele, and other relics of the most remote antiquity, all of which have suffered damage at the hand of man. The lions have disappeared, together with the black stone; the top of the stele is cut off, and the place is full of fragments chipped off from the neighbouring stone structures. These more or less damaged monumental relics of the earliest Comitium are all embedded in a layer of earth, from three to four feet high, containing numberless votive offerings as well as bones of sacrificial victims. There are cups and goblets of "bucaro," weights of stone and terra-cotta, figurines of Phœnician type cast in bronze or cut in bone, and even painted Italo-Greek vases of the sixth century before Christ. One of these—an amphora of the purest type, several fragments of which have already been joined together—represents the triumphal return of Dionysus, and it is painted in four colours, black, red, purple, and white. The bones are mostly of lambs. All these details recall forcibly to our minds the storming and sacking of Rome by the Gauls in 390 B.C. Whether the senators and the patricians, who had deemed it inconsistent with their dignity to abandon the city and their duties by an ignoble flight, were actually murdered here, as stated by Plutarch ('Camill.' 21), or in the vestibules of their houses, as stated by Livy, v. 40, or whether they were murdered at all, is still a matter of discussion; but the incident of the centurion, related by the same historian, c. 50, certainly refers to the place now being excavated. While the Senate was assembled on the site of the Curia Hostilia to discuss the proposal of emigrating to Veii, and the crowd gathered around to learn the result of the deliberations, a company of soldiers happened to cross the Comitium, when the centurion, whether by chance or design, gave the command, "Ensign, fix the standard here: hic manebimus optime!" Senators and plebeians accepted the omen, and the emigration to Veii was unanimously negatived. Now one of their first thoughts in undertaking the reconstruction and the reorganization of the city was to purify it from the profanations of the barbarians: "Senatus consultum factum: fana omnia, quod ea hostis possedisset, restituerentur, terminarentur, expiarenturque: expiatioque eorum per duumviros quaereretur." The expiation was the more necessary for the Curia and the Comitium as they were both "inaugurated" places. I have not the least doubt that the votive offerings we are handling now are the identical ones thrown on the smouldering ruins of the Curia and the Comitium in accordance with the Senatus consultum just mentioned. These really precious relics will be kept and exhibited in glass screens as near their place of discovery as possible, in a vaulted room (ancient) which stands opposite the Temple of Antoninus and Faustina.

Several other wells have been found in the neighbourhood of the Regia. The workmen are engaged at present in clearing out a reservoir, conical in shape, like the one discovered July, 1896, on the Palatine, near the supposed site of the hut of Faustulus. These underground structures, roofed in the Mycenaean style by means of stones projecting one above the other, may have been used for storing rain-water, as well as for storing grain.

The course of the Sacra Via in the early days of Rome was very different from that followed in imperial times. It can be made out in three ways: from the course of the oldest drains, from the remains of the kingly or republican buildings which appear here and there below the level of the imperial ones, or from the geological examination of the ground. By means of borings made in 1827–32 in the clay and marble strata of which the ridge of the Velia is composed, Nibby was able to ascertain that the furrow followed by the primitive road crossed the ridge itself not by the Arch of Titus, as it did afterwards, but some

fifty mètres north of it, where the church of S. Francesca Romana now stands. A discovery just made seems to confirm the statement of Nibby. In front of the Basilica of Constantine, and 7 ft. below the pavement of the Sacra Via of the late empire, the pavement of an earlier one has been found. The great size of the flagstones, the perfection of the joints, the smoothness of the surface, make it one of the best specimens of the skill of ancient road-makers (*silicarii*) yet found in Rome. The direction of the pavement follows that of the furrow pointed out by Nibby.

The director of the present excavations, Cavaliere Boni, has made one or two ascents in a military captive balloon, to obtain a photographic survey of the Palatine and of the Forum from a height of 1,200 ft. Some forty negatives have been obtained, which we hope will be soon put at the disposal of students.

The learned director of the French School of Classical Studies in Rome, the Abbé L. Duchesne, has just published a charming little book of seventy-five pages, by the title of 'Le Forum Chrétien.' He deals first with the so-called apostolic traditions about Simon the Magician, the Mamertine prison, its miraculous spring, &c., and then with the transformation of the pagan edifices bordering on the Forum and on the Sacra Via into Christian places of worship. Signor Constantino Maes has likewise written a memoir to prove that the remains just discovered in the Comitium (black stone, lions, pedestals, &c.) pertain to the Lacus Curtius and not to the grave of Romulus. I fear that this paper will share the same fate as the one Signor Maes published six weeks ago, to prove that the column raised in February last at the south corner of the Forum is the Columna Palmata of Claudius Gothicus (*Athenæum*, April 22nd, No. 3730, p. 505)—a strictly negative success.

I understand that the beautiful marbles discovered between 1895 and 1896 among the ruins of the villa (believed to be) of Cnæus Domitius Annius Ulpianus, jurisconsult and prefect of the Prætorium, on the headland of Santa Marinella, near Civita Vecchia, have been sold to a foreign dealer. As their discovery has not been recorded in the *Athenæum* I may just briefly state the facts. In May, 1895, while the Marchese G. Sacchetti was laying out a garden near his shooting-box at Santa Marinella, remains of a Roman villa of the second century were brought to light, built of reticulated work, and profusely ornamented with marbles and works of art of various descriptions. In the basin of a fountain which occupied the centre of one of the rooms several statues were found, all broken to pieces and ready for the lime-kiln. There was a Bacchus, 1·70 m. high, with the drinking-cup in the right hand and leaning against the trunk of a palm-tree; a magnificent replica of the Vatican Meleager, mutilated in the arms and legs; a head of Minerva Parthenos; fragments of a statue of Apollo and of a bas-relief representing Mercury showing the infant Bacchus to Jupiter; a double Bacchic Herma, and other pieces of less value. Some of these works of art were illustrated by Petersen in the *Roem. Mittheilungen* of 1895, p. 92.

The site of Santa Marinella corresponds to a station of the Via Aurelia, called Punicum by the Itinerary of Peutinger, which formed part of the territory of Castrum Novum (Torre della Chiaruccia). RODOLFO LANCIANI.

A WASHINGTON SUN-DIAL.

No family in the "county of spires and squares," or perhaps in the whole of England, has had more laborious research devoted to its history than the Washingtons, ancestors of the first President of the great American republic. It is not now our object to retrace the path so patiently followed by Mr. H. F. Waters, the result of whose many years' labour has been given to the world in the *New England*

Historical and Genealogical Register for October, 1889. Suffice it to say (for the benefit of those who are not already acquainted with the genealogy of General Washington) that Mr. Waters has proved beyond doubt that the Virginian emigrants John and Lawrence Washington were descended from the Sulgrave and Brington family of that name.

The discovery of a hitherto unknown dated shield of the Washington "stars and stripes" is of interest, not only to our American cousins, but to all lovers of heraldic antiquities.

In the hamlet of Little Brington, Northamptonshire, well known to many an American pilgrim, stands a small unpretending house, built of the picturesque local sandstone. This

Washingtons. However, within a stone's throw of this house, in the pleasant garden of Mr. Wykes, there has lately come to light a stone sundial having the Washington arms, [Argent] two bars, and in chief three mullets [gules], carved upon it, with the date 1617.

Mr. Wykes has known of the existence of this stone for forty years, but not till about ten years ago did his curiosity prompt him to examine it, when he found it to be a sundial. Not being greatly interested in heraldry, he thought little of his chance discovery, and only within the last few weeks was the writer's attention drawn to it by Mr. A. L. Y. Morley, of Great Brington. It is a round slab of sandstone, 16½ in. in diameter and 3 in. thick,

indications of a crescent (the mark of cadency of a second son), and this with the initials R. W. make it probable the dial was made for Robert Washington, second son of Lawrence Washington of Sulgrave. He died in 1622, and was buried in Brington Church, where an inscription and shield of his arms in brass are now to be seen. His nephew, the Rev. Lawrence Washington, rector of Purleigh, Essex, was the father of the two emigrants, John and Lawrence, who sailed for Virginia about 1657.

SALES.

MESSRS CHRISTIE, MANSON & WOODS sold on the 17th inst. the following works. Drawings: B. Foster, Spanish Girls dancing in a Courtyard, 107*l.*; Primrose Gatherers, 98*l.*; Washing Day, a girl at a brook, 60*l.*; A Peep at the Hounds, 157*l.*; The Market Cart, 178*l.*; Rustic Cottages, 79*l.*; A View in Venice, looking down the Giudecca, 441*l.* A. C. Gow, News from the War, 65*l.* C. Haag, Ready for Defence, 126*l.*; The Sphinx of Geezeh, full-moon night, 52*l.* A. Herbert, Fishing Boat entering a Harbour, 58*l.* R. Thorne Waite, The Hop-pickers, 52*l.* Pictures: F. Holl, The Deserter, 262*l.* A. Vickers, The Mouth of a River, 147*l.* J. Phillip, Scotch Washing, 105*l.* F. Morgan, The Favoured Swain, 105*l.* Henriette Browne, Le Catéchisme, 304*l.* G. Smith, The Rightful Heir, 120*l.* J. Linnell, Storm in Harvest, 504*l.*; The Sheepdrove, 346*l.* H. W. B. Davis, The Strayed Herd, Artois, 147*l.*; Approaching Thunderstorm, Picardy, 178*l.* T. S. Cooper, Cattle in Canterbury Meadows, 215*l.* P. Graham, A Spate in the Highlands, 614*l.* B. W. Leader, On the Welsh Coast, 304*l.*

The same firm sold on the 19th inst. the following engravings: Henrietta, Countess of Warwick, after Romney, by J. R. Smith, 45*l.* Marriage à la mode, after Hogarth, by R. Earlom (the set of six), 25*l.* H. Alken's Steeple-chasing, a set of six drawings, fetched 110*l.*

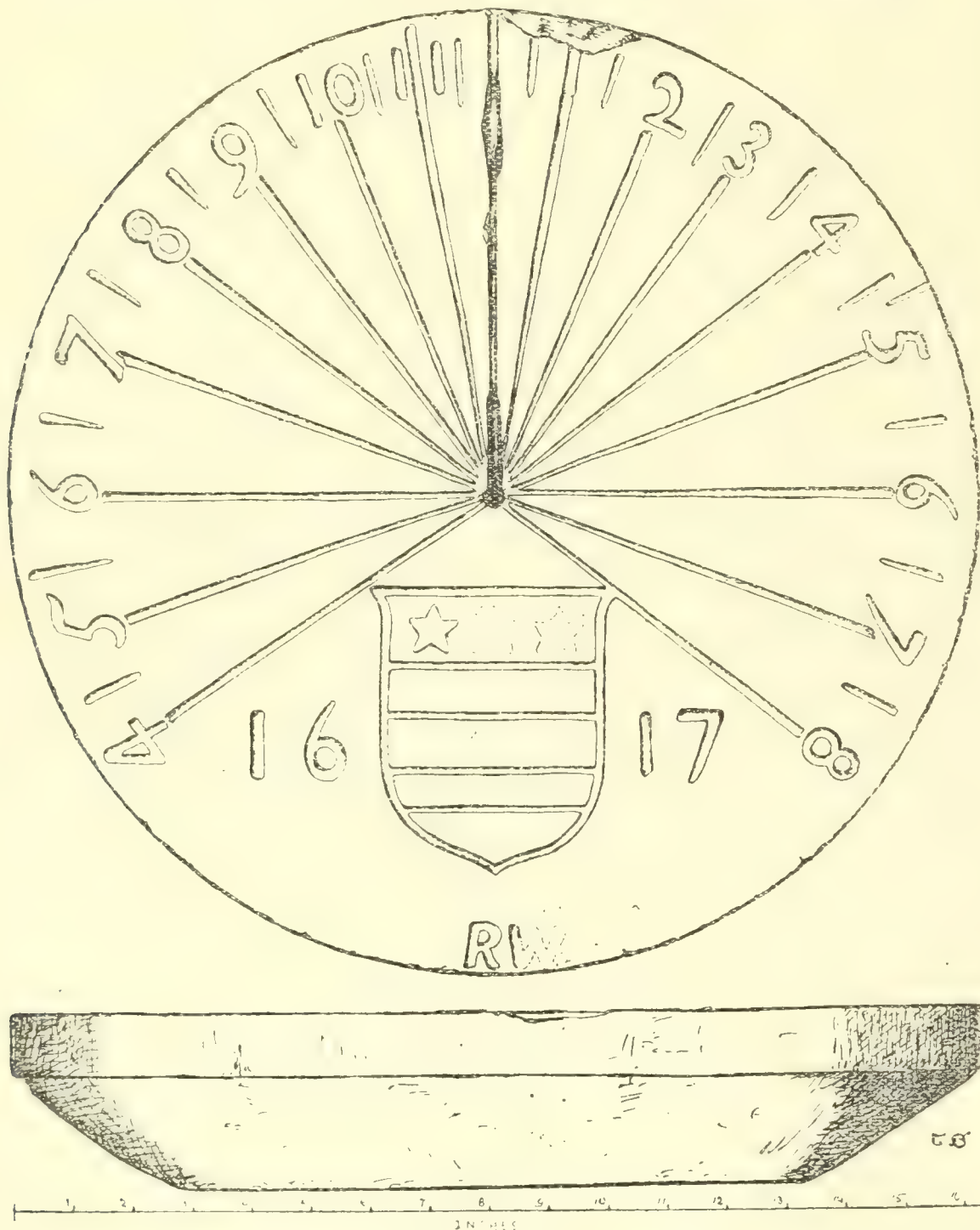
Fine-Art Gossip.

THE famous portrait of Lady Hamilton as 'A Bacchante,' which Messrs. Foster will sell on Wednesday next, differs in some respects from the large print by J. R. Smith, especially in the arrangement of the hair, in the flying tress which gives character to the design, and the vivacious *espièglerie* of the face. It excels the print greatly.

THE Annual Congress of Archæological Societies will be held at Burlington House on Wednesday, July 12th, under the presidency of Viscount Dillon.

THE Fifty-sixth Annual Congress of the British Archæological Association will be held at Buxton from Monday, July 17th, to Saturday, July 22nd. The Marquess of Granby is the President. The opening meeting will be held on the 17th. On Tuesday, the 18th, the Congress will visit Bakewell, Chatsworth, and Haddon Hall; and at the evening meeting on that day Prof. Boyd Dawkins will deliver an address upon the 'Roman Remains of Buxton and District.' On the next day Tideswell, Eyam, and Stony Middleton will be visited. On Thursday, July 20th, Arbor-low, Hartington, and Alstonfield will be the objects of pilgrimage. On the 21st, Castleton, the Roman Camp at Brough, also Hathersage, and the grave of "Little John" in its churchyard will be visited. On the closing day some of the members and visitors will proceed to Ashford Church, Taddington, and Chelmorton. Another party will visit the Roman roads and Roman camps at Dove Holes and at the top of Coombs Moss, &c.

THE following papers have already been promised: 'The Roman Remains of Buxton and the Neighbourhood,' by Prof. Boyd Dawkins, F.R.S.; 'The Roman Roads,' by



house is known as the "Washingtons' House," the refuge afforded to the Washingtons of Sulgrave after the fall of their fortunes by their kinsman Sir Robert Spencer, Baron Spencer of Wormleighton. There is no positive proof that this was the house they occupied, but every circumstance points to it as the only house in which they could have resided. A stone over the door bears the inscription: "THE LORD GIVETH THE LORD TAKETH AWAY BLESSED BE THE NAME OF THE LORD CONSTRUCTA 1606," which would be quite appropriate to their changed fortunes.

This humble residence was not, like the Manor House at Sulgrave, adorned (as was usual at the period) with heraldic stone-carving and stained glass, which identified it with the family, nor is there anything to which we can point as undoubtedly connecting it with the

chamfered on the lower edge. It is from the Harleston stone quarry, three miles distant from Brington, but not of the brownish-yellow stone usually used for building, being of what is called "Ryeland" stone, which was dug from that side of the quarry nearest the "Ryelands," and which is of a sharper grit and of a pinkish colour. No stone exactly like this seems to be quarried now, but in old houses built of Harleston stone pieces are to be found precisely similar. The lines, figures, and shield are incised about a sixteenth of an inch deep; the holes where the gnomon was fixed are to be noticed. The centre and sinister mullets of the shield are now almost worn away, but when first found they were quite distinct. Under the shield is a letter R, and part of what we may conclude was once a W; in fess point (the centre of the shield) there seem to be

the Rev. W. Fyldes; 'Ashford Church,' by Dr. Brushfield; 'The Archæological Discoveries of Micah Salt, Esq.,' by Mr. J. Ward; 'Castleton and the Castle of the Peverils,' by Mr. Thomas Blashill; 'Rownsley Church,' by Mrs. Collier; 'Bakewell Church,' by Rev. Dr. Cox; 'The Family and Record History of Haddon,' by Mr. W. A. Carrington; 'The Architecture of Haddon Hall,' by Mr. Alfred Gotch; 'Tideswell Church,' by Canon Andrew; 'The Ancient Lead Mines of Derbyshire,' by Dr. de Gray Birch, F.S.A.; 'The Pre-Norman Crosses of Bakewell, Eyam, and Hope,' by Mr. Lynam; and 'Derbyshire Brasses,' by Mr. Andrew Oliver.

IN the Fine-Art Society's gallery may be seen about a hundred bright and luminous drawings by Mr. H. A. Harper, illustrating various scenes in Jerusalem and effects of sunlight and shadow in the Holy Land and elsewhere. Most of the subjects possess historic interest, and all of them are more or less picturesque. One of those which attract us most is 'The Arches, or "Balances," with the Sammer Pulpit in Haram, Jerusalem' (No. 3), which excels in the nacreous quality of its colour. 'The Cathedral, Brindisi' (33), will be liked by those who can appreciate the treatment of the reflected light upon the shadowy façade. Rose light figures happily in 'The Golden Gate, Jerusalem, Sunrise' (38). Pale olive-grey rules in the fine drawing of the 'Pool of Bethesda' (48), which is a novel subject. We like, too, 'The Sack, Hebron' (63), 'Portion of the Church of the Nativity, Bethlehem' (64), 'The East Gate, Damascus' (77), 'Solomon's Pools' (91), and 'The New Tomb' (95).

AT Messrs. Agnew & Sons' gallery may be seen a small but poetical painting called 'The Good Samaritan,' by Mr. Watts, the charm of which is greatly due to the extreme simplicity of the composition, and, above all, to the effect of ruddy twilight after a lurid sunset. In fact, the approach of night is portrayed impressively. The victim had been stripped and thrown down helpless at the side of the road before the rescuer came up, descended from his mule, and, approaching, applied one hand to the man's side in order to test whether life remained there. The style of the picture is characteristically simple and large. The coloration, including the dark red and blue draperies, the flesh tints of the naked man, the obscurity of the landscape, and the glare of the sky, is exactly right. As there is much that is noble in the picture, it matters little that the head of the Samaritan is too small.

MR. WATTS has made great progress with his statue of Tennyson, which represents the poet wearing the well-known long cloak in which Millais painted him.

LAST Saturday there passed away, in the person of Henry Duff Linton, the last representative of a generation of wood-engravers. Mr. Linton died suddenly at his residence at Norbiton. He was a younger brother of William James Linton, and was associated with him and Orrin Smith in 1842 and onwards in producing the early issues of the *Illustrated London News*. He also worked with his brother on the short-lived *Pen and Pencil* of 1855, and he has from time to time produced some excellent specimens of wood-engraving in the style which William James Linton in his trenchant manner claimed to be the only true style. The brothers were certainly the best exponents of the manner in which they worked. Mr. Linton was born in 1815; he was, of course, a brother-in-law of the late Mrs. Lynn Linton, and he leaves a family.

A SERIES of excavations and researches for Roman and pre-Roman antiquities, under the conduct of a Bavarian archæologist, are now being pursued in the neighbourhood of Niederrhein, in Alsace. The foundations of a temple dedicated to Mercury have already been laid bare, and the site of a great Roman fortification, about sixty mètres long and fifteen broad, has

been discovered, and the walls measured. On the eastern side of the walls, which rise in some parts to an elevation of three and a half mètres, a number of Roman sculptures and inscribed stones, most of which are dedicated to Mercury, have come to light. One stone is marked with the sign of the "Legio VIII. Augusta," which in the second century and part of the third was stationed at Strasbourg. A portion of the statue of Mercury has also been recovered—the upper part of the right thigh of the god, at the back of which the edge of the short chlamys is still discernible.

MUSIC

THE WEEK.

COVENT GARDEN.—'Les Huguenots'; 'Norma'; 'Ero e Leandro.'
ST. JAMES'S HALL.—Richter Concert.

THE revival of 'Les Huguenots' last Friday week introduced a new-comer of considerable vocal ability in the person of Mlle. Lucienne Bréval, of the Paris Opera. Her voice is of even quality and uncommonly powerful, and she is a really dramatic singer. In the duet with Marcel she sang with much expression; but it was in the final scene with Raoul that the lady conquered her audience by her intense fervour and vigorous acting. Her companion was M. Saléza, who exerted himself unsparingly in one of the most moving situations in the opera. Madame Suzanne Adams, as Marguerite de Valois, sang in fluent manner. M. É. de Reszke was once again a picturesque and vocally admirable representative of the bluff Huguenot, Marcel. M. Flon conducted with much discretion.

'Norma,' performed at Covent Garden last Saturday, was announced as given "for the only time this season"; yet it will be performed again this evening. Wagnerites speak of Italian opera as if it were dead—and, in a sense, this is true. But there are still many persons who go to the opera for mere recreation. In 'Norma' they hear some really beautiful melodies, enlivened by frequent *floriture*, while the function of the orchestra is confined almost entirely to accompanying the voices. The work also is acceptable to persons whose admiration is born of fashion rather than of conviction. After the storm and stress of 'Tristan,' 'Norma' doubtless appears to them a haven of rest. It may, as now, be occasionally resuscitated, but it will never again enjoy its former reputation, due, it should be remembered, in large measure to the great vocalists who formerly sang in it. We shall probably return ultimately to something simpler than Wagner, but it will not be to Italian opera of the old school. Mention of Wagner reminds us that in 'Norma,' a work well known to him in his early days, there are faint foreshadowings of passages in 'Tannhäuser,' and even 'Tristan.' Miss Lilli Lehmann impersonated Norma with fair success; and the same may be said of Mlle. Giulia Ravogli as Adalgisa. M. Plançon made the most of the part of Oroveso. Signor Mancinelli conducted.

'Ero e Leandro' was performed on Tuesday evening. This work was originally produced as a cantata at the Norwich Musical Festival of 1896, and we are of opinion that it is better suited to the concert platform than to the stage. Signor Man-

cinelli, the composer, has great talent, and in the matter of orchestration he displays knowledge and taste. The fault of his work is negative. There is much to admire in the music, but nothing really exciting. 'Ero e Leandro' has the hand, but not the voice of a great composer. Mlle. Strakosch was moderately successful as Ero. Madame Louise Homer sang the prologue somewhat coldly. MM. Saléza (Leandro) and Plançon (Ariofarne) were excellent. Signor Mancinelli conducted.

The programme of the fifth Richter Concert at St. James's Hall on Monday evening included J. S. Svendsen's legend for orchestra, 'Zorohayda' (Op. 11), a light, graceful, delicately scored piece of programme music, illustrating certain passages from Irving's 'Legend of the Rose of the Alhambra.' We heard it last summer at the Bergen Festival under the direction of the composer, and both there and here it created a favourable impression. The special novelty of the evening was Mr. E. Elgar's new work, 'Variations for Full Orchestra' (Op. 36). The composer, whose 'Caractacus' was produced at the last Leeds Festival, is a man of whom much may be expected. To write a really original set of variations is no easy matter, but this Mr. Elgar has done. The theme displays dignity and at the same time simplicity, while of the variations we may say there is not one that could be termed feeble; they are remarkable for charm, variety, character, rather than for the skill both of structure and orchestration, by which, however, these qualities are enhanced. We regret that the composer has dedicated his work "To my Friends pictured within." There was no harm in his working, like Beethoven, to pictures in his mind; but it would have been better not to call attention to the fact. The variations stand in no need of a programme; as abstract music they fully satisfy. If the friends recognize their portraits, it will, no doubt, please them; but this is altogether a personal matter. The performance, under the direction of Dr. Richter, was perfect, and at the close the composer was called to the platform and loudly applauded. It was no mere *succès d'estime*; the variations will, we feel sure, be often heard, and as often admired. After this came Rimsky-Korsakow's 'Suite pour Orchestra tirée de l'Opéra 'Snégouroitchka' ('The Snow Maiden'). Rimsky-Korsakow's music may be amusing when heard under proper conditions, *i.e.*, in connexion with the stage; as abstract music it is meaningless and altogether irritating. Miss Marie Brema gave a highly dramatic rendering of the closing scene from 'Götterdämmerung.' The programme concluded with Mozart's fine 'Prague' Symphony in D, whereby, let us hope, all remembrance of the 'Snégouroitchka' Suite was effaced.

Musical Gossip.

M. YSAÏE gave his third and final concert last Saturday afternoon at Queen's Hall. His rendering of the Lalo Concerto in F minor was in all respects admirable. The work is one of considerable interest, and it is indeed strange that it should have been neglected for so many years. The music lacks neither skill nor distinction. The opening movement may be somewhat severe in style, but the graceful Romance and spirited finale might even become popular.

The novelty of the afternoon was a Poem for Violin and Orchestra (Op. 25) by M. Ernest Chausson, whose recent sad death was recorded last week in these columns. The composer, whose music is totally unknown here, appears to have written orchestral and chamber music, and an opera of his, 'Roi Artus,' had been accepted by M. Mottl for next season at Carlsruhe. The Poem under notice is a strange piece of music, of which sadness is the prevailing tone; it is highly emotional, and with all its peculiarities—one might even say extravagances—one felt the soul of a true artist, whose power of expressing his thoughts was not fully matured. The interpretation by M. Ysaye, an intimate friend of the late composer, was pure, refined, and sympathetic. The violinist played also Max Bruch's clever, showy 'Fantasia with free use of Scottish Melodies' (Op. 46), and aroused extraordinary enthusiasm by his brilliant performance. The orchestra was under the careful direction of Mr. Wood.

On the same afternoon Miss Maud MacCarthy was giving her annual concert at St. James's Hall. We were too late for the Brahms Sonata in G, played by her and Miss Fanny Davies. We heard, however, two movements of Bach's Concerto in D minor for two violins, and Guiraud's Caprice. This clever young violinist is fulfilling the high, very high expectations which she aroused when she first appeared in London at the early age of ten. She is a pupil of Señor Arbos, who took part in the Bach Concerto, and she is evidently in thoroughly good hands. Space prevents us entering into detail with regard to Miss MacCarthy's performances. But we may say, in a word, that she is already a great artist, endowed with powers wonderful for her years; she seems, indeed, destined to be the legitimate successor of Joachim when that great artist retires from public life. Miss Fanny Davies contributed pianoforte solos; and the programme concluded with some characteristic 'Hiawathan Sketches' for violin by Mr. Coleridge-Taylor, in which the concert-giver was accompanied by the composer.

MR. HENRY SUCH gave a violin recital at St. James's Hall on Tuesday afternoon. The programme commenced with Brahms's Sonata in D minor (Op. 108) for pianoforte and violin, which was interpreted with taste and refinement by Madame Fischer-Sobell and the concert-giver. Mr. Such next played Bach's Third (not Fifth as marked on the programme) Sonata for violin alone, in C. His interpretation of this difficult work was sound, solid, and intelligent. Madame Fischer-Sobell's rendering of Chopin's Ballade in G minor was most refined, but a little over-studied.

SIGNORINA GIULIA RAVOGLI gave a concert at St. James's Hall last Tuesday evening. The Italian contralto, who was in good voice, sang "Che farò" from 'Orfeo,' and Fidès's air from 'Le Prophète,' with a full measure of expression, and was heard also in Wagner's 'Träume' and Brahms's 'Der Schmied.' In the duet for Helen of Troy and Pantis from Boito's 'Mefistofele,' Signorina Sofia Ravogli was associated with her sister, and the two artists also sang "Giorno d' orrore" from 'Semiramide,' and Caracciolo's bright duet "Quanto sei bella," which was encored. Signorina Giulia Ravogli surrounded herself with a number of favourite artists, among these being Miss Janotha, Mr. Gregory Hast, Mr. Santley, and Mr. Johannes Wolff.

THE seventh—and last but one—of the third series of the Elderhorst String Quartet concerts was held at the Steinway Hall on Wednesday afternoon. Herr Xaver Scharwenka was the pianist, and four solos of his own composition, admirably interpreted, were received with much favour. A Mendelssohn Caprice was played by way of an encore. Herr Scharwenka also took part in his genial Quartet in F for piano and strings, Op. 37.

Miss Alice Davies, who has a pleasing voice, was the vocalist. At the final concert, on Tuesday, June 27th, Herr Lutter will be the pianist, and the programme will include Volkmann's seldom heard Pianoforte Trio in B flat minor.

MISS MARGARET WILD's concert on Wednesday afternoon at St. James's Hall deserves a word of mention. The lady, who studied under Madame Schumann, is an intelligent, refined pianist. Beethoven's Sonata in G, Op. 96, for pianoforte and violin, opened the programme, and the interpretation of this great work by Miss Wild and Mr. Maurice Sons was artistic and sympathetic.

MR. CHARLES FRY gave a recital of Byron's 'Manfred' at St. George's Hall on Wednesday evening. The overture and incidental music by Schumann were given for the first time in London, we believe, in association with the text. The orchestra and chorus of the London Organ School was under the careful direction of Dr. Yorke Trotter. Mr. Fry deserves great credit for presenting the music thus. He wisely abridged the "kind of poem.....or drama," to quote the poet's own description, for concert use. Whether the combination of tone and word is, however, satisfactory, is open to serious question. Anyhow, Schumann's music, rarely heard, is most interesting, and Mr. Fry as reciter was at his best.

WE are glad to learn that a new and revised edition of the translation, by Clara Bell and J. A. Fuller-Maitland, of the late Dr. Philipp Spitta's great work, 'Johann Sebastian Bach: his Work and Influence on the Music of Germany, 1685-1750,' in three volumes, has just been issued by Messrs. Novello & Co.

Le Ménestrel of June 18th announces that the German Emperor has all but finished the poem of an oratorio on a Biblical subject. The name of the composer who is commissioned to write the music is unknown, but it is said that the work will be performed at Berlin in the autumn.

IT is announced from Carlsruhe that M. and Madame Felix Mottl are suffering from whooping cough, and will be unable to take part in the coming performances at Bayreuth. The conductors there will be Franz Fischer (Munich), Hans Richter (Vienna), and Siegfried Wagner. The performances commence with 'Rheingold' on July 22nd, followed by the other sections of the 'Ring.' There will be a second cycle commencing August 14th. 'Die Meistersinger' will be given five times (July 28th, August 1st, 4th, 12th, and 19th), and 'Parsifal' seven times (July 29th and 31st, and August 5th, 7th, 8th, 11th, and 20th).

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concerts, 3.30 and 7, Queen's Hall.
MON.	Miss Caroline Perceval's Pianoforte Recital, 3, Salle Erard.
—	Miss Ethel Altemus's Concert, 3, St. James's Hall.
—	Richter Concert, 8.30, St. James's Hall.
—	Miss Grace Ellis's Pianoforte Recital, 8, Queen's Small Hall.
—	Opera, 'Carmen,' 8, Covent Garden.
TUES.	Madame Kiss-Arbeau's Pianoforte Recital, 3, Steinway Hall.
—	Herr Liebling's Pianoforte Recital, 3, St. James's Hall.
—	Opera, 'Don Giovanni,' 8, Covent Garden.
—	Elderhorst String Quartet, 8.15, Steinway Hall.
WED.	Wagner-Tschaikowsky Concert, 8.30, Queen's Hall.
—	Opera, Covent Garden.
THURS.	Opera, Covent Garden.
FRI.	Madame Patti's Concert, 3, Albert Hall.
—	Opera, Covent Garden.
SAT.	Signorine Cerasoli's Concert, 3, St. James's Hall.
—	Opera, Covent Garden.

DRAMA

Alladine and Palomides; Interior; and The Death of Tintagiles. By Maurice Maeterlinck. (Duckworth & Co.)

IF the literary artist ought to publish only such work as may show his thought and art, at any stage, in finish and flower, not in uncertainty and some obscurity, the issue of the first of these three plays is not well advised. It is by no means without beauty,

whether of setting or of suggestion, but it cannot take rank, on the whole, with the best achievements of M. Maeterlinck. As regards its root-ideas, he was obviously in a transitional stage when he wrote it—if we may apply a verb so definite to an art which seems occasionally to grope. 'Interior' and 'The Death of Tintagiles' belong, indeed, to much the same period of time—some five years ago; but in conception and artistic poise they differ significantly from 'Alladine and Palomides.' The symbolism, too, of the latter, beginning with the heroine's unhappy little lamb, is only naïve manufacture. It has slight kinship, we fear, with the symbolism which is large and inspired, which by the little illuminates the great, by the temporary the eternal. Even as the lamb, at the outset, is Alladine's own nature, so innocent it is and so obscurely instinctive up to the moment of fate when Palomides comes down through the trees to that "wild spot in the gardens." The development of the symbolism carries *naïveté* to an unfortunate extreme. Nature's gradations are delicate, and singularly fine is the skill with which she can run the limit and range of *naïveté* without inclining ever so slightly into an adjoining domain of the frolicsome sprite Comedy; but the secret of this subtlety she has partly hidden from M. Maeterlinck.

The central situation at the opening is simple (not quite new, indeed, in M. Maeterlinck's work), but potential in drama. Alladine, the maid from Arcady, has come to be the new queen of the aged and the long undisturbed King Ablamore. Love makes his nature young and urgent, but she has bestowed on him no love in return; its meaning is as dark to her as the grotto secrets under the dim palace places. Palomides, the young cavalier who now arrives, is the betrothed of the king's daughter Astolaine. Their twilight land is in some things even as the eager, sinning earth, and Palomides and Alladine fall in love. But here, the point at which in the usual world deep drama would begin, something else is set in train in the Maeterlinck kingdom of the dim. Already, by the way, we have detected the idea that the lovers are the helpless slaves of fate or destiny, and that they must obey its inexorable force. Again, the "wise king"—wise, he said, because nothing happened—had been fretful with the thought that destiny and the march of events had been aloof from his life, and he burned for the thrill of resonant action. Even disaster were preferable to lethargy and the constant lying in wait. Now when destiny really comes, when his young queen and his daughter's betrothed abandon duty and surrender to their apparent fate, it is more than he can bear. He loses wit and reason, even as Alladine and Palomides lose their normal selves—pathos and drama indeed, though they soon evaporate into cloud and obscurity; but even already we feel that all the happening is not inevitable; that M. Maeterlinck, having a doubtful theory of destiny to illustrate, has so willed it; that, in short, we are not following the convincing result of a surrender to impulses. The witless king confines the lovers in the vast underground grottoes, and forthwith we have a too patent symbolism again. They move in beautiful light, they see the sparkle of

jewels and the radiance of flowers; but the light of the sun and the upper world, piercing through the cleft of the rock, shows these things as they are—dull stone, decaying fungus. Drama is lost sight of, and the symbolism is an intrusion.

On the other hand, Astolaine, the king's neglected daughter, proves a noble character. She is a match for destiny's self, succumbing not, complaining not, when its fiat is known, though it means that her lover is to be resigned to a rival. She makes the sacrifice almost proudly, and we see in her a sure hint of the thought and teaching that came nearer maturity in 'Wisdom and Destiny.' Apart from her there is some vagueness in the conception, a want of conviction in the general conduct of the characters. The destiny of which they are made the slaves—culminating in the lovers' death—does not seem a compelling, an inevitable agency—no, rather a manufactured one. The reader cannot possibly imagine it as an eternal law—no; it is rather an invention of M. Maeterlinck—one, furthermore, of which M. Maeterlinck has begun to be doubtful. He seems to feel vaguely already that this inexorable destiny he has conceived might not, after all, have those full effects he is assuming. Be that as it may, as already suggested there is a hint of a certain groping, as it were, of his mind in the spiritual sphere, though his later inlook on the problem of fate, the human will, and the visible life that passes, is only suggested in the character of Astolaine. Apart from all this, his characters—again excepting Astolaine—are not entirely coherent personalities. There are moments when they are as creatures of a dream before the dawn, or of a wizard kind of country underneath the world: merely shapes, hardly knowing any recognizable law. The law of their passions is certainly their guiding one according to M. Maeterlinck; it is duly insisted on in Mr. Alfred Sutro's introduction—Mr. Sutro curiously enough puts all three plays on much the same plane—but they seem as beings who talk about passions, and play appointed parts, rather than feel them. They might be hollow bodies, or marionettes in a land of shade: a sort of Limbo with faint divine associations, where amid immemorial solemnity and illusive light some unseen presence is endeavouring, with indistinct success, to make them imitate the volitions and conditions of humanity. But when all by way of objection is said it must be admitted that 'Alladine and Palomides' possesses a certain element of beauty—the beauty of whispering spell and twilight atmosphere, of shapes acting in a beautiful dimness, as suggestive in their silence as in their murmuring speech.

In 'Interior' and 'The Death of Tintagiles' the vision is clearer, the art finer, the struggle true to the life of human souls, no matter how remote on a superficial survey the environment may seem from actuality. In fact, though the spell of dream is upon the actors, they reflect common life—the life of loving and tender spirits at the touch and breath of tragedy. In 'Interior' we see actuality subjected to a subtle spiritual analysis, so that, standing on simple human ground, we have a vital realization of the

significance of apparently quite ordinary existence. "Something new must come into our ordinary life before we can understand it." And what is the new element here? An old man and a stranger come in the night to break to a peaceful family the dark news of the discovery of a daughter's body in the neighbouring river. The door has been bolted, and from the garden, through the rear window, the new-comers see the picture of family content, feel the sense of their serene unconsciousness of the doom coming ever nearer and nearer with the procession up the moonlit slope and the melancholy burden of the dead daughter's body. From the helplessness, the false security of the simple ones within, the dreadful fact without, of which they yet know nothing, the old man sees far and far, sheer into the peril and the poignancy of life. What passes in his own soul as he thus sees so much deeper, his sudden intuition—all that must have passed in the daughter's soul before she sought the tragic refuge of the river—are unfolded with a skill very delicate and ruthless. The mute, unseeing family, the ominous night, become real to us. We seem to stand among the garden trees, part of the helpless hour, waiting the moment of revealed doom when the old neighbour has gone within with his unwilling word. It is a deeply human situation and picture; a scene, a night, a standpoint whereon scales fall from dulled eyes, and lowly life takes its place as part of a momentous but a pitiful drama.

'The Death of Tintagiles,' the author's favourite amongst all his works, may be taken to typify the struggle of human affection against death; but it can be read as a literal story of a remote and enchanted world. Here art moves surely and inevitably in a course of spell and pity. We feel at once the shadow of the invisible Queen to whose tower, high in the castle, the royal child Tintagiles must go. The environment of loneliness and doom, the fear and watchfulness of the boy's faithful sister Ygraine, with Bellangère and the old retainer, the stealthy coming of the Queen's servants in the night, the woe of Ygraine, awakened by the boy's cries as he is borne away by those fateful seekers, her pursuit of the captors to the fearful height of the Queen's room, the wailing dialogue with Tintagiles, the accompaniment of her frantic struggle to break the dividing door that may never open for him—pitiful devotion and wizardry are the substance and sum of all. Thus in root-idea 'Interior' and 'The Death of Tintagiles' are true to humanity at large, while at the same time they are set, away from complexity and tumult, in that atmosphere of naïve and mysterious suggestion which M. Maeterlinck, like an eerie and brooding Prospero, can produce.

It were difficult to do those two plays justice by dramatic presentment. We should need to walk out of our modern towns and insistent environment, over fresh fields, in twilight or moonlight, to some chosen place in the midst of an old forest, and witness them on a stage that seemed part of nature, amid her own beauty and the solemnity of the softened adjoining trees; or we should see them in an immemorial castle deep in a wood, the lights faint, the world not much with us. Any-

thing else seems too crude and robust for their elemental spirit. But once studied and understood, they must often act themselves, so to speak, in the minds of dreamers and the brooding few. These night and twilight pictures in 'Interior' and 'The Death of Tintagiles' must indeed prove starting-points for many deep and fruitful journeys of reverie.

THE WEEK.

DUKE OF YORK'S.—'An American Citizen,' a Comedy in Four Acts. By Madeleine Lucette Ryley.

ON the withdrawal, very soon after production, of the melodrama in which he elected first to be seen, Mr. N. C. Goodwin substitutes for it what is announced as, and may almost be accepted as comedy. The change is a relief. Mr. Goodwin's comic method is as good and as characteristic in its way as that either of Mr. Charles Wyndham or Mr. Hawtrey. In romantic melodrama and in parts of supreme, incredible, and we should like to add preposterous heroism he has for rivals almost every actor on the stage. Coming after his "Teddy" North, his Beresford Cruger or Carew seems a true comic creation, and though the piece is dull at the outset, in the later scenes it is genuinely mirthful. No difficulty is experienced in accepting the assurance which is given that the play was written for Mr. Goodwin. That actor seems not only to have presided over its birth, but to be mainly responsible for the shape it assumes. Its sauciest, most extravagant, and let us add, so far as the public is concerned, its most successful speeches appear to have been interpolated by him, and the atmosphere of false sentiment in which it ends seems that in which he loves to breathe. In respect of art—if art were any way concerned with the matter—the tawdry Dickens-like effects of its closing scenes are to be regretted. The mirthful scenes are excellent, and the third act has a comic vivacity recalling some of the best farcical comedies of recent days. In these Mr. Goodwin is excellent, and the audience chirrups with amusement and delight. Mr. Goodwin must have our tears also, and these are less readily yielded. His last act accordingly—or Mrs. Ryley's last act, if we must accord her any share in the responsibility—goes dangerously near bathos. No need whatever exists for the Christmas sentimentality in the midst of which the whole winds up. Let Mr. Goodwin be content with being funny. Very few are the men on our stage who can approach more nearly to comic humour than is involved in wearing tall hats or gay waistcoats, or allowing a bandana, now no longer carried, to come half-way out of the back coat-pocket and fall undulatingly to the ground. Thankful, indeed, are we when to these are not added a short jacket and a preposterously padded pair of trousers. Mr. Goodwin can dispense with these accessories and yet provoke our mirth. Much of his business in 'An American Citizen' is both new and inspiring. Why will he mar its effect by aiming at pathos which is at once unnecessary and out of reach? If played throughout in the vein of farcical comedy in which most of it is written, 'An American Citizen' would take London by storm. Specially happy were some of the scenes in which stage business

was substituted for soliloquy. In the rendering of these Miss Maxine Elliott took a share almost as great as that of Mr. Goodwin. Miss Elliott's performance throughout was good. Her sister, Miss Gertrude Elliott, played prettily a young American girl afflicted with a hopeless and not too comprehensible passion for the hero. The male characters did not appeal very directly to us, perhaps for the reason that nothing exactly corresponding to them is to be found this side the Atlantic.

Dramatic Gossip.

THE only changes of importance that have been made in the cast with which 'The Musketeers' is revived at Her Majesty's consist, as has been said, of the substitution of Mr. Edmund Maurice for Mr. Louis Calvert as Porthos, and that of Miss Lettice Fairfax for Miss Mabel Love as Constance. In neither case is any falling off discernible. The play is given in very energetic fashion, and will doubtless carry the management to the close of the season.

THE Haymarket Theatre will reopen after the summer vacation on October 21st with 'The Black Tulip,' an adaptation by Mr. Sydney Grundy of 'La Tulipe Noire' of Alexandre Dumas.

AMONG the pieces of which copyright performances have been given in London are 'Grace Mary,' by Mr. Haddon Chambers; a piece called 'The Upturned Faces of the Roses'; and 'Sherlock Holmes.' In the adaptation of the work last named Dr. Conan Doyle is said to have been assisted by Mr. William Gillette, by whom the play will be produced in November next at the Garrick Theatre, New York, with a view to its transference to London in the following spring.

AMONG the recipients of the honorary degree of LL.D. at Cambridge was Mr. Horace Howard Furness, the eminent Shakspearean scholar and the editor of the American "Variorum" Shakspeare.

THE autumn season at the Adelphi will begin, under the management of Mr. Herbert Sleath, on August 19th with a drama by Messrs. Seymour Hicks and F. G. Latham.

A SCENE in the autumn drama at Drury Lane will consist of the Royal Academy on private view day. The management has accordingly written to the painters whose work was rejected at the Academy, asking the loan of pictures to be exhibited in the rotunda and vestibule.

'CARLYON SAHIB,' a four-act play by Mr. Gilbert Murray, formerly Professor of Greek at Glasgow University, has, after many postponements, been produced at the Kennington theatre. It is a gloomy study of cerebral disease and hypnotic influence, in which Mr. Nutcombe Gould plays the Right Hon. Sir David Carlyon, an unscrupulous and murderous governor of an Indian province, and Mrs. Patrick Campbell his daughter, a student of medicine. The play is powerful, and won acceptance, but is not likely to commend itself to a general public.

MISS DAVIES WEBSTER produced her translation of 'La Locandiera' last week at the Victoria Hall. She played the part of the heroine with care and sprightliness; and her translation is so well done that it does not appear to be a translation.

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